

PUNJABI UNIVERSITY, PATIALA

SYLLABI AND COURSES OF READING
FOR
M.A. (ENGLISH) PART - II
2021-2022 & 2022-2023 EXAMINATION
(For Regular and Distance Education Candidates Only)



PUNJABI UNIVERSITY, PATIALA
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SYLLABUS
(FOR REGULAR AND DISTANCE EDUCATION CANDIDATES ONLY)
M.A. II (ENGLISH)

PROGRAMME CODE: ENGM2PUP

SEMESTER-III & IV, SESSIONS 2021-2022 and 2022-2023

SEMESTER III

Sr. No.	Title of Course	Course Code	Credit Hours/ Week	Number of Credit	Core/ Elective Course	IA	External Exam	Total Marks
1	Literature and Modernity	ENGM2112T	5	5	Core	25	75	100
2	Twentieth Century Poetry and Fiction	ENGM2113T	5	5	Core	25	75	100
3	Literature and Gender	ENGM2114T	5	5	Core	25	75	100
4	Literature and Postcoloniality	ENGM2115T	5	5	EC	25	75	100
5	Modern Drama	ENGM2116T	5	5	EC	25	75	100
6	Indian Writing in English	ENGM2117T	5	5	EC	25	75	100
Total			20	20		100	300	400

- All Core courses are compulsory.
- The candidate has to choose one course from EC
- Interested students may register for Massive Open Online Courses (MOOC) on MHRD portal SWAYAM with the approval of the concerned HoD after due process, but it will be considered for the award of the grade as Open Elective only and it shall earn EXTRA credits.

Sr. No.	Title of Course	Course Code	Credit Hours/ Week	Number of Credit	Core/ Elective Course	IA	External Exam	Total Marks
1	Literary and Cultural Theory	ENGM2218T	5	5	Core	25	75	100
2	Modern Indian Literature in Translation	ENGM2219T	5	5	Core	25	75	100
3	Literature and Politics	ENGM2220T	5	5	Core	25	75	100
4	American Literature	ENGM2221T	5	5	EC	25	75	100
5	Language and Linguistics	ENGM2222T	5	5	EC	25	75	100
6	European Drama	ENGM2223T	5	5	EC	25	75	100
Total			20	20		100	300	400

SEMESTER IV

- All Core courses are compulsory.
- The candidate has to choose one course from EC
- Interested students may register for Massive Open Online Courses (MOOC) on MHRD portal SWAYAM with the approval of the concerned HoD after due process, but it will be considered for the award of the grade as Open Elective only and it shall earn EXTRA credits.

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SEMESTER-III & IV, SESSIONS 2021-2022 and 2022-2023

SEMESTER III

Every Course has 5 credits. Each Semester has 20 credit points.

Core Course-IX	Literature and Modernity	Max. Marks: 100 Pass Marks: 35% Credits: 5
Core Course-X	Twentieth Century Poetry and Fiction	-do-
Core Course-XI	Literature and Gender	-do-
Elective Course-XII	One of the following options: (i) Literature and Postcoloniality (ii) Modern Drama (iii) Indian Writing in English	-do-

SEMESTER IV

Every Course has 5 credits. Each Semester has 20 credit points.

Core Course-XIII	Literary and Cultural Theory	Max. Marks: 100 Pass Marks: 35% Credits: 5
Core Course-XIV	Modern Indian Literature in Translation	-do-
Core Course-XV	Literature and Politics	-do-
Elective Course-XVI	One of the following options: (i) American Literature (ii) Language and Linguistics (iii) European Drama	-do-

SEMESTER-III
CORE COURSE - IX
LITERATURE AND MODERNITY
COURSE CODE: ENGM2112T

Time: 3 hours

Max. Marks: 100
Written Examination: 75
Marks Internal Assessment: 25
Marks Pass Marks: 35%

Course Objectives:

1. To familiarise the students with the concepts of modernity, the modern and modernism.
2. To explain the engagement of literature with modernity and its consequences.

Course Outcomes:

1. The students will be able to appreciate the complexities of modernity and modernism and the kinds of literature produced.
2. The students will develop an understanding of the changing modes of representation.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 31 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts (4+3+3+3= 13 marks). Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course (3x6=18 marks).

UNIT I

Charles Baudelaire – “A Painter of Modern Life” (Chapter 1 in *The Painter of Modern Life*, Charles Baudelaire)

George Orwell - “Politics and the English Language”

Virginia Woolf - “Modern Fiction”

UNIT II

Walter Benjamin – “The Work of Art in the Age of Mechanical
Reproduction”

Edward Said – “Secular Criticism” (Chapter 8 in *The Edward Said Reader*,
Edited by Moustafa Bayoumi and Andrew Rubin)

Octavio Paz – “Poetry and Modernity” (*The Other Voice: Essays on Modern Poetry*,
Octavio Paz)

UNIT-III

This shall include ten short-answer questions as explained above.

The following introductory books can be consulted for all courses:-

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester U P, 2017.

- Bertens, Hans. *Literary Theory: The Basics*. Routledge, 2013.
- Habib, M.A.R. *Modern Literary Criticism and Theory*. Wiley-Blackwell, 2007.
- Butler, Christopher. *Modernism: A Very Short Introduction*. OUP, 2010.
- Childs, Peter. *Modernism (The New Critical Idiom)*. Routledge, 2000.
- Friedman, Susan Stanford. *Planetary Modernisms: Provocations on Modernity across Time (Modernist Latitudes)*. Cambridge U P, 2018.
- Taylor-Batty, Juliette. *Multilingualism in Modernist Fiction*. Palgrave Macmillan, 2013.

SUGGESTED READING

Charles Baudelaire

- Baudelaire, Charles. *Selected Writings on Art and Literature*. Penguin Classics, 1992.
- Benjamin, Walter. *The Writer of Modern Life – Essays on Charles Baudelaire*. Harvard U P, 2006.
- Weil, Simon. *The Power of Words*. Penguin Classics, 2020.

George Orwell

- Miller, James. “Is Bad Writing Necessary? George Orwell, Theodor Adorno, and the Politics of Literature.” *Linguafeatures*, Vol. 9, No. 9, Dec/Jan. 2000.
- Rai, Alok. *Orwell and the Politics of Despair: A Critical Study of the Writings of George Orwell*. Cambridge U P Archive, 1990.
- Rodden, John, editor. *The Cambridge Companion to George Orwell*. Cambridge U P, 2007.
- . *George Orwell: The Politics of Literary Reputation*. Transaction Publishers, 2001.
- Scrivener, Michael and Louis Finkelman. “The Politics of Obscurity: The Plain Style and Its Detractors.” *Philosophy and Literature*, Vol. 18, No. 1, 1994.

Virginia Woolf

- Briggs, Julia. *Reading Virginia Woolf*. Edinburgh U P, 2006.
- Bryony, Randall and Jane Goldman. *Virginia Woolf in Context*. Cambridge U P, 2012.
- DiBattista, Maria. *Imagining Virginia Woolf: An Experiment in Critical Biography*. Princeton U P, 2009.
- Goldman, Jane. *The Cambridge Introduction to Virginia Woolf*. Cambridge U P, 2006.

Walter Benjamin

- Benjamin, Andrew E. and Charles Rice. *Walter Benjamin and the Architecture of Modernity*. Re. press, 2009.
- Eiland, Howard. *Walter Benjamin*. Harvard U P, 2014.
- Osborne, Peter. *Walter Benjamin: Modernity*. Taylor & Francis, 2005.
- Preziosi, Donald. *The Art of Art History: A Critical Anthology*. OUP, 2009.
- Steiner, Uwe. *Walter Benjamin: An Introduction to His Work and Thought*. U of Chicago P, 2012.

Edward Said

- Doring Tobias and Mark Stein, editors. *Edward Said's Translocations: Essays in Secular Criticism*. Routledge, 2015.
- Said, Edward. *The Edward Said Reader*. Vintage, 2000.
- Veeser, H. Aram. *Edward Said: The Charisma of Criticism*. Routledge, 2010.

Octavio Paz

- Benitez, Roberto Sanchez. *Octavio Paz: Ontology and Surrealism*. Rowman & Littlefield,

2020.

Wilson, Jason. *Octavio Paz: A Study of His Poetics*. Cambridge U P, 1979.

CORE COURSE - X
TWENTIETH CENTURY POETRY AND FICTION
COURSE CODE: ENGM2113T

Time: 3 hours

Max. Marks: 100
Written Examination: 75 Marks
Internal Assessment: 25 Marks
Pass Marks: 35%

Course Objectives:

1. To familiarise the students with the major developments taking place in culture, history and technology from the beginning of the twentieth century to the end of the Cold War.
2. To explain how the themes of alienation, isolation, meaninglessness etc. were central to twentieth century literature.

Course Outcomes:

1. The students will develop an appreciation of the literary techniques used by modern writers.
2. The students will have a fine grasp of different kinds of experimentation in literature with reference to the select texts.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 31 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts (4+3+3+3= 13 marks). Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course (3x6=18 marks).

UNIT-I

T.S. Eliot - *The Waste Land*

W. B. Yeats - "A Dialogue of Self and Soul," "Sailing to Byzantium," "The Second Coming"

Wisława Szymborska - "Snapshot of a Crowd," "The Real World," "Under One Small Star"

UNIT-II

Franz Kafka - *The Trial*

Albert Camus - *The Plague*

Margaret Atwood - *The Handmaid's Tale*

UNIT-III

This shall include ten short-answer questions as explained above.

INTRODUCTORY READING

Butler, Christopher. *Modernism: A Very Short Introduction*. OUP, 2010.

Wynne-Davies, M. *Bloomsbury Guide to English Literature*. U of Surrey P, 1989.
Hamilton, Ian, editor. *Oxford Companion to 20th-Century Poetry*. Clarendon Press, 1994.

SUGGESTED READING

T.S. Eliot

Bloom, Harold. *T.S. Eliot's The Waste Land*. Infobase Publishing, 2007.
Hinchliffe, Arnold P. *T. S. Eliot's The Waste Land: A Casebook*. Macmillan, 1968.
Miller, James E. *T. S. Eliot's Personal Waste Land: Exorcism of the Demons*. Penn State P, 2010.
Reeves, Gareth. *T.S. Eliot's The Waste Land*. Harvester Wheatsheaf, 1994.

W.B. Yeats

Berryman, Charles. *W. B. Yeats: Design of Opposites: A Critical Study*. Exposition P, 1967.
Ross, David A. *Critical Companion to William Butler Yeats: A Literary Reference to His Life and Work*. Infobase Publishing, 2009.
Smith, Stan. *W.B. Yeats: A Critical Introduction*. Rowman & Littlefield, 1990.

Wisława Szymborska

Gillon, Adam and L. Krzyzanowski, editors. *Introduction to Modern Polish Literature: An Anthology of Fiction and Poetry*. Hippocrene Books Inc., 1982.
Szymborska, Wisława. *Nonrequired Reading: Prose Pieces*. Houghton Mifflin Harcourt, 2002.

Franz Kafka

Kafka, Franz and Max Brod. *The Diaries of Franz Kafka*. Indialog Publications, 2003.
Emrich, Wilhelm. *Franz Kafka: A Critical Study of His Writings*. F. Unger, 1984.
Flores, Agnes. *Franz Kafka Today*. Gordian P, 1977.
Neider, C. *The Frozen Sea: A Study of Franz Kafka*. OUP, 1948.
Pascal, Roy. *The German Novel*. OUP, 1957.

Albert Camus

Bree, Germaine, editor. *Camus: A Collection of Critical Essays*. Prentice-Hall Inc., 1977.
20th Century Views.
Casanova, Pascale, and Chris Turner. *Kafka, Angry Poet*. Seagull Books, 2015.
Cruikshank, John. *Albert Camus and the Literature of Revolt*. Greenwood P, 1978.
Hanna, Thomas. *The Thought and Art of Albert Camus*. Literary Licensing, 2011.
Thody, Philip. *Albert Camus: A Study of His Work*. H. Hamilton, 1961.

Margaret Atwood

Atwood, Margaret. *On Writers and Writing*. Virago, 2015.
Shauman, R. Baird. *Great American Writers: Twentieth Century*. Vol. 1. Marshall Cavendish, 2002.
Van Spanckeren, Kathryn and Jan Garden Castro. *Margaret Atwood: Vision and Forms*. Southern Illinois U P, 1988.

CORE COURSE -XI LITERATURE AND GENDER COURSE CODE: ENGM2114T

Course Objectives:

1. To familiarise the students with the key terms and history of feminist movement and gender struggles.
2. To explain how the question of gender gradually became one of the important lenses through which literary texts can be interpreted.

Course Outcomes:

1. The students will be able to appreciate the contribution of women's struggle and agency in the making of modern literature.
2. The students will develop an understanding of how women writers have interrogated the dominant literary landscape.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 31 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts (4+3+3+3= 13 marks). Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course (3x6=18 marks).

UNIT-I

“Feminisms” - An essay by Fiona Tolan from *An Oxford Guide to Literary Theory and Criticism*, edited by Patricia Waugh

Simone de Beauvoir - *The Second Sex*: Introduction and Book I - Part III

Virginia Woolf - *A Room of One's Own*

UNIT-II

Jean Rhys- *Wide Sargasso Sea*

Bama - *Karukku*(Translated by Lakshmi Holmstrom)

Chimamanda Ngozi Adichie – *Dear Ijeawele: A Feminist Manifesto in Fifteen Suggestions*

UNIT-III

This shall include ten short-answer questions as explained above.

INTRODUCTORY READING

Davis, Kathy, Mary Evans, and Judith Lorber, editors. *Handbook of Gender and Women's Studies*. Sage, 2006.

Ghandy, Anuradha. *Philosophical Trends in Feminist Movement*. CreateSpace Independent Publishing Platform, 2016.

Walters, Margaret. *Feminism: A Very Short Introduction*. Vol. 141. OUP, 2005.

SUGGESTED READING

Fiona Tolan

Chatterji, Lola, editor. *Woman, Image, Text*. Trianka, 1986.

Evans, Judith. *Feminist Theory Today: An Introduction to Second-Wave Feminism*. Sage,

1998.

Friedan, Betty. *The Feminine Mystique*. Edited by Kirsten Fermaglich and Lisa Fine, W.W. Norton & Company, 2013. Norton Critical Editions.

Fuller, Margaret. *Woman in the Nineteenth Century*. Dover Publications Inc., 1999.

Griffin, Susan. *Woman and Nature: The Roaring inside Her*. Counterpoint, 2016.

Thompson, Ann and Helen Wilcox. *Feminist Criticism*. Oxford U P, 1992.

Rich, Adrienne. *Of Woman Born: Motherhood as Experience and Institution*. W W Norton, 1976.

Simone de Beauvoir

Evans, Ruth. *Simone de Beauvoir's The Second Sex: New Interdisciplinary Essays*. Manchester U P, 1998.

Fallaize, Elizabeth. *Simone de Beauvoir: A Critical Reader*. Psychology P, 1998.

Scarth, Fredrika. *The Other Within: Ethics, Politics, and the Body in Simone de Beauvoir*. Rowman & Littlefield, 2004.

Simons, Margaret A. *Beauvoir and The Second Sex: Feminism, Race, and the Origins of Existentialism*. Rowman & Littlefield Publishers, 2001.

---. *Feminist Interpretations of Simone de Beauvoir*. Penn State P, 2010.

Virginia Woolf

Briggs, Julia. *Reading Virginia Woolf*. Edinburgh U P, 2006.

Goldman, Jane. *The Cambridge Introduction to Virginia Woolf*. Cambridge U P, 2006.

DiBattista, Maria. *Imagining Virginia Woolf: An Experiment in Critical Biography*. Princeton U P, 2009.

Randall, Bryony and Jane Goldman. *Virginia Woolf in Context*. Cambridge U P, 2012.

Rosenman, Ellen Bayuk. *A Room of One's Own: Women Writers and the Politics of Creativity*. Twayne Publishers, 1995.

Jean Rhys

Carl, Plasa. *Jean Rhys: Wide Sargasso Sea*. Palgrave Macmillan, 2003.

Elaine, Savory. *Jean Rhys*. Cambridge U P, 1998

Pierrette, M. Frickey. *Critical Perspectives on Jean Rhys*. Lynne Rienner Publishers, 1990.

Veronica, Marie Gregg. *Jean Rhys's Historical Imagination: Reading and Writing the Creole*. U of North Carolina P, 1995.

Bama

Chakravarti, Uma. *Gendering Caste: Through a Feminist Lens*. Edited by Maithreyi Krishnaraj, Sage, 2018. Theorizing Feminism.

Kumar, Raj. *Dalit Literature and Criticism*. Orient Black Swan, 2019. Literary and Cultural Theory.

Ravikumar, D. and R. Azhagarasan, editors. *The Oxford India Anthology of Tamil Dalit Writing*. Oxford, 2012.

Rege, Sharmila. *Writing Caste Writing Gender: Narrating Dalit Women's Testimonios*. Zubaan, 2006.

---. *Against the Madness of Manu: B.R Ambedkar's Writings on Brahmanical Patriarchy*. Navayana, 2013.

Chimamanda Ngozi Adichie

Adichie, Chimamanda Ngozi. ““Dear Ijeawele” & Raising a Child to Be a Feminist.” The Daily Show, *YouTube*,

<https://www.youtube.com/watch?v=czogWQ34X1Y>.

---. "We Should All Be Feminists." TEDx, *YouTube*,

https://www.youtube.com/watch?v=hg3umXU_qWc.

---. "The Danger of a Single Story." TEDx, *YouTube*,

<https://www.youtube.com/watch?v=D9Ihs241zeg>.

---. "Literature, Power and the Academy."

Université de Fribourg (Universität Freiburg), *YouTube*,

<https://www.youtube.com/watch?v=Aleiyh5l-PI>.

ELECTIVE COURSE -XII OPTION (i): LITERATURE AND POSTCOLONIALITY COURSE CODE: ENGM2115T

Time: 3 hours

Max. Marks: 100
Written Examination: 75 Marks
Internal Assessment: 25 Marks
Pass Marks: 35%

Course Objectives:

1. To familiarise the students with the historical, political and cultural contexts in which postcolonial writing emerged.
2. To explain how the postcolonial writers appropriated and altered language to raise concerns about the postcolonial situation.
3. To explain how the marginalization of certain histories, genres, languages and identities became a major theme for postcolonial writers.

Course Outcomes:

1. The students will be able to appreciate how writers started interrogating the complex layers of colonial imagination.
2. The students will develop an understanding of the politics of representation.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 31 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts (4+3+3+3= 13 marks). Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course (3x6=18 marks).

UNIT-I

Frantz Fanon - “The Fact of Blackness” (Chapter 5 in *Black Skin, White Masks*)

Edward Said - “Introduction” to *Orientalism*

Joseph Conrad - *Heart of Darkness*

UNIT-II

Fakir Mohan Senapati - *Six Acres and a Third* (Translated by Rabi Shankar Mishra et al, Penguin, 2006)

Alice Walker - *The Color Purple*

Derek Walcott - From *The Arkansas Testament*:

- "St. Lucia's First Communion"

- "White Magic", "Elsewhere"

- "Far Cry from Africa"

(From *Derek Walcott: Selected Poetry*, 1993)

UNIT-III

This shall include ten short-answer questions as explained above.

INTRODUCTORY READING

Loomba, Ania. *Colonialism/Postcolonialism (The New Critical Idiom)*. Routledge, 2016.

Nayar, Pramod K. *Postcolonial Literature: An Introduction*. Pearson India, 2008.

Young, Robert J. C. *Postcolonialism: A Very Short Introduction*. OUP, 2020.

SUGGESTED READING

Frantz Fanon

Fanon, Frantz. *The Fanon Reader*. Edited by Azzedine Haddour, Pluto P, 2006.

---. *Decolonizing Madness: The Psychiatric Writings of Frantz Fanon*. Edited by Neil Gibson, Palgrave Macmillan, 2014.

Manoharan, Karthick Ram, and Allen Hibbard. *Frantz Fanon: Identity and Resistance*. Orient Black Swan, 2019.

Read, Alan. *The Fact of Blackness: Frantz Fanon and Visual Representation*. Bay P, 1996.

Edward Said

Ashcroft, Bill and D. P. S. Ahluwalia. *Edward Said: the Paradox of Identity*. Routledge, 2008.

Griffiths, Gareth and Helen Tiffin, editors. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge, 2002.

McLeod, John. *Beginning Post-Colonialism*. Viva Books, 2018.

Spivak, G.C. *The Post-Colonial Critic*. Routledge, 1990.

Young, Robert. *Postcolonialism: A Historical Introduction*. John Wiley & Sons, Inc., 2016.

Joseph Conrad

Cooper, Christopher. *Conrad and the Human Dilemma*. Chatto and Windus, 1970.

Giddings, Robert, editor. *Literature and Imperialism*. St. Martin's P, 1991.

Hulme, Peter. *Colonial Encounters: Europe and the Native Caribbean, 1492-1797*. Routledge, 1992.

Karl, Frederick Robert. *A Reader's Guide to Joseph Conrad*. Farrar, Straus and Giroux, 1967.

Fakir Mohan Senapati

Dash, Gaganendra Nath. "Fakir Mohan Senapati's Discovery from Below" *Economic and Political Weekly*, 18 Nov. 2006. EPW, www.epw.in/journal/2006/46/special-articles/fakir-mohan-senapatish-discovery-below.html.

Video lectures are also available on *YouTube*.

Alice Walker

Bates, Gerri. *Alice Walker: A Critical Companion*. Greenwood P, 2005.

Dickson-Carr, Darryl. *The Columbia Guide to Contemporary African American Fiction*. Columbia U P, 2005.

Gates, Henry Louis, and Anthony Appiah. *Alice Walker: Critical Perspectives Past and Present*. Amistad, 1993.

Nelson, Emmanuel S. *Contemporary African American Novelists: A Bio-Bibliographical Critical Sourcebook*. Greenwood P, 1999.

Simcikova, Karla. *To Live Fully, Here and Now: The Healing Vision in the Works of Alice Walker*. Lexington Books, 2007.

Derek Walcott

Cook, David. *African Literature: A Critical View*. Longman, 1977.

King, Bruce. *Derek Walcott: A Caribbean Life*. OUP, 2000.

Larson, Charles R. *The Emergence of African Fiction*. Macmillan, 1978.

Said, Edward W. *Culture and Imperialism*. Vintage, 2014.

Walsh, William. *A Manifold Voice: Studies in Commonwealth Literature*. Chatto & Windus, 1970.

ELECTIVE COURSE -XII OPTION (ii): MODERN DRAMA COURSE CODE: ENGM2116T

Time: 3 hours

Max. Marks: 100
Written Examination: 75 Marks
Internal Assessment: 25 Marks
Pass Marks: 35%

Course Objectives:

1. To familiarise the students with the history of the development of modern theatre.
2. To explain the kind of drama writing taking place across nations and cultures in the twentieth century.

Course Outcomes:

1. The students will be able to appreciate how and where modern theatre departs from Aristotelian principles of dramatic representation.
2. The students will learn to appreciate the significance of theatre in the modern cultural context.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 31 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts (4+3+3+3= 13 marks). Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course (3x6=18 marks).

UNIT-I

Henrik Ibsen - *A Doll's House*
G.B. Shaw - *Candida*
Arthur Miller - *Death of a Salesman*

UNIT-II

Mahesh Dattani - *Final Solutions*
Samuel Beckett - *Waiting for Godot*
Habib Tanvir - *Agra Bazaar* (Translated by Javed Malick, Seagull Books, 2006)

UNIT-III

This shall include ten short answer questions as explained above.

INTRODUCTORY READING

Abrams, M.H. *The Norton Anthology of English Literature*. Edited by Stephen Greenblatt, Norton, 2019.
Bloom, Harold. *Modern American Drama*. Chelsea House Publication, 2005.
Shepherd-Barr, Kirsten. *Modern Drama: A Very Short Introduction*. OUP, 2016.

SUGGESTED READING

G.B. Shaw

Innes, Christopher. *The Cambridge Companion to George Bernard Shaw*. Cambridge U P, 1998.
Fielden, John. "Shaw's *Saint Joan* as Tragedy." *Twentieth Century Literature*. 1957.
Silver, Arnold Jacques. *Saint Joan: Playing With Fire*. Twanye, 1993.
Tyson, Brian, editor. *Saint Joan: Fifty Years After*. Louisiana State U P, 1973.
Unger, Kristin. *George Bernard Shaw's "Saint Joan" - A Character Analysis*. GRIN Verlag, 2007.

Henrik Ibsen

Bradbrook, M.C. *Ibsen: The Norwegian*. Chatto and Windus, 1966.
Lucas, F.L. *Drama of Ibsen and Strindberg*. Cassel, 1962.
Macfarlane, James. *Penguin Critical Anthology on Ibsen*. Penguin, 1970.
Rofls, Fgelde, editor. *Ibsen: A Collection of Critical Essays*. Prentice Hall, 1965. Twentieth Century Views.
Williams, Raymond. *Ibsen to Brecht*. Random House, 2013.

Arthur Miller

Carson, Neil. *Arthur Miller*. Macmillan, 2008.
Carrigan, Robert W., editor. *Arthur Miller: A Collection of Critical Essays*, Prentice Hall. 1969.
Martin, Robert A., editor. *Arthur Miller: New Perspectives*. 1982.

Samuel Beckett

Bloom, Harold. *Waiting for Godot*. Infobase Publishing, 2008. Bloom's Modern Critical Interpretation
Burkman, Katherine H. *The Arrival of Godot: Ritual Patterns in Beckett's Drama*. Associated U P, 1986.

Hutchings, William. *Samuel Beckett's Waiting for Godot: A Reference Guide*.
Greenwood Publishing Group, 2005.

Habib Tanvir

Campo, Giuliano. "Anjum Katyal Habib Tanvir: Towards an Inclusive Theatre" *New Theatre Quarterly*, vol. 29, no. 2, 2013, pp. 206–206.

Deshpande, Sudhanva. *Citizen of the World*. 2 July 2009,
frontline.thehindu.com/other/obituary/article30187519.ece.

Malick, Javed. "Refashioning Modernity: Habib Tanvir and His Naya Theatre 1." *Diverse Pursuits*, 2021, pp. 132–173.

ELECTIVE COURSE- XII
OPTION (iii): INDIAN WRITING IN ENGLISH
COURSE CODE: ENGM2117T

Time: 3 hours

Max. Marks: 100
Written Examination: 75 Marks
Internal Assessment: 25 Marks
Pass Marks: 35%

Course Objectives:

1. To familiarise the students with the history and diversity of Indian writing in English.
2. To familiarise the students with the themes and literary techniques used by Indian writers writing in English.

Course Outcomes:

1. The students will be able to appreciate how writers from India have appropriated and engaged with the tradition of writing in English.
2. The students will develop an understanding of how regional, cultural and linguistic diversity of India is represented in Indian writing in English.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 31 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts (4+3+3+3= 13 marks). Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course (3x6=18 marks).

UNIT-I

Arvind Krishna Mehrotra, "Translating the Indian Past" (*Translating the Indian Past and Other Literary Histories*, 2019)

Manjula Padmanabhan - *Lights Out!*

Amitav Ghosh - *The Great Derangement*

UNIT-II

Raja Rao – *Kanthapura*

Nissim Ezekiel - "Ganga," "Background Casually," "Guru," "In India"
A.K. Ramanujan - "Love Poem for a Wife," "Elements of
Composition," "Conventions of Despair," "Small-Scale Reflections on
a Great House"

UNIT-III

This shall include ten short-answer questions as explained above.

INTRODUCTORY READING

Haq, Kaiser. *Contemporary Indian Poetry*, Ohio State U P, Columbus, 1990.

Prakash, Anand. *Interventions (Indian Writing in English)*. Worldview Publications, 2014.

SUGGESTED READING

Arvind Krishna Mehrotra

Mehrotra, Arvind Krishna. *A Concise History of Indian Literature in English*. Orient Blackswan, 2017.

---. *Partial Recall Essays on Literature and Literary History*. Orient Blackswan, 2014.

---. *The Transfiguring Places*. Sangam, 1998.

Manjula Padmanabhan

Gulati, Varun and Mythili Anoop. *Contemporary Women's Writing in India*. Lexington Books, 2017.

Iyer, Natesan Sharda. *Musings on Indian Writing in English: Drama*. Sarup & Sons, 2007.

Naik, M. K. and Shyamala A. Narayan. *Indian English Literature, 1980-2000: A Critical Survey*. Pencraft International, 2001.

Naikar, Basavaraj S. *Indian English Literature*. Vol. 3, U of Michigan P, 1981.

Subramanyam, Lakshmi. *Muffled Voices: Women in Modern Indian Theatre*. Shakti Books, 2001.

Tandon, Neeru. *Perspectives and Challenges in Indian-English Drama*. Atlantic, 2006.

Amitav Ghosh

Behdad, Ali and Dominic Thomas. *A Companion to Comparative Literature*. Wiley, 2014.

Chowdry, Bibhash. *Amitav Ghosh: Critical Essays*. Prentice Hall Inc., 2016.

Sharma, B. K. *The Fiction of Amitav Ghosh*. Creative Books, 2001.

Tiwari, Shubha. *Amitav Ghosh: A Critical Study*. Atlantic, 2003.

Viswamohan, Aysha Iqbal. *Postliberalization Indian Novels in English: Politics of Global Reception and Awards*. Anthem P, 2014.

Raja Rao

Dodiya, Jaydipsingh. *Perspectives on Indian English Fiction*. Dominant Publishers & Distributors, 2000.

Hein, Carolina. *Raja Rao's Novel Kanthapura - The Example Uniting Fiction and Reality*. GRIN Verlag, 2008.

Iyenger, K.R. Srinivasa. *Indian Writing in English*. Sterling Publishers Pvt. Ltd., 2019.

Naik, M.K., editor. *Critical Essays on Indian Writing in English*. Macmillan, 1977.

---. *New Dimensions of Indian Literature*. Stosius Inc., 1984.

Narsimhaiah, C.D. *The Swan and the Eagle*. South Asia Books, 1999.

Sharma, Kaushal. *Raja Rao: A Study of His Themes and Technique*. Sarup & Sons, 2005.

Rajeshwar, Mittapalli. *The Fiction of Raja Rao: Critical Studies*. Atlantic, 2016.
Rao, A. Sudhakar. *Socio-Cultural Aspects of Life in the Selected Novels of Raja Rao*.
Atlantic, 1999.
Williams, H.M. *Indo-Anglian Literature: 1800-1970: A Survey*. Orient Longman Ltd., 1976.

Nissim Ezekiel

King, Bruce. *Modern Indian Poetry in English*. OUP India, 2004.
Mukherji, Meenakshi. *The Twice Born Fiction*. Heinemann, 1971.
Walsh, William. *Indian Literature in English*. Longman, 1990.

A.K. Ramanujan

King, Bruce. *Three Indian Poets: Nissim Ezekiel, Dom Moraes, A.K. Ramanujan*. OUP,
2008.
Ramanujan, A.K. *Collected Essays of A.K. Ramanujan*. Edited by Vinay Dharwadker, OUP,
2004.
---. *Journeys: A Poet's Diary*, Edited by Krishna Ramanujan and Guillermo Rodriguez,
Penguin, 2019.
Rodriguez, Guillermo. *When Mirrors are Windows: A View of A.K. Ramanujan's Poetics*.
OUP, 2016.
Samal, Subrat Kumar. *Postcoloniality and Indian English Poetry: A Study of the Poems of
Nissim Ezekiel, Kamala Das, Jayanta Mahapatra and A. K. Ramanujan*. Partridge
India, 2015.

**SEMESTER IV
CORE COURSE - XIII
LITERARY AND CULTURAL THEORY
COURSE CODE: ENGM2218T**

Time: 3 hours

Max. Marks: 100
Written Examination: 75 Marks
Internal Assessment: 25 Marks
Pass Marks: 35%

Course Objectives:

1. To familiarise the students with the history and development of literary theory and Cultural Studies.
2. To explain how the notions of nation, tradition, culture, community and the individual are seen as embedded in the politico-economic, historical and cultural contexts.

Course Outcomes:

1. The students will develop an understanding of the changing trajectory of cultural studies as a discipline.
2. The students will be able to appreciate the complexity which underpins cultural praxis and processes.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 31 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts (4+3+3+3= 13 marks). Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course (3x6=18 marks).

UNIT I

Raymond Williams – “Culture is Ordinary” (Chapter 1 in *Resources of Hope: Culture, Democracy, Socialism*, edited by Robin Gable, Verso, 1989)

Roland Barthes – “The Death of the Author”

Stuart Hall - “The Work of Representation” (Chapter 1 in *Representation: Cultural Representations and Signifying Practices*, edited by Stuart Hall, Sage, 1997)

UNIT II

Richard Johnson - “What is Cultural Studies Anyway?”

Eric Hobsbawm - “Introduction: Inventing Traditions” (From *The Invention of Tradition*, edited by Eric Hobsbawm and Terence Ranger, 2012)

Fredric Jameson - “Postmodernism and Consumer Society” (Chapter 7, *Anti-Aesthetic: Essays on Postmodern Culture*, edited by Hal Foster, Bay Press, 1987)

UNIT-III

This shall include ten short-answer questions as explained above.

INTRODUCTORY READING

During, Simon. *Cultural Studies: A Critical Introduction*. Routledge, 2004.

Oswell, David. *Culture and Society: An Introduction to Cultural Studies*. Sage, 2006.

Ryan, Michael. *Cultural Studies: A Practical Introduction*. John Wiley & Sons, 2010.

SUGGESTED READING

Raymond Williams

Inglis, Fred. *Raymond Williams*, Routledge, 1998.

Jones, Paul. *Raymond William's Sociology of Culture: A Critical Reconstruction*. Palgrave Macmillan, 2006.

McGuigan, Jim, editor. *Raymond Williams on Culture and Society: Essential Writings*. Sage, 2014.

O'Connor, Alan. *Raymond Williams: Critical Media Studies: Institutions, Politics, and Culture*. Rowman and Littlefield Publishers, 2005.

Wallace, Jeff et al., editors. *Raymond Williams Now: Knowledge, Limits and the Future*. Palgrave Macmillan, 1997.

Roland Barthes

Allen, Graham. *Roland Barthes*. Routledge, 2003. Routledge Critical Thinkers.

Barker, Stephen. *Signs of Change: Premodern - Modern - Postmodern*. State U of New York P, 1996.

Burke, Seán. *The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault and Derrida*. Edinburgh U P, 2010.

Lombardo, Patrizia. *The Three Paradoxes of Roland Barthes*. U of Georgia P, 2010.

Moriarty, Michael. *Roland Barthes*. Polity P, 2007.

Stuart Hall

- Davis, Helen. *Understanding Stuart Hall*. Sage, 2004.
- Decherney, Peter and Katherine Sender, editors. *Stuart Hall Lives: Cultural Studies in an Age of Digital Media*. Routledge, 2017.
- Jensen, Lars. *Beyond Britain: Stuart Hall and the Postcolonializing of Anglophone Cultural Studies*. Rowman and Littlefield International, 2014.
- Procter, James. *Stuart Hall*. Routledge, 2004. Routledge Critical Thinkers.

Richard Johnson

Johnson, Richard et al. *The Practice of Cultural Studies*. Sage, 2004.

Eric Hobsbawm

- Evans, Richard J. *Eric Hobsbawm: A Life in History*. Little Brown, 2019.
- Hobsbawm, Eric. *How to Change the World: Tales of Marx and Marxism*. Abacus, 2012.
- . *Interesting Times: A Twentieth Century Life*. Abacus, 2003.
- . *Fractured Times: Culture and Society in the Twentieth Century*. Little, Brown, 2012.
- Samuel, Raphael and Gareth Stedman Jones, editors. *Culture, Ideology and Politics: Essays for Eric Hobsbawm*. Routledge, 2016. Routledge Revivals.

Frederic Jameson

- Bauman, Zygmunt. *Intimations of Postmodernity*. Taylor & Francis, 2003.
- Callinicos, Alex. *Against Postmodernism: A Marxist Critique*. Wiley, 1989.
- Docherty, Thomas. *Postmodernism: A Reader*. Taylor & Francis, 2014.
- Eagleton, Terry. *The Illusions of Postmodernism*. Wiley, 1996.
- Foster, H., editor. *Postmodern Culture*. Pluto P, 1985.
- Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. Routledge, 2004.
- Smart, Berry. *Postmodernity: Key Ideas*. Routledge, 1993.

CORE COURSE – XIV
MODERN INDIAN LITERATURE IN TRANSLATION
COURSE CODE: ENGM2219T

Time: 3 hours

Max. Marks: 100
Written Examination: 75 Marks
Internal Assessment: 25 Marks
Pass Marks: 35%

Course Objectives:

1. To familiarise the students with the theory and practice of literary translation.
2. To explain the social, historical and cultural context that shapes translation of a given text with special reference to select authors.

Course Outcomes:

1. The students will be able to appreciate the significance and necessity of literary translation.
2. The students will develop an understanding of the different kinds of writing taking place in the regional languages of India.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 31 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts (4+3+3+3= 13 marks). Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course (3x6=18 marks).

UNIT-I

Jenny Williams - Chapter 5 “Theory and Literary Translation Practice” (From *Routledge Handbook of Literary Translation*, editors Kelly Washbourne and Ben Van Wyke, 2019)

Anand- *Govardhan's Travels* (Translated by Gita Krishnakutty, Penguin, 2007)

Girish Karnad - *Tughlaq*

UNIT-II

Gurdial Singh - *Alms in the Name of a Blind Horse* (Translated by Rana Nayar, Rupa, 2016)

Rabisankar Bal – *Dozakhnama: Conversation in Hell* (Translated by Arunava Sinha, Random House India, 2013)

Pash – The following seven poems of Pash (translated into English by Rajesh Sharma):

- “Face to Face with the Time fought for”
 (“ਲੜੇ ਹੋਏ ਵਰਤਮਾਨ ਦੇ ਰੂਬਰੂ”)
- “Against Diplomatic Idiom”
 (“ਦੂਤਾਕ ਭਾਸ਼ਾ ਦੇ ਖਿਲਾਫ਼”)
- “I Ask” (“ਮੈਂ ਪੁੱਛਦਾ ਹਾਂ”)
- “My Nightingale” (“ਮੇਰੀ ਬੁਲਬੁਲ”)
- “Humiliation of Meanings” (“ਅਰਥਾਂ ਦਾ ਅਪਮਾਨ”)
- “Truth” (“ਸੱਚ (ਮੈਂ ਇਹ ਕਦੇ ਨਹੀਂ ਚਾਹਿਆ”)
- “Of All Things the Most Terrible” (“ਸਭ ਤੋਂ ਖਤਰਨਾਕ”)

Web Source: <http://kriticulture.blogspot.com/2022/03/seven-poems-of-pash.html?m=1>

Students are requested to consult different translations as well as the original poems in Punjabi.

UNIT-III

This shall include ten short-answer questions as explained above.

INTRODUCTORY READING

Grossman, Edith. *Why Translation Matters*. Yale U P, 2010.

Williams, Jenny and Andrew Chesterman. *The Map: A Beginner's Guide to Doing Research in Translation Studies*. St. Jerome Publishers, 2002.

Williams, Jenny. *Theories of Translation*. Palgrave Macmillan, 2013.

Wright, Chantal. *Literary Translation*. Routledge, 2016.

SUGGESTED READING

Anand

“Anand's Book Govardhan's Travels Talks about Life Experiences.” *India Today*, 10 Aug. 2011.
www.indiatoday.in/magazine/society-the-arts/story/19700101-govardhan-s-travels-a-novel-by-anand-748589-2007-04-02.

Madhavan, N.S. “Man At Large: Outlook India Magazine.” Outlookindia, 15 Apr. 2007, magazine.outlookindia.com/story/man-at-large/234377.

Prasad, G J. V. “Travelling Across Time.” *The Book Review Monthly Review of Important Books*. www.thebookreviewindia.org/travelling-across-time/.

GirishKarnad

Dodiya, Jaydipsinh. *The Plays of Girish Karnad: Critical Perspectives*. Prestige, 2009.

Gopichand, P. *Indian Drama in English: a Kaleidoscopic View*. Sarup Book Publishers, 2010.

Kumar, Nand. *Indian English Drama: A Study in Myths*. Sarup & Sons, 2011.

Pandey, Punam. *The Plays of Girish Karnad: A Study in Existentialism*. Sarup Book Publishers, 2010.

Gurdial Singh

Kaur, Updesh. *Gurdyal Singh Ek Adhyan*. Manpreet Prakashan, 2005.

Munday, Jeremy. *Introducing Translation Studies Theories and Applications*. Routledge, Taylor & Francis Group, 2016.

Nayar, Rana, editor. *Gurdial Singh: A Reader*. Sahitya Akademi, 2012.

Nagendra. *Indian Literature*. Prabhat Prakashan, 1988.

Tarsem, Amar and Sushil Kumar. *Rereading of Gurdial's Fiction*. Unistar Books, 2006.

RabishankarBal

“When Ghalib and Manto Woke up in Hell - Times of India.” *The Times of India*, The Times of India, 8 Dec. 2014.

timesofindia.indiatimes.com/life-style/books/features/when-ghalib-and-manto-woke-up-in-hell/articleshow/18790181.cms.

Brohi, Sanaullah. “Dozakhnama Is Abundant with Tales of Saadat Hasan Manto and Mirza Ghalib.” *Daily Times*, 9 Jan. 2020, dailytimes.com.pk/536263/dozakhnama-is-abundant-with-tales-of-saadat-hasan-manto-and-mirza-ghalib/.

Pash

Chandan, Amarjit. *Letters from Pash*. Pash Trust, 1991.

Ghai, T.C., translator. *Pash: A Poet of Impossible Dreams*. Pash Memorial International Trust, 2013.

Gill, Tejwant Singh, translator. *Reckoning with Dark Times: 75 Poems of Pash*. Sahitya Akademi, 2001.

Lal, Chaman, et al., editors. *Storms Never Knew Defeat: In Memory of Pash*. Lokgeet Parkashan, 1990.

Mohi, Hari Singh, translator. *Pash: An Anthology*. Ravi Publishers, Kotkapura, 1992.

Sharma, Rajesh. “Pash’s Afterlife: Re-reading Pash in our World.”

<https://kriticulture.blogspot.com/2008/05/pashs-afterlife-re-reading-his-poetry.html>

CORE COURSE - XV LITERATURE AND POLITICS COURSE CODE: ENGM2220T

Written Examination: 75 Marks
Internal Assessment: 25 Marks
Pass Marks: 35%

Course Objectives:

1. To familiarise the students with the major political events of the twentieth century.
2. To explain how the language, vocabulary, imagery and metaphor are deeply embedded in the existing political landscape.

Course Outcomes:

1. The students will be able to appreciate how literature engages with politics and responds to political events that shape history.
2. The students will develop an understanding of how the act of writing can influence political participation and processes and vice versa.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 31 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts (4+3+3+3= 13 marks). Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course (3x6=18 marks).

UNIT-I

Saadat Hasan Manto - *Toba Tek Singh, Khol Do, Thanda Gosht (Mottled Dawn, 2011)*
Aleksandr Solzhenitsyn - *One Day in the Life of Ivan Denisovich*
Toni Morrison - *Beloved*

UNIT-II

Azar Nafisi - Introduction (*The Republic of Imagination: A Case for Fiction, 2015*)
Suraj Yengde - "The Many Shades of Dalit" (Chapter 3 from *Caste Matters, 2019*)
Elif Shafak - *Black Milk: On Motherhood and Writing*

UNIT-III

This shall include ten short-answer questions as explained above.

INTRODUCTORY READING

Booker, M. Keith, editor. *Literature and Politics Today: The Political Nature of Modern Fiction, Poetry, and Drama*. ABC-CLIO, 2015.
Galeano, Eduardo, et al. "In Defense of the Word." *Open Veins of Latin America: Five Centuries of the Pillage of a Continent*, Three Essays Collective, New Delhi, 2010.
Ōe Kenzaburō. *On Politics and Literature: Two Lectures*, Doreen B. Townsend Center for the Humanities, Berkeley, CA, 1999.
Sinfield, Alan. *Literature, Politics and Culture in Postwar Britain*. A&C Black, 2007.

SUGGESTED READING

Aleksandr Solzhenitsyn

- Booker, M. Keith. *Encyclopedia of Literature and Politics*. Greenwood P, 2005.
- Hellmann, Bell. *Filming the Unfilmable: Casper Wrede's One Day in the Life of Ivan Denisovich*. Columbia U P, 2020.
- Karolides, Nicholas J. *Censored Books: Critical Viewpoints*. Vol., Scarecrow P, 2001.
- Klimoff, Alexis. *One Day in the Life of Ivan Denisovich: A Critical Companion*. Northwestern U P, 1997.
- Kriza, Elisa. *Alexander Solzhenitsyn: Cold War Icon, Gulag Author, Russian Nationalist?: A Study of His Western Reception*. Columbia U P, 2010.
- Renfrew, Alastair. *Critical Theory in Russia and the West*. Routledge, 2010.

Saadat Hasan Manto

- Bhalla, Alok, editor. *Life and Works of Saadat Hasan Manto*. Indian Institute of Advanced Studies, 1997.
- Bhatia, Nandi. *Partitioned Lives: Narratives of Home, Displacement, and Resettlement*. Pearson, 2007.
- Flemming, Leslie A. *The Life and Works of Saadat Hasan Manto: A Critical Survey*. U of Wisconsin, 1973.
- Jalal, Ayesha. *Pity of Partition*. Princeton U P, 2013.
- Manto, Sa'adat Hasan. *Toba Tek Singh: The Story in Multiple Translations*. Four Corners, 2008.
- Merrill, Christi A. *Riddles of Belonging: India in Translation and Other Tales of Possession*. Fordham U P, 2008.
- Saint, Tarun K. *Witnessing Partition: Memory, History, Fiction*. Routledge, 2010.

Toni Morrison

- Andrews, William L. *Toni Morrison's Beloved: A Casebook*. OUP, 1999.
- Beaulieu, Elizabeth Ann. *The Toni Morrison Encyclopedia*. Greenwood P, 2003.
- Bloom, Harold. *Toni Morrison's Beloved*. Chelsea House Publishers, 1996.
- Branch, Eleanor. *Toni Morrison's Beloved*. Barnes & Nobel, 1998.
- Gillespie, Carmen. *Critical Companion to Toni Morrison: A Literary Reference to Her Life and Work*. Facts on File Inc., 2008.
- Hall, G.K. *Critical Essays on Toni Morrison's Beloved*. Prentice Hall International, 1998.
- Heinert, Jennifer Lee Jordan. *Narrative Conventions and Race in the Novels of Toni Morrison*. Routledge, 2010.
- McDonald, Paul. *Reading Toni Morrison's Beloved*. Zaccheus Entertainment, 2013.

Azhar Nafisi

- Nafisi, Azhar. *Reading Lolita in Tehran*, Penguin, 2015.
- . *Things I've Been Silent About: Memories of a Prodigal Daughter*, Windmill Books, 2010.

Suraj Yengde

- Ambedkar, B.R. *Annihilation of Caste: The Annotated Critical Edition*. Navayana, 2015.
- Bayly, Susan. *Caste, Society and Politics in India from the Eighteenth Century to the Modern Age: The New Cambridge History of India*. Cambridge U P, 2001.
- Hasan, Zoya. *Politics of Inclusion: Castes, Minorities and Affirmative Action*. OUP, 2011.
- Jaffrelot, Christophe. *Religion, Caste & Politics in India*. Primus, 2014.
- Jodhka, Surinder S. *Caste*. Oxford, 2012. Oxford India Short Introductions.

Prasad, Amar Nath. *Dalit Literature: A Critical Exploration*. Sarup & Sons, 2007.
Limbale, Sharan Kumar and Alok Mukherjee. *Towards an Aesthetic of Dalit Literature: History, Controversies, and Considerations*. Orient BlackSwan, 2004.
Yengde, Suraj and Anand Teltumbde, editors. *The Radical in Ambedkar: Critical Reflections*. Penguin, 2018.

ELECTIVE COURSE - XVI
OPTION (i): AMERICAN LITERATURE
COURSE CODE: ENGM2221T

Time: 3 hours

Max. Marks: 100
Written Examination: 75 Marks
Internal Assessment: 25 Marks
Pass Marks: 35%

Course Objectives:

1. To familiarise the students with the political, cultural and literary history of America.
2. To acquaint the students with the major works and writers of American literature.

Course Outcomes:

1. The students will develop an understanding of how the experience of race and class shape your relationship to the American dream.
2. The students will develop an insight into how American social and cultural history has shaped American literary landscape.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 31 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts (4+3+3+3= 13 marks). Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course (3x6=18 marks).

UNIT-I

Eugene O'Neill - *Desire Under the Elms*
Robert Frost - "Home Burial", "Birches"
"Mending Wall", "Fire & Ice"
F. Scott Fitzgerald - *The Great Gatsby*

UNIT-II

Tennessee Williams - *A Street Car Named Desire*
Ta-Nehisi Coates – *Between the World and Me*
Maya Angelou - "My Guilt," "Africa," "Woman Me,"
"Still I Rise" (From *The Complete Collected Poems of Maya Angelou*, Random House,
1994)

UNIT-III

This shall include ten short-answer questions as explained above.

INTRODUCTORY READING

- Belasco, Susan et al, editors. *A Companion to American Literature (Blackwell Companions to Literature and Culture)*. Wiley-Blackwell, 2020.
- Halleck, Reuben Post. *History of American Literature*. Notion Press, 2019.
- Krasner, David. *A Companion to Twentieth Century American Drama (Blackwell Companion to Literature and Culture)*. Wiley Blackwell, 2004.
- Walker, Julia A. *Expressionism and Modernism in the American Theatre: Bodies, Voices, Words (Cambridge Studies in American Theatre and Drama)*. Series number 21, Cambridge U P, 2005.

SUGGESTED READING

Eugene O'Neill

- Berlin, Normand. *Eugene O'Neill*. Grove P, 1982.
- Biggsby, C.W.E. *A Critical Introduction to Twentieth Century American Drama*. Vol. I-II, Cambridge U P, 1985.
- Black, Stephen A. *Eugene O'Neill: Beyond Mourning & Tragedy*. Yale U P, 2002.
- Bogard, Travis. *Contour in Time: The Plays of Eugene O'Neill*. OUP, 1972.
- Brietzke, Zander. *The Aesthetics of Failure: Dynamic Structure in the Plays of Eugene O'Neill*. McFarland Publishing, 2001.
- Downer, Allan. *Fifty Years of American Drama*. Literary Licensing, LLC, 2012.
- Floyd, Virginia, editor. *Eugene O'Neill: A World View*. Fredrick Unger, 1979.
- Floyd, Virginia. *The Plays of Eugene O'Neill: A New Assessment*. Fredrick Unger, 1985.
- Manheim, Michael, editor. *The Cambridge Companion to Eugene O'Neill*. Cambridge U P, 1998.
- Martine, James J., editor. *The Plays of Eugene O'Neill: A New Perspective*. G K Hall, 1985.

Robert Frost

- Lentrichia, F. *Robert Frost: Modern Poetics and the Landscapes of Self*. Duke U P, 1975.
- Poirier, R. *Robert Frost: The Work of Knowing*. Stanford U P, 1990.
- Wagner, L.W. *Robert Frost: The Critical Reception*. Lenox Hill Pub., 1977.
- Garber, P.L. *Robert Frost*. Cengage GALE, 1982.
- Hall, D.H. *Robert Frost: Contours of Belief*. Ohio U P, 1986.

F. Scott Fitzgerald

- Bloom, Harold. *F. Scott Fitzgerald*. Chelsea House Publishers, 2006. Bloom's Modern Critical Views. ---. *The Great Gatsby*. Chelsea House Publishers, 2006. Bloom's Guides.
- Curnutt, Kirk. *The Cambridge Introduction to F. Scott Fitzgerald*. Cambridge U P, 2007. Cambridge Introductions to Literature.
- Hook, Andrew. *F. Scott Fitzgerald: A Literary Life*, Palgrave Macmillan, 2002.
- Prigozy, Ruth. *The Cambridge Companion to F. Scott Fitzgerald*. Cambridge U P, 2001. Cambridge Companions to Literature.

Tennessee Williams

- Boxill, Roger. *Tennessee Williams*. Macmillan, 1987.
- Spoto, Donald. *The Kindness of Strangers: The Life of Tennessee Williams*. Da Capo P, 1997.
- Stanton, Stephen, editor. *Tennessee Williams: A Collection of Critical Essays*. Prentice Hall, 1997.
- Leavilt, R.F., editor. *The World of Tennessee Williams*. Hansen Publishing Group, 2011.

Ta-Nehisi Coates

Alexander, Michelle. "Ta-Nehisi Coates's 'Between the World and Me'." *The New York Times*, The New York Times, 17 Aug. 2015, www.nytimes.com/2015/08/17/books/review/ta-nehisi-coates-between-the-world-and-me.html.

Bodenner, Chris. "Is Ta-Nehisi Coates's Book Too Bleak?" *The Atlantic*, Atlantic Media Company, 3 Aug. 2015.

www.theatlantic.com/national/archive/2015/07/readers-critical-between-world-me-ta-nehisi-coates/399641/.

Coates, Ta-Nehisi. *The Water Dancer*. Penguin, 2019.

Sukhdev, Sandhu. "Between the World and Me by Ta-Nehisi Coates Review – A Now Exalted Writer and Spokesman for Black America." *The Guardian*, Guardian News and Media, 8 Oct. 2015. www.theguardian.com/books/2015/oct/08/between-the-world-and-me-sukhdev-sandhu-review.

Interviews, lectures and videos available on *YouTube*.

Maya Angelou

Angelou, Maya. *The Collected Autobiographies of Maya Angelou*, Modern Library, 2004.

Bloom, Harold. *Maya Angelou* (Bloom's Major Poets), Chelsea House Publishers, 2001.

---. *Maya Angelou*, Infobase Publishing, 2009. Bloom's Modern Critical Views

---. *African-American Poets: 1700s-1940s*, Vol.1, Bloom's Literary Criticism, 2009. Bloom's Modern Critical Views.

Stewart, Gail B. *Maya Angelou* (People in the News), Lucent, 2009.

Williams, Mary E., editor. *Readings on Maya Angelou*, Greenhaven P, 1997. Literary Companion to American Authors.

ELECTIVE COURSE - XVI

OPTION (ii) : LANGUAGE AND LINGUISTICS

COURSE CODE: ENGM2222T

Time: 3 hours

Max. Marks: 100

Written Examination: 75 Marks

Internal Assessment: 25 Marks

Pass Marks: 35%

Course Objectives:

1. To familiarise the students with the principles of linguistics.
2. To explain the historical development of the English grammar and syntax.

Course Outcomes:

1. The students will develop an understanding of the semantics of language with special reference to word formation, grammar, and morphology.
2. The students will also be able to appreciate the relationship between language and the construction of discourse.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 31 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts (4+3+3+3= 13 marks). Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course (3x6=18 marks).

PRESCRIBED TEXTS:

1. Yule, George. *The Study of Language* Fifth Edition, 2014. Cambridge U P. First South Asia Edition, 2016.
Chapters 5, 6, 7, 8, 9, 10, 11 and 17 are to be studied.
2. Saussure. *Course in General Linguistics*, Trans. W. Baskin. Fontana/Collins, 1974.
3. Lyons, John. *Language and Linguistics*, Cambridge University Press, 1981. Relevant portions to be studied.

UNIT- I

Chapter 5: Word Formation

Neologisms, Etymology, Borrowing, Compounding, Clipping, Conversion, Coinage, Derivation, Multiple Processes.

Chapter 6: Morphology

Morphology, Morphemes, Free and bound morphemes, Lexical and functional morphemes, Derivational Morphemes, Inflectional morphemes, Morphological description, Morphs and allomorphs, Other Languages.

Chapter 7: Grammar

English Grammar, Traditional Grammar, the parts of speech, Agreement, Grammatical gender, Traditional analysis, the Prescriptive approach, Captain Kirk's infinitive, the Descriptive approach, Structural analysis, Constituent analysis, Labeled and bracketed sentences, Hierarchical Organisation, a Gaelic sentence, Why study grammar.

Chapter 8: Syntax

Syntactic rules, A Generative grammar, Deep and surface structure, Structural ambiguity, Tree diagrams, Symbols used in syntactic analysis, Phrase structure rules, Lexical rules, Movement rules.

UNIT-II

Chapter 9: Semantics

Meaning, Semantic features, Words as containers of meaning, Semantic roles, Agent and theme, Instrument and experiencer, Location, source and goal, Lexical relations, Synonymy, Antonymy, Hyponymy, Prototypes, Homophones and homonyms, Polysemy, Word play, Metonymy, Collocation.

Chapter 10: Pragmatics

Pragmatics, Context, Deixis, Reference, Inference, Anaphora, Presupposition, Speech acts, Direct and indirect speech acts, Politeness, Negative and positive face.

Chapter 11: Discourse Analysis

Discourse, Interpreting discourse, Cohesion, Coherence, Speech events, Conversation analysis, Turn-taking, The co-operative principle, Hedges, Implicatures, Background knowledge, Schemas and scripts.

Chapter 17: Language History and Change

Family trees, Indo-European, Cognates, Comparative reconstruction, General Principles, Sound reconstruction, Word reconstruction, The history of English, Old English, Middle English, Sound changes, Metathesis, Epenthesis, Prothesis, Syntactic changes, loss of

inflections, Semantic changes, Broadening of meaning, Narrowing of meaning, Diachronic and synchronic variation.

Saussure's conception of Linguistic Sign, Sign/Symbol distinction, Arbitrary and Conventional nature of sign; Saussure's Dichotomies: Langue vs. Parole, Synchrony vs. Diachrony, Syntagmatic vs Paradigmatic Relationships, Substance vs. Form

UNIT-III

This shall include ten short-answer questions as explained above

SUPPLEMENTARY TEXTS:

- Aitchison, J. *Language Change: Progress or Decay*, 2nd ed., Cambridge U P, 1991.
Catford, J.C. *A Linguistic Theory of Translation*. Cambridge U P, 1965.
Corder, Pit S. *Introducing Applied Linguistics*. Penguin, 1973.
G, Brown and G. Yule. *Discourse Analysis*. Cambridge U P, 1983.
Holmes, J. *An Introduction to Sociolinguistics*. Longman, 1992.
Leech, G. N. *Principles of Pragmatics*. London, 1983.
Lyons, J. *Language and Linguistics*. Cambridge U P, 1981.
Sebeok, T. A., editor. *Style in Language*, MIT P, 1961.
Stageberg, N.C. *An Introductory English Grammar*. 4th ed., Holt-Saunders International Edition, 1981.
Verma, S.K. and N. Krishnaswamy. *Modern Linguistics—An Introduction* OUP, 1989.
Units 42, 44 and 45 are to be studied. Applied Linguistics
Unit 42 : Language Teaching, Contrastive Analysis and Error Analysis.
Unit 44 : Translation

SUGGESTED READING

- Bloomfield, L. *Language*. Holt, Rinehart & Winston, 1933.
Chomsky, N. *Syntactic Structures*.
Davis, S. editor. *Pragmatics: A Reader*. Mouton & Co., 1957.
Fox, B. *Discourse, Structure and Anaphora*. Cambridge U P, 2011.
Gleason, H.A. *An Introduction to Descriptive Linguistics*. Holt, 1955.
Halliday, M.A.K. *Cohesion in English*. Routledge, 1976.
Hockett, C.F. *A Course in Modern Linguistics*. Collier Macmillan Ltd., 1958.
Hudson, R.A. *Sociolinguistics*. Cambridge U P, 1980.
Leech, G. *A Linguistic Guide to English Poetry*. Routledge, 1973.
Palmer, F.R. *Grammar*. Penguin, 1986.
Quirk, R. & Greenbaum, S. *A University Grammar of English*. Longman, 1973.
Robins, R.H. *General Linguistics*. Routledge, 1989.
Sapir, Edward. *Language: An Introduction to the Study of Speech*. Dover Publications, 1921.
Spitzer, L. *Linguistics and Literary History*, Princeton U P, 1967.
Sitaraman & Verma, S.K. *Essays in Stylistics: Modern Applied Linguistics*. Macmillan, 2003.
Widdowson, H. G. *Aspects of Language Teaching*. OUP, 1990.

ELECTIVE COURSE - XVI
OPTION (iii): EUROPEAN DRAMA
COURSE CODE: ENGM2223T

Written Examination: 75 Marks

Internal Assessment: 25 Marks

Pass Marks: 35%

Course Objectives:

1. To familiarise the students with the history and evolution of European drama.
2. To build an understanding of the relationship between dramatic technique and broader historical and cultural context.

Course outcomes:

1. The students will be exposed to the traditions of Greek and Modern European drama.
2. The students will develop an understanding of the thematic changes that have occurred in European drama.

INSTRUCTIONS FOR THE PAPER-SETTER

UNIT-I shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-II shall have three questions out of which the students shall be required to attempt any two. Not more than one question shall be set from a text. These questions shall carry 11+11=22 marks.

UNIT-III shall comprise ten short-answer questions of about 100 words each. It shall be of 31 marks. This question shall have two parts. Part (a) shall comprise four questions aimed at testing the close reading of the texts (4+3+3+3= 13 marks). Part (b), comprising six questions, shall be based on the history/movement(s)/genre(s)/concepts, etc. pertaining to the course (3x6=18 marks).

UNIT I

Aristophanes - *Wasps*

Aeschylus - *Agamemnon*

Euripides - *Medea*

UNIT-II

Jean Racine - *Phèdre*

Luigi Pirandello - *Six Characters in Search of an Author*

Federico Garcia Lorca - *Blood Wedding*

UNIT-III

This shall include ten short-answer questions as explained above.

SUGGESTED READING

Introductory Reading:

Fischer-Lichte, Erika. *History of European Drama and Theatre*. Routledge, 2004.

Pfister, Manfred. *The Theory and Analysis of Drama (European Studies in English)*. Translated by John Halliday, Cambridge U P, 1991.

Aristophanes

Biles, Zachary P. *Aristophanes and the Poetics of Competition*. Cambridge U P, 2015.

Bowie, A.M. *Aristophanes: Myth Ritual and Comedy*. Cambridge U P, 1993.

Cartledge, Paul. *Aristophanes and His Theatre of the Absurd*. Bristol Classical P, 1990.

Freydberg, Bernard. *Philosophy & Comedy: Aristophanes, Logos, and Eros*. Indiana U P,

2008. *Studies in Continental Thought*.

Platter, Charles. *Aristophanes and the Carnival of Genres*, Arethusa Books, 2006.

Sidwell, Keith. *Aristophanes the Democrat: The Politics of Satirical Comedy During the Peloponnesian War*, Cambridge U P, 2009.

Aeschylus

Raeburn, David and Oliver Thomas. *The Agamemnon of Aeschylus: A Commentary for Students*. OUP, 2011.

Goward, Barbara. *Aeschylus: Agamemnon*. Bristol Classical P, 2005.

Herington, John. *Aeschylus*. Yale U P, 1986.

Kitto, H.D.F. *Form and Motif in Drama*. Taylor and Francis, 2014.

McCall, Harsh H, editor. *Aeschylus: A Collection of Critical Essays*. Prentice-Hall, 1972.

Euripides

Ferguson, John. *Euripides Medea & Electra: A Companion to the Penguin Translation of Philip Vellacott*. Bristol Classical P, 2013.

Roisman, H. M. and C. A. E. Luschnig. *Euripides' Electra: A Commentary*. U of Oklahoma P, 2011.

Jean Racine

Barthes, Roland. *On Racine*. Translated by Richard Howard, Hill and Wang, 2017.

Pirandello

Comban, Glauco. *Pirandello*. Thrift Books, 1967. Twentieth-Century Views.

Lorch, Jennifer. *Pirandello: Six Characters in Search of an Author*. Cambridge U P, 2005.

Lorca

Childs, Donald J. *Scenic Design for Lorca's Blood Wedding*. Indiana U, 1979.

Cody, Gabrielle H. and Evert Sprinchorn, editors. *The Columbia Encyclopedia of Modern Drama*. Vol.1, Columbia U P, 2007.

Duran, Manuel. *Lorca: A Collection of Critical Essays*. Prentice Hall, 1965.

Sahuquillo, Angel. *Federico Garcia Lorca and the Culture of Male Homosexuality*. McFarland & Company, 2007.

Smith, Paul Julian. *The Theatre of García Lorca: Text, Performance, Psychoanalysis*. Cambridge U P, 1998.