

AC 29/4/13

Item no. 4.50

UNIVERSITY OF MUMBAI



Revised Syllabus

Sem. III & Sem. IV

Program: M.A.

Course: English (Hon)

(As per Credit Based Semester and Grading System

with effect from the academic year 2013–2014)

SEMESTER I

Paper IX: Politics, Ideology and English Studies

(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives:

- To trace the impact of Western imperialism on colonized societies
- To historicise early English Studies curricula at the centre and margins of the empire
- To understand the damage caused by both institutionalized and internalized racism
- To understand the impact of ideology on English Studies

Background Themes and Issues

a) Colonialism and Imperialism: The beginnings of European Colonialism; Orientalism and Imperialism; Orientalism as a controlling and defining device; Impact of Western Imperialism on Colonised societies; Psychic trauma and damage to the Colonised mind; Notion of Civilised Europe and the Barbaric Other; Encouragement of pre-colonial cultural amnesia among the colonised; Empire and Sexual Fantasies; Devaluing of pre-colonial languages and literatures; Use of English language and literatures as a tool of social control; Historicising early English Studies curricula at the Centre and the Margins of Empire.

b) English Studies and Ideology: *Marxist:* Marx, Lukacs, Benjamin, Althusser, Gramsci. *Poststructuralist:* Barthes, Foucault, Derrida. *Feminist:* Kristeva, Cixous, bell hooks. *Marginalised:* B.R. Ambedkar, Mahashweta Devi, Ranajit Guha. *Impact of Ideology on English Studies.* Raymond Williams, Terry Eagleton.

Prescribed Texts:

1. William Shakespeare, *The Tempest*
2. Jane Austen, *Mansfield Park*
3. Jean Rhys, *The Wide Sargasso Sea*
4. Hanif Kureishi, *My Beautiful Launderette*

Texts for Internal Assessment and Classroom Discussion:

1. Daniel Defoe, *Robinson Crusoe*
2. Abdul Razak Gurnah, *Paradise*
3. E. M. Forster, *A Passage to India*
4. Paul Scott, *The Raj Quartet*
5. Chinua Achebe, *Things Fall Apart*
6. George Orwell, *1984*
7. John Masters, *Bhowani Junction*
8. Rudyard Kipling, *From Sea to Sea and Other Sketches, Letters of Travel*
9. Mahasweta Devi, *Dust on the Road: The Activist Writings of Mahasweta Devi*
10. Milan Kundera, *The Book of Laughter & Forgetting, 1978*

Recommended Reading:

1. Aijaz Ahmad, *In Theory: Classes, Nations, Literatures*, Verso, 1993.
2. Alan Swingewood, *The Novel and the Revolution*, Macmillan, London, 1975.
3. Ania Loomba, *Colonialism/Postcolonialism*, Routledge, 1998
4. Angela Livingstone, *Pasternak, Doctor Zhivago, Landmarks of World Literature*, Campus University Press, Cambridge, 1989.
5. Arun Prabha Mukherjee, *Towards an Aesthetics of Opposition*, William Wallace, 1988.
6. Ashis Nandy, *The Intimate Enemy: Loss and Recovery of Self Under Colonialism*, Oxford University

Press, Delhi, 1983.

7. Ashis Nandy and et al, *Creating a Nationality*, Oxford University Press, Delhi, 1995.
8. Bill Ashcroft et al, *The Empire Writes Back: Theory and Practice in Postcolonial Literature*, Routledge, Press, Cambridge, 1989.
9. Brydon and Tiffin, (eds.): *Decolonising Fictions*, Dangaroo, 1993.
10. Chris Tiffin and Alan Lawson (eds.), *De-scribing Empire: Postcolonialism and Textuality*, Routledge, 1994.
11. Edward Said, *Orientalism*, Routledge, London, 1978.
12. Edward Said, *Culture and Imperialism*, Chatto and Windus, 1993
13. Frantz Fanon, *Black Skin, White Masks*, translated into English, Grove Press, 1967.
14. Gauri Viswanathan, *Masks of Conquest: Literary Study and British Rule in India*, Oxford University Press, Delhi, 1998.
15. G.N. Devy, *After Amnesia: Tradition and Change in Indian Literary Criticism*, Orient Longman, 1993.
16. Homi Bhabha (ed.), *Nation and Narration*, Routledge, London, 1990.
17. Homi Bhabha, *Location of Culture*, Routledge, London, 1994.
18. Hannah Arendt (ed.), *Walter Benjamin: Illuminations*, Collins/Fontana Books, 1970.
19. Herbert E. Bowman, 'Postscript on Pasternak', *Major Soviet Writers: Essays in Criticism*, ed. Edward J. Brown, Oxford University Press, London, 1973.
20. John Hawley (ed.), *Writing the Nation: Self and Country in Postcolonial Imagination*, Critical Studies, 7, Amsterdam, Rodopi, 1996.
21. Karl Marx and Friedrich Engels, *On Colonialism*, Progress Publishers, Moscow, 1981.

22. Karl Marx and Friedrich Engels, *On Literature and Art*, Progress Publishers, Moscow, 1978.
23. Makarand Paranjape (ed.), *Nativism: Essays in Criticism*, Sahyita Akademi, Delhi, 1997.

Evaluation Pattern

External Assessment (60 marks)

William Shakespeare, *The Tempest*

Jane Austen, *Mansfield Park*

Jean Rhys, *The Wide Sargasso Sea*

Hanif Kureshi, *My Beautiful Launderette*

Students will be required to answer 3 questions out of 4 questions of 20 marks each in 2 hours. The combination of internal options may vary from semester to semester.

Internal Assessment (40 marks) on background or texts listed for internal assessment

20 marks – Written Assignment

10 marks – Classroom Presentation

10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

SEMESTER II

Paper X: Politics, Ideology and English Studies (6 Credits – 30 Teaching and 10 Testing Hours)

Objectives:

- To understand the socio-cultural relevance of English Studies in post-colonial societies
- To understand the linguistic resistance to standard British English
- To comprehend the impact of Diasporic literature on English Studies
- To appreciate the need for new perspectives on English Studies

Background Themes and Issues

- a) **English Studies Today - Crisis and Resistance:** Socio-cultural relevance of English Studies in a Post-imperial and Postcolonial order; Interrogation of universalist paradigms; Narrating the Nation; Locating Culture; Resistance to the Western Canon - Gendered resistance to the canon; Linguistic resistance to Standard British English; Resistance to European Master Narratives; Nativist resistance to the canon; Postcolonial Resistance to the canon; Problematisation of the notion of the Postcolonial.
- b) **Expansion of the Canon** - Inclusion of translations, women's writing and non-Western writing in English. politicisation of English Studies curricula with specific focus on Postcolonial India; Impact of Diasporic Writing on English Studies; Need for new perspectives on English Studies.

Prescribed Texts:

1. Mahasweta Devi, *Bitter Soil*
2. Abdelrahman Munif, *Cities of Salt*
3. Naguib Mahfouz, *Sugar Street*
4. Kamila Shamsie, *Kartography*
5. The Poetic Construct of Nation: W.B. Yeats, A.K. Ramanujam, Derek Walcott, Louise Bennet (4-5 poems of each poet from Jahan Ramazani. ed. *The Norton Anthology of*

Modern and Contemporary Poetry, Vol. 2, which contains postcolonial poetry by African, African-American, and South Asian writers) + 4-5 poems each from, Wole Soyinka, *Idanre and Other Poems*, Nissim Ezekiel, *Selected Poems*, Jack Mapanje, *Malawi Poetry*.

Texts for Internal Assessment and Classroom Discussion:

1. Ruth Praver Jhabwala, *The Heat and the Dust*
2. Salman Rushdie, *Midnight's Children*
3. Tayeb Salih, *Season of Migration to the North*, 1969
4. W.H. Auden, *The Sea and the Mirror*
5. Arundhati Roy, *The God of Small Things*
6. Githa Hariharan, *The Thousand Faces of Night*
7. Orhan Pamuk, *Snow*
8. Donald Woods, *Biko*
9. Ngugi Wa Thiong'o, *Grain of Wheat*
10. Rohinton Mistry, *Tales from Firozsha Baag*
11. Gieve Patel, *Mr. Behram*

Recommended Reading:

1. Meyda Yegenoglu, *Colonial Fantasies: Towards a Feminist Reading of Orientalism*, Cambridge University Press, 1998
2. Quentin Hoare and Geoffrey Nowell-Smith (eds.), *Antonio Gramsci: Selections from the Prison*

- Notebooks*, Orient Longman, 1996.
3. Raymond Williams, *Marxism and Literature*, Oxford University Press, Oxford, 1977.
 4. Ranjit Guha and Gayatri Spivak (eds), *Selected Subaltern Studies*, Oxford University Press, New York, 1988.
 5. Rajeshwari Sundar Rajan (ed.), *The Lie of the Land: English Literary Studies in India*, Oxford University Press, Delhi, 1992.
 6. Seamus Deane, *Nationalism, Colonialism and Literature*, Minneapolis, University of Minnesota Press, 1990.
 7. Stephen Greenblatt, *Marvelous Possessions: The Wonder of the New World*, University of Chicago Press, 1991.
 8. Terry Eagleton and Drew Milne (eds.), *Marxist Literary Theory*, Blackwell Publishers, Oxford, 1982.
 9. Terry Eagleton et al, *Nationalism, Colonialism and Literature*, University of Minnesota Press, Minneapolis, 1990.
 10. Terry Eagleton, *Criticism and Ideology: A Study in Marxist Literary Theory*, 1976.
 11. Tzvetan Todorov, *Literature and its Theorists*, Trans. Catherine Porter, Cornell, New York, 1987.
 12. Tim Fulford and Peter J. Kitson (eds.), *Romanticism and Colonialism: Writing and Empire, 1780-1830*, Cambridge University Press, 1998.
 13. Zia Sardar, Ashis Nandy and Meryll Wyn Davies, *Barbaric Others: A Manifesto on Western Racism*, Pluto Press, London, 1993.
 14. Bernard Porter, *The Absent-Minded Imperialists, Empire, Society and Culture in Britain*, Oxford University Press, Oxford, 2006
 15. Elke Boehmer, *Colonial and Postcolonial Literature: Migrant Metaphors*, Oxford University Press,

Oxford, 2005

16. Anindita Ghosh, *Power in Print: Popular Publishing and the Politics of Language and Culture in a Colonial Society, 1778-1905*, Oxford University Press, India, 2006
17. Iris Macfarlane, *Daughters of the Empire: A Memoir of the Life and Times in the British Oxford* University Press, India, 2006
18. Rosemary Raza, *In Their Own Words: British Women Writers and India 1740-1857*, Oxford University Press, India, 2006
19. Rita Barnard, *Apartheid and Beyond: South African Writers and the Politics of Place*, Oxford University Press, USA, 2006
20. Christopher K.W., *Rethinking Cultural Studies: A Study of Raymond Williams and Edward Said*, Rawat Publishers, Jaipur, 2005
21. Rajeev S. Patke, *Postcolonial Poetry in English*
22. Jahan Ramazani, *The Hybrid Muse, Postcolonial Poetry in English*, University of Chicago Press, 2001
23. Nilufer E. Bharucha (ed.), *World Literature: Contemporary Postcolonial and Post-Imperial Literatures*, Prestige, New Delhi, 2007.

Evaluation Pattern

External Assessment (60 marks)

- 1) Mahasweta Devi, *Bitter Soil*
- 2) Abdelrahman Munif, *Cities of Salt*
- 3) Naguib Mahfouz, *Sugar Street*
- 4) Kamila Shamsie, *Kartography*

- 5) The Poetic Construct of Nation: W.B. Yeats, A.K. Ramanujam, Derek Walcott, Louise Bennet (4-5 poems of each poet from Jahan Ramazani. ed. *The Norton Anthology of Modern and Contemporary Poetry*, Vol. 2, which contains postcolonial poetry by African, African-American, and South Asian writers) + 4-5 poems each from, Wole Soyinka, *Idanre and Other Poems*, Nissim Ezekiel, *Selected Poems*, Jack Mapanje, *Malawi Poetry*.

Students will be required to answer 3 questions out of 4 questions of 20 marks each in 2 hours

The combination of internal options may vary from semester to semester.

Internal Assessment (40 marks) on background or texts listed for internal assessment

20 marks – Written Assignment

10 marks – Classroom Presentation

10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

SEMESTER I

Paper XI :Theory and Methodology of Comparative Literature

(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives:

- To understand the history of Comparative Literature
- To see the need for the comparative study of literature
- To comprehend the role of Comparative literature in nation-building
- To get acquainted with the various schools of comparative literature

Background Themes and Issues

- a) History of the term Comparative Literature. Definition of Comparative Literature. The Need for a Comparative Study of Literature. Its Relevance and Significance in a Multi-lingual Context Today. Comparative Literature and Nation-Building.

- b) Schools of Comparative Literatures. French School. American School. Gayatri Spivak's Cross Cultural Approach. Facets of Comparative Studies – Aspectual, Linguistic, Formal, Technical, Theoretical, Attitudinal, Rhetorical and Aesthetic. The Concept of Shared Experience, Sensibility and Perception.

Prescribed Texts:

1. T.S. Eliot, *The Wasteland*
Arun Kolatkar, *Jejuri*
2. Selections from Poems in Arjun Dangle (ed.): *Poisoned Bread*
Le Roi Jones, *Preface to a Twenty Volume Suicide Note*.
3. T. S. Eliot, *Murder in the Cathedral*
Alfred, Lord Tennyson, *Becket*

Texts for Internal Assessment and Classroom Discussion:

1. Henrik Ibsen, *A Doll's House*
2. Vijay Tendulkar, *Silence, the Court is in Session*
3. Charlotte Bronte, *Jane Eyre*
4. Jean Rhys, *The Wide Sargasso Sea*
5. William Shakespeare, *The Tempest*
6. W.H. Auden, *The Sea and The Mirror*

Recommended Reading:

1. Nabaneeta Dev Sen, *Counterpoints: Essays in Comparative Literature*, Calcutta, Prajna, 1984.
2. Naresh Guha (ed), *Contributions to Comparative Literature: Germany and India*, Calcutta, Jadhavpur University Publication, 1973.
3. K. A. Koshi (ed.), *Towards Comparative Literature*, Aligarh, Aligarh Muslim University Publication, 1987.
4. Ulrich Weisstein, *Comparative Literature and Literary Theory: Survey and Introduction*. Bloomington and London, Indiana University Press, 1973.
5. Amiya Dev, *The Idea of Comparative Literature in India*, Calcutta, Papyrus, 1984.

6. Rene Wellek, *Comparative Literature: Proceedings of the Second Congress of the ICLA*, Chapel Hill, North Carolina University Press, 1959.

Evaluation Pattern

External Assessment (60 marks)

- 1) Background a & b
- 2) T.S. Eliot, *The Wasteland*

Arun Kolatkar, *Jejuri*
- 3) Selections from Poems in Arjun Dangle (ed.): *Poisoned Bread*
Le Roi Jones, *Preface to a Twenty Volume Suicide Note*.
- 4) T. S. Eliot, *Murder in the Cathedral*
Alfred, Lord Tennyson, *Becket*

Students will be required to answer 3 questions out of 4 questions of 20 marks each in 2 hours. The combination of internal options may vary from semester to semester.

Internal Assessment (40 marks) on background or texts listed for internal assessment

- 20 marks – Written Assignment
- 10 marks – Classroom Presentation
- 10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

SEMESTER II

Paper XII :Theory and Methodology of Comparative Literature

(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives:

- To appreciate the variety of literature in different languages
- To understand the concept of World Literature
- To trace the development of New Literatures in English
- To comprehend the complexity of literary translation

Background Themes and Issues

- a) **Comparative Literatures.** The Magnitude and Variety of Literature Produced in Different Languages. The Ancient Classical Texts in Sanskrit and their Counterparts in European Languages - Greek, Latin. The Ancient Literary Traditions - Indian, Chinese, Greek, Roman, etc. Regional Literature. National Literature. Goethe's Concept of World Literature. World Literature Today. The Indian Rasa Theory and Canonical Literature in India. Literature within Comparative Perspectives. Feminism. Literature of the Marginalised. New Literatures in English.
- b) **Significance of Translation in Comparative Literary Studies.** Literary Translations. Contextuality, Textuality and Intersexuality. Diachronic Study of Translation. Problems of Literary Translation. Translation as Linguistic Bridge-building.

Prescribed Texts:

1. Albert Camus, *Outsider*

Bhalchandra Nemade, *Cocoon*

2. Premchand, *Widows, Wives and Other Heroines: Twelve Stories*, translated by

David Rubin, OUP, 1998

Gloria Naylor, *The Woman of Brewster Place*

3. Camus, *Caligula*

Girish Karnad, *Tughlaq*

Texts for Internal Assessment and Classroom Discussion:

1. Daniel Defoe, *Robinson Crusoe*
2. J. M. Coetzee, *Foe*
3. Thomas Mann, *Death in Venice*
4. Nietzsche, *The Birth of Tragedy*
5. Vladimir Nabakov, *Lolita*
6. Gustave Flaubert, *Madame Bovary*

Recommended Reading:

1. Ngugi Wa Thiong'o, *Homecoming: Essays on African and Caribbean Literature, Culture and Politics*, New York, Lawrence Hill and Company, 1973.
2. Earnest R. Curtius, *Essays on European Literature*, translated Michael Kowal, Princeton, Princeton University Press, 1973.
3. Amiya Dev and Sisir Kumar Das (eds.), *Comparative Literature: Theory and Practice*, Shimla, Indian Institute of Advanced Study in Association with Allied Publishers, 1988.
4. Sureshchandra (ed.) *Essays in Comparative Literature*, New Delhi, Anmol Publication, 1998.

5. Haun Saussy, *Comparative Literature in the Age of Globalisation*, John Hopkins University Press, 2006.
6. Rambhau Badode, Arvind Mardikar & A.G. Khan, *New Directions in Comparative Literature*, Macmillan India Ltd. 2007.

Evaluation Pattern

External Assessment (60 marks)

- 1) Background a & b
- 2) Albert Camus, *Outsider*
Bhalchandra Nemade, *Cocoon*
- 3) Premchand, *Widows, Wives and Other Heroines: Twelve Stories*, translated by
David Rubin, OUP, 1998
Gloria Naylor, *The Woman of Brewster Place*
- 4) Camus, *Caligula*
Girish Karnad, *Tughlaq*

Students will be required to answer 3 questions out of 4 questions of 20 marks each in 2 hours. The combination of internal options may vary from semester to semester.

Internal Assessment (40 marks) on background or texts listed for internal assessment

- 20 marks – Written Assignment
- 10 marks – Classroom Presentation
- 10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

SEMESTER I

Paper XIII: Literature as Resistance

(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives:

- To understand the concept of resistance literature
- To understand the types of revolution initiated by literary works
- To appreciate the reflection of the ideas of the ideas of Marx, Darwin and Freud in literary writing

Background Themes and Issues

- a) **The Concept of Resistance**: Why Resistance? Resistance to What? Individual as the Social System. Individual as the Power Structure. Class and Caste. Authority and the Social Groups. Resistance as Revolution. Types of Revolution – social, political, technological, economic. Major Revolutions in History: The Buddhist ‘Revolution’ in ancient India. Reformation in Europe. Romanticism as a revolt against Classicism. The French Revolution. The Industrial Revolution. The Russian Revolution. The German Revolution. The Gandhian Revolution. The Ambedkerite Revolution.
- b) **Resistance by Major Thinkers**: Karl Marx and Dialectic Materialism, Marxist Resistance to History.
- c) **Tradition and Modernity**: The Theory of Evolution by Charles Darwin and resistance to Religious Thinking. Sigmund Freud’s Theories as Challenge to Conservative Social Thought and behaviour.

Prescribed Texts:

1. Marx and Engels, *The Communist Manifesto*
2. Jyotiba Phule, *Slavery*, translated by P.G. Patil
3. B. R. Ambedkar, *The Annihilation of Caste*
4. Frantz Fanon, *The Wretched of the Earth*

Texts for Internal Assessment and Classroom Discussion:

1. *The Social Contract*: Jean Jacques Rousseau
2. *Preface to the Lyrical Ballads*: William Wordsworth
3. *Literature and Revolution*: Leon Trotsky
4. *The Second Sex*: Simone de Beauvoir
5. *Black Skin White Masks*: Frantz Fanon
6. *Castes in India/Who were the Shudras*: B.R. Ambedkar
7. *Slash*: Jeanette Armstrong
8. *The Art of Dying*: Githa Hariharan
9. *The Crow Eaters*: Bapsi Sidhwa
10. *The Kite Runner*: Khaled Hosseini

Recommended Reading:

1. *The Novel and the Revolution*: Alan Swingewood, Macmillan, 1975
2. *Towards an Aesthetics of Opposition: Essays on Literature, Criticism and Cultural Imperialism* : Arun Prabha Mukherjee, TSAR Publications, 1988
3. *Marxist Literary Theory*: Eds.Terry Eagleton and Drew Milne, Blackwell Publishers, Oxford University Press, Delhi, 1982
4. *Jati Pratha*: Ram Manohar Lohia, Navhind, Hyderabad, 1964
5. *Black Skin, White Masks*: Frantz Fanon, Paris, 1961, New York, 1965.
6. *Decolonising the Mind: The Politics of Language in African Literature*: Ngugi Wa Thiong'o, 1986
7. *The Psychoanalytic Theory of Male Homosexuality*: Kenneth Lewes, Simon and Schuster, New York, 1988
8. *Structure, Sign and Play in the Discourse of Human Sciences*: Jacques Derrida

9. *Postmodernism, or the Cultural Logic of Late Capitalism*: Fredric Jameson, Duke University Press, 1992
10. 'The Politics of Theory: Ideological Positions in the Postmodernism Debate', in David Lodge (ed), *Modern Criticism and Theory: A Reader*, London, Longman, 1988
11. *The End of History and the Last Man*: F. Fukuyama, Penguin, 1992
12. *What is Literature?* : Jean Paul Sartre, 1949
13. *Sexual/Textual Politics*: Toril Moi, London, Methuen,1985.
14. *Sexual Anarchy:Gender and Culture at the Fin de Siecle*: Elaine Showalter, London, Bloomsbury,1991
15. *History and Class Consciousness*: Georg Luckas, Cambridge, MIT Press, 1971
16. *A New History of the Cold War, Class Consciousness, and Revolution* : Dayton, Ohio: Black Praxis Press, 1981.
17. *Prison Notebooks*: Antonio Gramsci, Columbia University, 2007

Evaluation Pattern

External Assessment (60 marks)

1. Marx and Engels, *The Communist Manifesto*
2. Jyotiba Phule, *Slavery*, translated by P.G. Patil
3. B. R. Ambedkar, *The Annihilation of Caste*
4. Frantz Fanon, *The Wretched of the Earth*

Students will be required to answer 3 questions out of 4 questions of 20 marks each in 2 hours. The combination of internal options may vary from semester to semester.

Internal Assessment (40 marks) on background or texts listed for internal assessment

- 20 marks – Written Assignment
- 10 marks – Classroom Presentation
- 10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

SEMESTER II

Paper XIV: Literature as Resistance

(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives:

- To understand the varied forms of resistance
- To view the various forms as expressive of an incredulity towards all metanarratives
- To understand the concept of the appropriation of the master tongue
- To comprehend the complexities involved in the hybridization of language

Background Themes and Issues

a) Resistance after Modernism: Postmodernism and Resistance. Resisting Tradition, Culture and Conventionalism. The Beat Writers/artistes. The End of Ideology. The End of History. Women and Resistance. The Marginalised and Resistance. Caste, Class and Race in Resistance. The Black Resistance. The Dalit Resistance. Resistance by Minority Groups such as Gays, Lesbians, Subalterns.

b) Language as Resistance: Disorientation of Traditional Linguistic Systems. The Use of Dialects as Resistance to Standard Language. The Appropriation of the Master Tongue by the Colonised. The Hybridisation of Language. The Metaphors and Images of Resistance. The Tropes of Resistance. Aesthetics of Resistance and Marginality.

Prescribed Texts:

- 1). Thomas Hardy, *Tess of the d'Urbervilles*
- 2) John Osborne, *Look Back in Anger*

- 3) Adrienne Rich, *Love Poems*
- 4) Wole Soyinka, *A Shuttle in the Crypt*
- 5) Namdev Dhasal, *Golpeetha*

Texts for Internal Assessment and Classroom Discussion:

1. *Feminist Fables*: Suniti Namjoshi
2. *The Boy Friend*: R. Raj Rao
3. *The Rebel*: Albert Camus
4. *Hind Swaraj*: M.K. Gandhi
5. *Towards a Non-Brahmin Millennium*: Manu S. Rajadurai and Geetha Vardarajan
6. 'Introduction' and Essay on 'Debating...' in *Writing Caste/Writing Gender:Narrating Dalit Women's Testimonies*: Ed. Sharmila Rege
7. 'Waiting for a Visa': B. R. Ambedkar
8. *The Revolt of the Masses*: Ortega E. Gasset
9. *The High Caste Woman* : Pandita Ramabai.

Recommended Reading:

1. *The Age of Revolution*: Eric Hobsbawm,
2. *Selected Subaltern Studies*: Eds. Ranjit Guha and Gayatri Spivak, Oxford University Press, New York and Oxford, 1988.
3. *Caste, Class and Occupation*: G.S. Ghurye, Popular Book Depot, 1961
4. *Reconstructing Womanhood:The Emergence of the Afro-American Woman Novelist*: Hazel V. Carby, New York, Oxford University Press, 1987
5. *The Politics of Literary Expression A Study of Major Black Writers*: Donald B. Gibson, Westport, Conn. Greenwood Press, 1981
6. *The Theatre of the Black Americans, 2 Vols.*: E. Hill, Englewood Cliffs, New Jersey, 1980

7. *The Mirror and the Lamp, Romantic Theory and the Critical Tradition*: M.H. Abrahms, London, Oxford University Press, 1953
8. *Postmodernism, A Reader*: Ed. Patricia Waugh, London, Edward Arnold,
9. *The World is Flat: A Brief History of the Globalised World in the 21st Century*: Thomas Friedman, Farrar, Strauss and Giroux, 2005
10. *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*, by Sharankumar Limbale. Translated by Alok Mukherjee. Orient Longman, 2004
11. *Gender & Caste: Issues in Contemporary Indian Feminism*: edited by Anupama Rao. New Delhi, Kali for Women, 2003
12. *From Untouchable to Dalit : Essays on the Ambedkar Movement*: Eleanor Zelliott. Manohar,1998
13. *Dalit Movement in South India : 1857-1950*: Swapna H. Samel. New Delhi, Serials, 2004
14. *Dalit Politics and Literature*: Pradeep K. Sharma. Delhi, Shipra, 2006
15. *Dalit's Inheritance in Hindu Religion*: Mahendra Singh. New Delhi, Kalpaz Pub., 2006

Evaluation Pattern

External Assessment (60 marks)

- 1) Thomas Hardy, *Tess of the d'Ubervilles*
- 2) John Osborne, *Look Back in Anger*
- 3) Adrienne Rich, *Love Poems*
- 4) Wole Soyinka, *A Shuttle in the Crypt*
- 5) Namdev Dhasal, *Golpeetha*

Students will be required to answer 3 questions out of 4 questions of 20 marks each in 2 hours. The combination of internal options may vary from semester to semester.

Internal Assessment (40 marks) on background or texts listed for internal assessment

- | | |
|----|--------------------------|
| 20 | – Written Assignment |
| 10 | – Classroom Presentation |

10 – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

SEMESTER I

Paper :XV Re-Reading Canonical British Literature (17th to Early 20th Century)

(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives:

- To appreciate the need to (re)read canonical British literature with the conceptual framework provided by some of the critical and literary theories evolved since the early twentieth century.
- To boldly view the texts from varied theoretical perspectives
- To understand the politics of the constitution of the canon.

With the help of two to three carefully chosen critical articles, the use of the following theories

will be demonstrated:

- Postmodernism
- Gender Studies (includes feminist, gay, lesbian and masculinist studies)
- Race and Ethnicity Studies
- Archetypal Criticism
- Marxism and Postmarxism
- Postcolonialism
- New Historicism
- Dialogic Criticism

Prescribed Texts:

- 1) William Shakespeare - *Antony and Cleopatra*
- 2) Jane Austen - *Emma*

3) Charles Dickens – *Hard Times*

4) Joseph Conrad - *Heart of Darkness*

Texts for Internal Assessment and Classroom Discussion:

- 1) Christopher Marlowe – *Edward II*
- 2) John Webster - *The Duchess of Malfi*
- 3) John Dryden – *All for Love*
- 4) John Milton’s - *Paradise Lost Book I*
- 5) William Congreve - *The Way of the World*
- 6) Alexander Pope - *The Rape of the Lock*
- 7) Johnathan Swift – *Gulliver’s Travels*
- 8) Emily Bronte - *Wuthering Heights*
- 9) Thomas Hardy - *The Mayor of Casterbridge*
- 10) John M. Synge – *The Playboy of the Western World*

Recommended Reading:

- **Postmodernist Readings**

- 1) Brenda Marshall from *The Postmodern Condition*
- 2) Linda Hutcheon “Incredulity Toward Metanarrative: negotiating Postmodernism and Feminisms” in *Postmodernism and Feminism: Canadian Contexts*. Ed. ShirinKudchedkar
- 3) Vevaina, Coomi S. “Erasing Edges: Michael Ondaatje’s ‘Coming Through Slaughter’ and ‘Running in the Family’ as Postmodernist Fiction” in *Postmodernism and Feminism: Canadian Contexts*. Ed. ShirinKudchedkar

- **Gender Studies (includes feminist, gay, lesbian and masulinist studies)**

- 1) Kate Millet – on D. H. Lawrence in *Sexual Politics*
- 2) Sandra Gilbert and Susan Gubar – “The Birth Myth in Mary Shelley’s *Frankenstein*” in *The Madwoman in the Attic*.

3) Gregory W. Bredbeck from *Sodomy and Interpretation, Marlowe to Milton*.

- **Race and Ethnicity Studies**

1) Gayatri Spivak "Three Women's Texts"

2) Margo Hendricks and Patricia Parker (eds.) from *Women, 'Race' and Writing in the Early Modern Period*.

3) Henry L. Gates Jr, from *Reading Black, Reading Feminist: A Critical Anthology*

- **Archetypal Readings**

1) Maud Bodkin.. "Archetypal Patterns in 'The Ancient Mariner'"

2) Northrop Frye. "The Archetypes of Literature" in *Fables of Identity*.

3) Annis Pratt. *Archetypal Patterns in Women's Fiction* "So has it been said. So shall it be done."
An Archetypal Analysis of Margaret Atwood's *The Handmaid's Tale*"

Evaluation Pattern

External Assessment (60 marks)

1) William Shakespeare - ***Antony and Cleopatra***

2) Jane Austen - ***Emma***

3) Charles Dickens – ***Hard Times***

4) Joseph Conrad - ***Heart of Darkness***

Students will be required to answer 3 questions out of 4 questions of 20 marks each in 2 hours. The combination of internal options may vary from semester to semester.

Internal Assessment (40 marks) on the texts listed for internal assessment

20 marks – Written Assignment

10 marks – Classroom Presentation

10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

SEMESTER II

Paper : XV Re-Reading Canonical British Literature(20th Century)

(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives:

- To appreciate the need to (re)read canonical British literature with the conceptual framework provided by some of the critical and literary theories evolved since the early twentieth century.
- To boldly view the texts from varied theoretical perspectives
- To understand the politics of the constitution of the canon.

With the help of two to three carefully chosen critical articles, the use of the following theories

will be demonstrated:

- Postmodernism
- Gender Studies (includes feminist, gay, lesbian and masculinist studies)
- Race and Ethnicity Studies
- Archetypal Criticism
- Marxism and Postmarxism
- Postcolonialism
- New Historicism
- Dialogic Criticism

Prescribed Texts:

- 1) D. H. Lawrence – *Women in Love*
- 2) George Bernard Shaw - *Pygmalion*
- 3) T. S. Eliot – *The Hollow Men* and *Ash Wednesday*
- 4) Samuel Beckett – *Waiting for Godot*

Texts for Internal Assessment and Classroom Discussion:

- 1) Virginia Woolf - *Orlando*
- 2) William Golding - *Lord of the Flies*
- 3) Poetry of the First World War
- 4) T. S. Eliot – *The Cocktail Party*
- 5) John Osborne *Look Back in Anger*
- 6) Doris Lessing – *The Golden Notebook*
- 7) Poems of Seamus Heaney
- 8) Harold Pinter *The Caretaker*
- 9) Peter Shaffer – *Equus*
- 10) Carol Churchill – *Cloud Nine*

Recommended Reading:

- **Marxist and Postmarxist Readings**

- 1) Eagleton, Terry. “Heathcliff and the Great Hunger” in his *Heathcliff and the Great Hunger*. London: Verso Press.
- 2) Gayatri C. Spivak “Displacement and the Discourse of Women” *Displacement: Derrida and After*.(ed.) Mark Krupnick
- 3) Chris Bullock and David Peck (Eds.) from *Guide to Marxist Literary Criticism*

- **Postcolonial Readings**

- 1) Edward Said from *Culture and Imperialism*.

2) Rosemary Hennessy and Rajeshwari Mohan “The Construction of Woman in Three Popular texts of the Empire” in *Colonial Discourse and Post-Colonial Theory*. Ed. Patrick Williams and Laura Chrisman.

3) Patrick Williams “‘Kim’ and Orientalism” in *Colonial Discourse and Post-Colonial Theory*. Ed. Patrick Williams and Laura Chrisman.

- **New Historicist Readings**

1) Stephen Greenblatt. “Invisible Bullets” in *Shakespearean Negotiations*

2) Louis A. Montrose “Professing the Renaissance: The Poetics and politics of Culture” in *The New Historicism* Ed.H. Aram Veesser

3) Margaret W. Ferguson, Maureen Quilligan and Nancy J. Vickers (Ed.) from *Rewriting the Renaissance: The Discourse of Sexual Difference in Early Modern Europe*.

- **Dialogic Criticism**

1) Mikhail Bakhtin from *Rabelais and His World*.

2) Giltrow, Janet. “Democratic Intention and Dialogic Intelligence in ‘Cuckold’” in *The Shifting Worlds of Kiran Nagarkar’s Fiction*. Ed. Yasmeen Lukmani. New Delhi: Indialog, 2004.

3) Don H. Bialostosky from *Wordsworth, Dialogics and the Practice of Criticism*.

Evaluation Pattern

External Assessment (60 marks)

1) D.H. Lawrence – *Women in Love*

2) George Bernard Shaw - *Pygmalion*

3) Samuel Beckett – *Waiting for Godot*

4) Selected Poems

Students will be required to answer 3 questions out of 4 questions of 20 marks each in 2 hours. The combination of internal options may vary from semester to semester.

Internal Assessment (40 marks) on the texts listed for internal assessment

20marks – Written Assignment

10marks – Classroom Presentation

10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

SEMESTER I

Paper XV : Contemporary American Drama (1950 onwards)

(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives:

- To understand Psychological drama in Broadway theatre of the 1950s to 1970s
- To relate the appeal of this type of drama to the socio-economic reality of the time
- To understand the growth of Black theatre of social commitment
- To trace the rise of Black separatist theatre

Background Themes and Issues

- a) Psychological Drama in Broadway Theatre: 1950s to 1970s – William Inge, Robert Anderson, Lillian Hellman, William Gibson, Carson McCullers.

- b) Black Theatre of social commitment – Alice Childress, James Baldwin, Douglas Turnerward, Ntozake Shange, Adrienne Kennedy. Black Separatist theatre – Amiri Baraka, Ed Bullins

Prescribed Texts:

- 1) Lorraine Hansberry - *A Raisin in the Sun*
- 2) David Mamet - *American Buffalo*
- 3) Edward Albee - *Who's Afraid of Virginia Woolf?*
- 4) Sam Shepard - *Buried Child*

Texts for Internal Assessment and Classroom Discussion:

- 1) Adrienne Kennedy - *Funnyhouse of a Negro*
- 2) William Inge - *Come Back, Little Sheba*
- 3) Lillian Hellman - *Toys in the Attic*
- 4) Anne Deavere Smith - *Twilight Los Angeles*
- 5) Archibald Macleish - *J. B*
- 6) Frank Gilroy - *Who'll Save the Plowboy?*
- 7) Jack Gelber - *The Connection*

Recommended Reading:

1. Berkowitz, Gerald. *New Broadways: Theatre Across America (1950-1980)*. Totowa, New Jersey: Rowman and Littlefield, 1983.
1. Bordman, G. *The Oxford Companion to American Theatre*. Oxford: Oxford Publication, 1984.
2. Bernstein, Samuel J. *The Strands Entwined: A New Direction in American Drama*. Boston: Northeastern University Press, 1980.
3. Brustein, Robert. *Critical Moments: Reflections on Theatre and Society, 1973-1979*. New York: Random House, 1980.
4. Cohen, Ruby. *New American Dramatists, 1960-1980*. Basing Stoke: The Macmillan Press, 1982.
5. Daniel, Hoffman. *Harvard Guide to Contemporary American Writing*. Cambridge, Mass: Harvard University Press, 1979.
6. Esslin, Martin. *The Theatre of the Absurd*. London: Methuen, 1974.

Evaluation Pattern

External Assessment (60 marks)

- 1) Edward Albee *Who's Afraid of Virginia Woolf?*
- 2) David Mamet *American Buffalo*
- 3) Sam Shepard *Buried Child*
- 4) Amiri Baraka *Slave Ship*

Students will be required to answer 3 questions out of 4 questions of 20 marks each in 2 hours. The combination of internal options may vary from semester to semester.

Internal Assessment (40 marks) on background or texts listed for internal assessment

20 marks – Written Assignment

10 marks – Classroom Presentation

10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

SEMESTER II

Paper XV : Contemporary American Drama (1950 onwards)

(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives:

- To understand off-Broadway developments of the 1960s and 1970s
- To see the varied forms that the resistance assumed
- To trace the Off-Off-Broadway developments by various groups

Background Themes and Issues

- a) Off-Broadway Developments – 1960s and 1970s – Experimental theatre, Absurd theatre – Edward Albee, Jack Gelber, Artur Kopit, Jack Richardson.
- b) Off-Off-Broadway developments: Makeshift theatres, LaMama Experimental Theatre Club, Judson Poets' theatre, Theatre Genesis, Regional Theatres in Louisville, Dallas, Minneapolis and Los Angeles Drama Cooperatives: The Living Theatre, The Open theatre, The Performance Group American Jewish Theatre in Massachusetts – Dick Goldberg

Prescribed Texts:

- 1) Tess Onweume. *Shakara: Dance-Hall Queen*
- 2) Henry David Hong. *Mr. Butterfly*
- 3) Amiri Baraka *Slave Ship*
- 4) August Wilson. *Fences*

Texts for Internal Assessment and Classroom Discussion:

- 1) Arthur Kopit. *All Over Town*
- 2) Jean Claude Van Itallie. *The Serpent: A Ceremony*
- 3) Jules Feiffer. *Knock Knock*
- 4) Dick Goldberg. *Family Business*
- 5) James Baldwin. *The Amen Corner*
- 6) Ed Bullins. *The Gentleman Caller*

Recommended Reading:

- 1) Gould, Jean. *Modern American Playwrights*. New York: Dodd, Mead, 1966.
- 2) Hassan, Ihab. *Contemporary American Literature, 1945-1972; An Introduction*. New York: Ungar, 1973.
- 3) Kiernan, Robert. *American Writing Since 1945: A Critical Survey*. New York: Frederick Ungar Publishing Company, 1982.
- 4) Lahr, John. *Astonish Me*. New York: Viking, 1973.
- 5) Little, Stuart W. *Off- Broadway: The Prophetic Theatre*. New York: Coward, McCann & Geoghegan, 1972.
- 6) Mordden, Ethan. *The American Theatre*. New York: Oxford University Press, 1981.
- 7) Podhoretz, Norman. *Doings and Undoings: The 50s and After in American Writing*. New York: Farrar Straus and Giroux, 1964.
- 8) Zeigler, Joseph Wesley. *Regional Theatre: The Revolutionary Stage*. Minneapolis: University of Minnesota Press, 1973.

Evaluation Pattern

External Assessment (60 marks)

1) Tess Onweume - *Shakara: Dance-Hall Queen*

2) Henry David Hong - *Mr. Butterfly*

3) Lorraine Hansberry - *A Raisin in the Sun*

4) August Wilson - *Fences*

Students will be required to answer 3 questions out of 4 questions of 20 marks each in 2 hours. The combination of internal options may vary from semester to semester.

Internal Assessment (40 marks) on background or texts listed for internal assessment

20 marks – Written Assignment

10 marks – Classroom Presentation

10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

Paper XV11 & XVIII : DISSERTATION

Only for M.A. PART – II Honours (Research)

These papers involve writing a Research Dissertation of 15,000/-word (Fifteen Thousand words), in the MLA Handbook Style, 6th or 7th edition, with citations of sources and complete bibliography.

Students will be required to submit three preferences for the topic of the research project at the beginning of the first term/semester. The Department will then allot a research guide to the students. The completed research work will have to be **submitted latest by 31st January.**

Students will have to attend lectures in the Research Methodology in both the first as well as second terms/semesters. Attendance at these sessions is compulsory.

Examination Pattern:

Internal Examination of 100 marks

Passing marks : 40 out of 100 marks

Second Class / B Grade : 50 out of 100 marks

Higher Second Class / B+: 55 out of 100 marks

First Class / A Grade : 60-69 out of 100 marks

Distinction Class / A+ : 70 onwards out of 100 marks

The marks / grades of the dissertation will be sent to the University authorities for inclusion in the student's marks-sheets. Unless the students clear this, they will not be allowed to take their examination in the rest of the papers.

The Research Dissertation marks will be entered in a separate column in the mark sheet under the title "Research Dissertation"

The Marks / grades of the Research Dissertation will be valid for three attempts at clearing the rest of the papers, in case the student fails in them.

Recommended Reading:

1. Williams, Karp, Dalphin : The Research Craft : An Introduction to Social Science Methods, Little, Brown & Co., Boston, 1977.
2. MLA Handbook for Writers of Research Papers, 7th Edition, 2009.
3. Gina Wisker, The Postgraduate Research Handbook, Palgrave :Macmillon, 2001.
4. Jean Rose, The Mature Student's Guide to Writing, Palgrave : Macmillan, 2001.