

**PRESIDENCY UNIVERSITY**  
**ENGLISH**  
**MA PROGRAMME (SEMESTER SYSTEM)**

THE OBJECTIVE OF THE MA PROGRAMME IN ENGLISH, UNDER THE SEMESTER SYSTEM, IS TO OFFER THE POSTGRADUATE STUDENT OF ENGLISH LITERATURE BOTH BASIC AND SPECIALISED TRAINING AT AN ADVANCED LEVEL. AN OPPORTUNITY WILL BE PROVIDED TO STUDENTS TO PURSUE INTER-DISCIPLINARY STUDY AND THE EMPHASIS ON TERM PAPERS AND DISSERTATION WILL OFFER AN EXCELLENT INTRODUCTION TO A RESEARCH CAREER WHILST DEVELOPING CONFIDENCE AND SKILLS REQUIRED IN OTHER PROFESSIONS.

DIVIDED INTO SIXTEEN END-EXAMINATION PAPERS STRETCHED ACROSS FOUR SEMESTERS THE PROGRAMME REQUIRES STUDENTS TO TAKE ELEVEN COMPULSORY COURSES FOR ELEVEN PAPERS AND CHOOSE FIVE OPTIONAL COURSES FOR FIVE PAPERS. THE COMPULSORY REQUIREMENT WILL EQUIP THE STUDENT TO CARRY OUT TEACHING, RESEARCH AND ALLIED ACADEMIC ACTIVITIES IN THE GENERAL FIELD OF ENGLISH STUDIES IN INDIA AND ABROAD. THE OPTIONAL COURSES ARE INTENDED TO DEVELOP SPECIFIC RESEARCH OR PROFESSIONAL INTERESTS. THEY ARE CLASSIFIED UNDER BROAD CHRONOLOGICAL OR THEMATIC HEADS FOR CONVENIENCE OF REFERENCE, BUT THE STUDENT IS FREE TO CHOOSE ANY COMBINATION OF OPTIONS.

**COURSE REQUIREMENTS**

- 1.—AT THE MA LEVEL, STUDENTS WILL HAVE TO TAKE ELEVEN COMPULSORY COURSES, AND FIVE OPTIONAL COURSES.
- 1.—OPTIONAL COURSES ARE GROUPED UNDER CLUSTERS (SEE BELOW). STUDENTS ARE FREE TO CHOOSE ANY COMBINATION OF OPTIONS.
- 2.—EACH COURSE HAS 50 MARKS WHICH IS EQUAL TO 4 CREDITS (25 MARKS= 2 CREDITS). FOR EACH OF THE FIRST THREE SEMESTERS STUDENTS HAVE TO DO TWO TERM PAPERS OF 25 MARKS (2 CREDITS) EACH. AT THE END OF THE FOURTH SEMESTER STUDENTS HAVE TO DO A DISSERTATION OF 50 MARKS (4 CREDITS).

**OPTIONAL COURSES**

- 1.—NOT ALL THE OPTIONAL COURSES LISTED BELOW WILL BE OFFERED IN ANY ONE YEAR. THE CHOICE OF OPTIONS WILL DEPEND ON THE AVAILABILITY OF TEACHERS AND THE INTEREST SHOWN BY STUDENTS.
- 2.—THE DEPARTMENT MAY DEVISE NEW OPTIONAL COURSES FROM TIME TO TIME.
- 3.—SOME READING LISTS ARE PROVIDED WITH THE SYLLABUS, BUT THEY ARE NOT EXHAUSTIVE. MORE READING LISTS WILL BE MADE AVAILABLE FOR EACH MODULE THAT STUDENTS WILL OPT TO STUDY FOR EACH SEMESTER.

| SEMESTER | PAPERS | COURSES    | MARKS | CREDITS | TERM PAPER/DISSERTATION | MARKS | CREDIT | END SEM MARKS | END SEM CREDIT |
|----------|--------|------------|-------|---------|-------------------------|-------|--------|---------------|----------------|
| FIRST    | 1      | COMPULSORY | 50    | 4       | TP 1                    | 25    | 2      | 250           | 20             |
|          | 2      | COMPULSORY | 50    | 4       | -                       | -     | -      |               |                |
|          | 3      | COMPULSORY | 50    | 4       | TP 2                    | 25    | 2      |               |                |
|          | 4      | OPTIONAL   | 50    | 4       | -                       | -     | -      |               |                |
|          | 5      | COMPULSORY | 50    | 4       | TP 3                    | 25    | 2      |               |                |
| SECOND   |        |            |       |         |                         |       |        |               |                |

|        |    |            |     |    |              |     |    |      |    |
|--------|----|------------|-----|----|--------------|-----|----|------|----|
|        | 6  | COMPULSORY | 50  | 4  | -            | -   | -  |      |    |
|        | 7  | COMPULSORY | 50  | 4  | TP 4         | 25  | 2  |      |    |
|        | 8  | OPTIONAL   | 50  | 4  | -            | -   | -  | 250  | 20 |
|        | 9  | COMPULSORY | 50  | 4  | TP 5         | 25  | 2  |      |    |
| THIRD  |    |            |     |    |              |     |    |      |    |
|        | 10 | COMPULSORY | 50  | 4  | -            | -   | -  |      |    |
|        | 11 | COMPULSORY | 50  | 4  | TP 6         | 25  | 2  |      |    |
|        | 12 | OPTIONAL   | 50  | 4  | -            | -   | -  | 250  | 20 |
|        | 13 | COMPULSORY | 50  | 4  | -            | -   | -  |      |    |
| FOURTH |    |            |     |    |              |     |    |      |    |
|        | 14 | COMPULSORY | 50  | 4  | -            | -   | -  |      |    |
|        | 15 | OPTIONAL   | 50  | 4  | -            | -   | -  |      |    |
|        | 16 | OPTIONAL   | 50  | 4  | -            | -   | -  |      |    |
|        |    |            |     |    | DISSERTATION | 50  | 4  | 250  | 20 |
| TOTAL  |    |            | 800 | 64 |              | 200 | 16 | 1000 | 80 |

### MA ENGLISH PROGRAMME STRUCTURE

#### PAPER TITLE

#### COURSE NUMBER

##### SEMESTER 1

PAPER 1. CLASSICAL AND MEDIEVAL LITERATURE (TERM PAPER 1)

PG/ENG/1.1.1

PAPER 2. RENAISSANCE AND JACOBEAN LIT. EXCLUDING SHAKESPEARE

PG/ENG/1.2.4

PAPER 3. SHAKESPEARE (TERM PAPER 2)

PG/ENG/1.3.5

PAPER 4. OPTIONAL (TO BE CHOSEN FROM THE LIST BELOW)

PG/ENG/1.4.A\*

##### SEMESTER 2

PAPER 5. PRE-ROMANTIC AND ROMANTIC LIT. (1780-1832) (TERM PAPER 3)

PG/ENG/2.5.7

PAPER 6. RESTORATION AND NEO-CLASSICAL LIT.

PG/ENG/2.6.6

PAPER 7. VICTORIAN LIT. (1832-1900) (TERM PAPER 4)

PG/ENG/2.7.8

PAPER 8. OPTIONAL (TO BE CHOSEN FROM THE LIST BELOW)

PG/ENG/2.8.B\*

##### SEMESTER 3

PAPER 9. ENGLISH LIT. 1900-1970 (TERM PAPER 5)

PG/ENG/3.9.9

PAPER 10. POST COLONIAL THEORY

PG/ENG/3.10.10

PAPER 11. LITERARY AND CULTURAL THEORY TILL 1900 (TERM PAPER 6)

PG/ENG/3.11.2

PAPER 12. OPTIONAL (TO BE CHOSEN FROM THE LIST BELOW)

PG/ENG/3.12.C\*

##### SEMESTER 4

PAPER 13. LITERARY AND CULTURAL THEORY (MODERN AND POSTMODERN)

PG/ENG/4.13.3

PAPER 14. POSTCOLONIAL TEXTS

PG/ENG/4.14.11

PAPER 15. OPTIONAL (TO BE CHOSEN FROM THE LIST BELOW)

PG/ENG/4.15.D\*

PAPER 16. OPTIONAL (TO BE CHOSEN FROM THE LIST BELOW)

PG/ENG/4.16.E\*

#### DISSERTATION

## COMPULSORY (CORE) COURSES

### COURSE 1. CLASSICAL & MEDIEVAL LITERATURE

#### FIRST HALF : ANCIENT EUROPEAN CLASSICS IN TRANSLATION

THIS COURSE OF TRANSLATED GREEK AND LATIN TEXTS WILL BE BASIC TO THE STUDY OF ALL SUBSEQUENT PERIODS OF ENGLISH LITERATURE. THE EMPHASIS WILL BE ON READING REPRESENTATIVE TEXTS /EXTRACTS THAT WOULD DEVELOP A CLEAR PERCEPTION OF GENRES AND STRUCTURES, FORMS AND STYLES OF WRITING. ALLIED TEXTS FOR NON-DETAILED STUDY WILL CREATE FRAMES OF CONTEXTUAL REFERENCE, CLARIFY PHILOSOPHICAL AND SOCIO-CULTURAL CONCEPTS, AND INTRODUCE CLASSICAL LITERARY THEORY.

#### GREEK THEATRE

AESCHYLUS, *AGAMEMNON* /SOPHOCLES, *OEDIPUS REX* /EURIPIDES, *MEDEA*

ARISTOPHANES, *CLOUDS*

#### ROMAN THEATRE

SENECA, *THYESTES* /PLAUTUS, *MENAECHMI* /TERENCE, *EUNUCHUS*

#### GREEK POETRY

HOMER, *THE ILLIAD*, 2 SELECTED EXTRACTS/PINDAR, 1 SELECTED *ODES* /SAPPHO, 1 SELECTED LYRIC /THEOCRITUS, 1 SELECTED IDYLL

#### ROMAN POETRY

VIRGIL, *THE AENEID*, SELECTED EXTRACTS, *ECLOGUES* AND *GEORGICS* , SELECTED EXTRACTS/OVID, SELECTIONS FROM *AMORES*/JUVENAL, *SATIRE III*/HORACE, 2 SELECTED *ODES* , *EPISTLES*

#### SECOND HALF: MEDIEVAL LITERATURE AND THOUGHT

~~THIS COURSE WILL CONCENTRATE ON LITERARY TEXTS THAT WILL BE READ IN THE CONTEXT OF SOCIAL, CULTURAL AND RELIGIOUS ISSUES AND EVENTS WITH A VIEW TO DEVELOPING AN AWARENESS OF THE PERIOD AS A WHOLE. TEXTS FOR DETAILED STUDY MUST BE SUPPLEMENTED BY ALLIED NON-DETAILED READING. STUDENTS SHOULD TRY TO GAIN SOME IDEA OF THE SOCIAL CONDITIONS, POLITICS, CULTURE AND ART OF THE MIDDLE AGES IN EUROPE.~~

*THE CANTERBURY TALES* - PROLOGUE + 1 TALE TAKEN FROM AMONG THE FOLLOWING; THE KNIGHT'S, THE MILLER'S, THE WIFE OF BATH'S, THE PARDONER'S, THE NUN'S PRIEST'S

SELECTED EXTRACTS FROM *THE HOUSE OF FAME*, *THE PARLIAMENT OF FOWLS*, AND *TROILUS AND CRISEYDE*  
*EVERYMAN* OR *THE WAKEFIELD SECOND SHEPHERDS' PAGEANT* OR *THE CASTLE OF PERSEVERANCE*

LANGLAND, *PIERS PLOWMAN*, B TEXT, SELECTIONS OR *SIR GAWAIN AND THE GREEN KNIGHT*, SELECTIONS  
MALORY, *MORTE D'ARTHUR*, 1 TALE

#### RECOMMENDED READING:

#### PRIMARY TEXTS:

THUCYDIDES, *HISTORY OF THE PELOPONNESIAN WAR*  
ARISTOTLE, *POETICS*

HORACE, *ARS POETICA*

PLATO, *THE REPUBLIC, BOOK X*

**SECONDARY TEXTS:**

BOWRA, C.M. *THE GREEK EXPERIENCE* (1959)

GALINSKY, KARL. *AUGUSTAN CULTURE: AN INTERPRETIVE INTRODUCTION* (1996)

GRUBE, G.M.A. *THE GREEK AND ROMAN CRITICS* (1965)

HIGHET, GILBERT. *THE CLASSICAL TRADITION: GREEK AND ROMAN INFLUENCES ON WESTERN LITERATURE* (1949)

KITTO, H.D.F. *THE GREEKS* (1952)

BISHOP, MORRIS. *THE PENGUIN BOOK OF THE MIDDLE AGES*

BROWN, PETER. ED. *A COMPANION TO MEDIEVAL ENGLISH LITERATURE AND CULTURE: c.1350-c.1500*

~~MALE, EMILE *THE GOTHIC IMAGE*~~

**~~COURSE 2: LITERARY AND CULTURAL THEORY TILL 1900~~**

THIS COURSE SEEKS TO CREATE AN UNDERSTANDING OF THE EVOLUTION OF LITERARY AND CULTURAL THEORY AS A TOOL OF LITERARY ANALYSIS THROUGH TIME. BEGINNING FROM PLATO IT ATTEMPTS TO TRACE THE PROLIFERATION OF THEORY TO 1900.

**CLASSICAL CRITICISM** PLATO, SELECTIONS FROM *THE REPUBLIC BOOKS II AND X, PHAEDRUS*

ARISTOTLE *POETICS*; HORACE *ARS POETICA*; LONGINUS *ON THE SUBLIME*

**RENAISSANCE** SIDNEY *AN APOLOGY FOR POETRY*

**NEO-CLASSICISM** DRYDEN *AN ESSAY OF DRAMATIC POESY*/ POPE: *ESSAYS ON CRITICISM*

**ROMANTIC** WORDSWORTH PREFACE TO *LYRICAL BALLADS*

COLERIDGE: *BIOGRAPHIA LITERARIA* (SELECTIONS), SHELLEY: *DEFENCE OF POETRY*, EDMUND BURKE: *ON THE SUBLIME*; TOM PAINE *THE RIGHTS OF MAN*

**VICTORIAN CRITICISM:** CARLYLE: 'OF HEROES AND HERO-WORSHIP AND THE HEROIC IN LITERATURE',

MATTHEW ARNOLD: *ESSAYS IN CRITICISM*, WALTER PATER: 'APPRECIATIONS'

**SUGGESTED READING**

J.H.W.ATKINS: *LITERARY CRITICISM IN ANTIQUITY* (2 VOLS.)

GEORGE SAINSBURY: *A HISTORY OF ENGLISH CRITICISM*

WIMSATT AND BROOKS: *LITERARY CRITICISM*

CLEANTH BROOKS: *THE WELL WROUGHT URN: STUDIES IN THE STRUCTURE OF POETRY*

WIMSATT AND BEARDSLEY: *THE VERBAL ICON*

**COURSE 3: LITERARY AND CULTURAL THEORY (MODERN AND POSTMODERN)**

**MODERN :** T S ELIOT: 'TRADITION AND INDIVIDUAL TALENT' / 'FUNCTION OF CRITICISM'; I.A.RICHARDS: 'PRACTICAL CRITICISM'; EMPSON, 'SEVEN TYPES OF AMBIGUITY'; F.R.LEAVIS 'CULTURE AND CIVILIZATION',

ALBERT CAMUS 'MYTH OF SISYPHUS'; SIGMUND FREUD, 'CIVILIZATION AND ITS DISCONTENTS'; RAYMOND WILLIAMS 'THE POLITICS OF MODERNISM'; JEAN PAUL SARTRE 'BEING AND NOTHINGNESS'

**FORMALISM** VICTOR SHKLOVSKY: 'ART AS TECHNIQUE', MIKHAIL BAKHTIN, *THE DIALOGIC IMAGINATION: FOUR ESSAYS*

**MARXISM** ENGELS, BENNETT, LUCAS, ADORNO, BENJAMIN, EAGLETON, ALTHUSSER

**STRUCTURALISM** SAUSSURE 'NATURE OF THE LINGUISTIC SIGN', ROMAN JAKOBSON 'LINGUISTICS AND POETICS', JONATHAN CULLER 'STRUCTURALIST POETICS', ROLAND BARTHES 'ELEMENTS OF SEMIOLOGY'

**POSTSTRUCTURALISM:** ROLAND BARTHES, 'THE DEATH OF THE AUTHOR', DERRIDA 'STRUCTURE, SIGN, AND PLAY IN THE DISCOURSE OF HUMAN SCIENCES'

**PSYCHOANALYSIS:** LACAN, 'SEMINAR ON THE PURLOINED LETTER', SELECTIONS FROM *ÉCRITS*

**NEW HISTORICISM:** STEPHEN GREENBLATT 'INVISIBLE BULLETS', LOUIS ADRIAN MONTROSE 'THE ELIZABETHAN SUBJECT AND THE SPENSERIAN TEXT'

**FEMINISM:** MARY WOLLSTONECRAFT, JOHN STUART MILL, SIMONE DE BEAUVOIR, LUCE IRIGARY, JUDITH BUTLER, ELAINE SHOWALTER, JULIA KRISTEVA, HELEN CIXOUS, GAYATRI CHAKRAVORTY SPIVAK, BELL HOOKS, CHANDRA TALPADE MOHANTY

**POSTMODERNISM** FOUCAULT, FREDRIC JAMESON, BAUDRILLARD, LYOTARD, LINDA HUTCHEON, HABERMAS

**ECO-CRITICISM** LAURENCE COUPE ED. *THE GREEN STUDIES READER (PARTS IV AND V)*, *ECOCRITICAL PRINCIPLES, ENVIRONMENTAL LITERARY HISTORY*, CHERYLL GLOTFELTY *ECOCRITICISM READER*

**SUGGESTED READING:**

PETER BARRY: *BEGINNING THEORY: AN INTRODUCTION TO LITERARY AND CULTURAL THEORY*

JONATHAN CULLER: *LITERARY THEORY: A VERY SHORT INTRODUCTION.*

TERRY EAGLETON: *LITERARY THEORY: AN INTRODUCTION*

TERRY EAGLETON: *AFTER THEORY*

DAVID LODGE AND NIGEL WOOD, EDS. *MODERN CRITICISM AND THEORY: A READER*

ANTHONY ELLIOT: *PSYCHOANALYTIC THEORY: AN INTRODUCTION*

PETER GAY: *THE FREUD READER*

CHRIS BULLOCK AND DAVID PECK: *GUIDE TO MARXIST CRITICISM*

RAYMOND WILLIAMS: *MARXISM AND LITERATURE*

DAVID LODGE: *AFTER BAKHTIN: ESSAYS ON FICTION AND CRITICISM*

ROBERT YOUNG: *UNTYING THE TEXT: A POSTSTRUCTURALIST READER*

TORIL MOI: *SEXUAL/TEXTUAL POLITICS*

KELLY OLIVER: *FRENCH FEMINISM READER*

**COURSE 4: RENAISSANCE AND JACOBAN LIT. EXCLUDING SHAKESPEARE**

~~*THIS COURSE WILL CONCENTRATE ON LITERARY TEXTS THAT WILL BE READ IN THE CONTEXT OF SOCIAL,*~~

~~*CULTURAL AND RELIGIOUS ISSUES AND EVENTS WITH A VIEW TO DEVELOPING AN AWARENESS OF THE PERIOD AS A*~~

~~*WHOLE. TEXTS FOR DETAILED STUDY MUST BE SUPPLEMENTED BY ALLIED NON-DETAILED READING. STUDENTS*~~

~~*SHOULD TRY TO GAIN SOME IDEA OF THE SOCIAL CONDITIONS, POLITICS, CULTURE AND ART OF THE PERIOD.*~~

~~*1. SELECTED POEMS OF WYATT, SPENSER, MARLOWE, QUEEN ELIZABETH I, SIDNEY, MARY WROTH, DONNE, HERBERT, JONSON, CHAPMAN, VAUGHAN, MARVELL FROM THE PENGUIN BOOK OF RENAISSANCE VERSE*~~

~~2. THOMAS KYD, THE SPANISH TRAGEDY OR CHRISTOPHER MARLOWE, DR FAUSTUS OR THE JEW OF MALTA  
 JOHN WEBSTER, THE DUCHESS OF MALFI OR THE WHITE DEVIL OR THOMAS MIDDLETON, THE  
 CHANGELING OR JOHN MARSTON, THE MALCONTENT OR BEN JONSON, VOLPONE OR BARTHOLOMEW FAIR  
 3. SELECTIONS FROM LILLY, EUPHUES, AND SIDNEY, ARCADIA OR SELECTIONS FROM BACON'S ESSAYS  
 4. GIOVANNI PICO DELLA MIRANDOLA, ORATION ON THE DIGNITY OF MAN OR  
 ERASMUS, THE PRAISE OF FOLLY OR  
 MACHIAVELLI, THE PRINCE, SELECTIONS~~

**COURSE 5. SHAKESPEARE**

SONNETS

MUCH ADO ABOUT NOTHING OR TWELFTH NIGHT

MEASURE FOR MEASURE OR THE WINTER'S TALE

HENRY IV, BOTH PARTS OR THE TEMPEST

ANTHONY AND CLEOPATRA OR HAMLET

KING LEAR OR OTHELLO

**RECOMMENDED READING FOR COURSES 4 AND 5:**

PAUL O. KRISTELLER, *RENAISSANCE THOUGHT AND ITS SOURCES*

STEPHEN GREENBLATT, *RENAISSANCE SELF-FASHIONING*

E.K. CHAMBERS, *THE ELIZABETHAN STAGE*

G.E. BENTLEY, *THE JACOBEAN AND CAROLINE STAGE*

STANLEY WELLS AND GARY TAYLOR, *WILLIAM SHAKESPEARE: A TEXTUAL COMPANION*

BASIL WILLEY, *THE SEVENTEENTH CENTURY BACKGROUND*

**COURSE 6: RESTORATION AND NEO CLASSICAL LITERATURE**

THE TEXTS TO BE STUDIED IN THIS COURSE WILL COVER A WIDE RANGE OF ISSUES THAT WILL ACQUAINT STUDENTS WITH THE CHANGING POLITICAL SCENARIO OF THE CIVIL WAR PERIOD. SOCIAL, POLITICAL AND RELIGIOUS CONCERNS BECAME THE MAINSTAY OF THE LITERATURE OF THE PERIOD. POETRY, DRAMA, PROSE AND THE NOVEL OF THE PERIOD CONTINUING INTO THE LAST DECADES OF THE SEVENTEENTH CENTURY HIGHLIGHT THE MYRIAD INTERESTS OF THE RAPIDLY CHANGING PRIVATE AND PUBLIC SPHERES OF THE AGE.

**POETRY**

1.—MILTON, *PARADISE LOST*

2.—DRYDEN, *ABSALOM AND ACHITOPHEL/ MAC FLECKNOE*

3.—POPE, *EPISTLE TO DR. ARBUTHNOT/ EPISTLE TO BURLINGTON*

4.—SAMUEL JOHNSON, *THE VANITY OF HUMAN WISHES*

**DRAMA**

5.—CONGREVE, *THE WAY OF THE WORLD*

6.—DRYDEN, *AURENG-ZEBE*

**NOVEL**

- 7.—RICHARDSON- *CLARISSA*  
 8.—FIELDING- *TOM JONES*  
 9.—DEFOE- *ROBINSON CRUSOE*  
 10.—SWIFT- *GULLIVER'S TRAVELS*

**SUGGESTED READING:**

1. C.S. LEWIS, *PREFACE TO PARADISE LOST*
2. JOSEPH E. DUNCAN, *MILTON'S EARTHLY PARADISE*
3. DENNIS DANIELSON, *THE CAMBRIDGE COMPARISON TO MILTON*
4. ANDREW MILNER, *JOHN MILTON AND THE ENGLISH REVOLUTION*
5. ALAN RUDRUM, *MILTON. A SELECTION OF CRITICAL ESSAYS*
6. BRUCE KING, *DRYDEN'S MIND AND ART*
7. HELEN KINSLEY, *DRYDEN: THE CRITICAL HERITAGE*
8. IAN JACK, *AUGUSTAN SATIRE*
9. REUBEN BROWER, *THE POETRY OF ALLUSION*
10. ELLEN POLLAK, *THE POETICS OF SEXUAL MYTH: GENDER AND IDEOLOGY IN THE VERSE OF SWIFT AND POPE.*
11. BONAMY DOBREE, *RESTORATION COMEDY*
12. IAN WATT, *THE RISE OF THE NOVEL: STUDIES IN DEFOE, RICHARDSON AND FIELDING*

**COURSE 7: PRE ROMANTIC AND ROMANTIC LITERATURE**

**POETRY**

**WILLIAM BLAKE** – *THE MARRIAGE OF HEAVEN AND HELL/ SONGS OF INNOCENCE AND EXPERIENCE*  
**W WORDSWORTH** *THE PRELUDE*  
**S T COLERIDGE** *THE RIME OF THE ANCIENT MARINER, THE CONVERSATION POEMS,*  
**P B SHELLEY-** *PROMETHEUS UNBOUND/ALASTOR /EPISYCHIDION, HYMN TO INTELLECTUAL BEAUTY/SELECTED LYRICS/ADONAIS*  
**JOHN KEATS** – *HYPERION, ODES, LAMIA, LA BELLE DAME SANS MERCI ,*  
**G G BYRON-** *CHILDE HAROLD'S PILGRIMAGE/ DON JUAN/THE BRIDE OF ABYDOS*  
**SELECTIONS/SHORTER POEMS FROM FELICIA HEMANS , JOHN CLARE, ROBERT BURNS, OLIVER GOLDSMITH, WILLIAM COWPER, GEORGE CRABBE, ST COLERIDGE, KEATS, WILLIAM JONES, ROBERT SOUTHEY**

**PROSE**

**DOROTHY WORDSWORTH-** *ALFOX DEN JOURNALS/ GRASMERE JOURNALS*  
**JOHN KEATS** *LETTERS* ED. ROBERT GITTINGS  
**WILLIAM HAZLITT-***THE SPIRIT OF THE AGE/THE ENGLISH POETS*  
**CHARLES LAMB-** *ESSAYS OF ELIA*  
**THOMAS DE QUINCEY-** *CONFESSIONS OF AN ENGLISH OPIUM EATER*  
**WILLIAM COBBETT-** *THE RURAL RIDES/WILLIAM*

**SUGGESTED READING**

DUNCAN WU, ED. *ROMANTICISM: AN ANTHOLOGY.* (2006 EDITION)  
 JAMES ENGELL, *THE CREATIVE IMAGINATION: ENLIGHTENMENT TO ROMANTICISM*

M H ABRAMS, *NATURAL SUPERNATURALISM: TRADITION AND REVOLUTION IN ROMANTIC LITERATURE*  
JEROME J Mc GANN, *THE ROMANTIC IDEOLOGY: A CRITICAL INVESTIGATION*

### **COURSE 8: VICTORIAN LITERATURE**

THE COURSE INTENDS TO FOCUS ON SEVERAL DEFINING SOCIO-CULTURAL THEMES OF THE VICTORIAN AGE AS REPRESENTED IN LITERATURE – INDUSTRIALISM AND ITS DISCONTENT, THE WOMEN QUESTION, THE CRISIS OF FAITH, POLITICS AND POPULAR CULTURE – TO MAKE LEARNERS AWARE OF THE CHANGING SCENARIO OF THE CONTEMPORARY SOCIETY AND ITS POLITICAL BELIEFS.

#### **POETRY**

TENNYSON: *IN MEMORIAM/ IDYLLS OF THE KING/ THE SIEGE OF LUCKNOW*  
BROWNING: SELECTIONS FROM *THE RING AND THE BOOK/ MEN AND WOMEN*  
MATTHEW ARNOLD: SELECTIONS FROM *THE COLLECTED POEMS*  
ELIZABETH BARRETT BROWNING: *AURORA LEIGH* (SELECTIONS)  
G. M. HOPKINS: *SELECTED POEMS*  
CHRISTINA ROSSETTI: *GOBLIN MARKET*

#### **PROSE (NON FICTIONAL)**

T. CARLYLE: *CHARTISM, ON SIGNS OF THE TIME/ SARTOR RESARTUS*  
J. RUSKIN: *STONES OF VENICE/ UNTO THIS LAST/ STORM CLOUDS*  
W. MORRIS: *DREAMS OF JOHN BALL/ NEWS FROM NOWHERE/ ESSAYS*  
M. ARNOLD: *CULTURE AND ANARCHY*  
W. PATER: SELECTIONS FROM *THE RENAISSANCE/ STYLE*

#### **FICTION**

E. BRONTE: *WUTHERING HEIGHTS*  
C. DICKENS: *BLEAKHOUSE/ DOMBEY AND SON*  
GEORGE ELIOT: *MIDDLEMARCH/ MILL ON THE FLOSS*  
T. HARDY: *JUDE THE OBSCURE/ TESS OF THE D'URBERVILLES*

#### **SUGGESTED READING**

JOHN RUSKIN *SESAME AND LILIES*(1865)  
WALTER E HOUGHTON *THE VICTORIAN FRAME OF MIND*  
LAWRENCE LERNER *THE VICTORIANS*  
KIRTIE BLAIR *VICTORIAN POETRY AND THE CULTURE OF THE HEART*  
G TILLOTSON *CRITICISM AND THE NINETEENTH CENTURY*  
JOSEPH CARROLL *THE CULTURAL THEORY OF MATHEW ARNOLD*  
EUGENE D LE MIRE WILLIAM MORRIS, *THE UNPUBLISHED LECTURE*  
JEROME H BUCKLEY H BUCKLEY *THE WORLDS OF VICTORIAN FICTION*  
JOHN LUCAS *LITERATURE OF CHANGE: STUDIES IN THE NINETEENTH CENTURY PROVINCIAL NOVEL*

### **COURSE 9: ENGLISH LITERATURE 1900-1970**

THIS COURSE WILL ACQUAINT STUDENTS WITH MODERN ENGLISH DRAMA, FICTION AND POETRY FROM 1900 TO 1970. THE COURSE WILL FOCUS ON DEBATES AND CONTROVERSIES, DISCOURSES AND DISCUSSIONS ON WHAT CONSTITUTES A SENSE OF MODERNITY AND WHAT STRATEGIES WRITERS HAVE USED TO REACT TO AND ABSORB THE

COMPLEX, MULTI-FACETED EXPERIENCE OF THE 20<sup>TH</sup> CENTURY

POETRY

W B YEATS, SELECTED POETRY

T S ELIOT, SELECTED POEMS FROM *PRUFROCK AND OTHER OBSERVATIONS*

WILFRED OWEN, DAVID GASCOYNE AND DYLAN THOMAS SELECTED POEMS

TED HUGHES, PHILIP LARKIN, SEAMUS HEANEY, THOM GUNN SELECTED POEMS

STEPHEN SPENDER AND CECIL DAY LEWIS SELECTED POEMS

FICTION

D H LAWRENCE, *WOMEN IN LOVE/RAINBOW*

VIRGINIA WOOLF, *TO THE LIGHTHOUSE/MRS DALLOWAY*

JAMES JOYCE, *PORTRAIT OF THE ARTIST AS A YOUNG MAN*

MURIEL SPARK, *MEMENTO MORI*/DORIS LESSING, *THE GOLDEN NOTEBOOK*

CONRAD, *HEART OF DARKNESS/LORD JIM*

E M FORSTER, *PASSAGE TO INDIA*

DRAMA

G B SHAW, *MAJOR BARBARA/MAN AND SUPERMAN/ST. JOAN*

T S ELIOT, *MURDER IN THE CATHEDRAL*

HAROLD PINTER, *THE BIRTHDAY PARTY/CARETAKER*

SAMUEL BECKETT, *WAITING FOR GODOT/ENDGAME*

TOM STOPPARD, *ROSENCRANTZ AND GUILDENSTERN ARE DEAD*

SUGGESTED READING

BERNARD BERGONZI, *THE MYTH OF MODERNISM AND TWENTIETH CENTURY LITERATURE*

NOREEN BRANSON AND MARGOT HEINEMANN, *BRITAIN IN THE NINETEEN THIRTIES*

CLEANTH BROOKS, *MODERN POETRY AND THE TRADITION*

C B COX AND A E DYSON, *THE TWENTIETH CENTURY MIND*

PETER FAULKNER, *MODERNISM*

F R LEAVIS, *NEW BEARINGS IN ENGLISH POETRY*

RAYMOND WILLIAMS, *MODERN TRAGEDY*

**COURSE 10: POSTCOLONIAL THEORY**

THE COURSE AIMS AT PROVIDING A DETAILED REVIEW OF COLONIALISM AND POST COLONIALISM. IT IS PREMISED ON EXPLORING COLONIALISM AS AN EPISTEMOLOGICAL PROCESS AND EXPLORES THE OPERATION OF COLONIAL POWER IN THE CONSTRUCTION OF SPACES OF GOVERNANCE AND SUBJECTS TO BE GOVERNED. THE COURSE WOULD EQUIP THE STUDENT TO RELATE THE STUDY OF COLONIAL EPISTEMOLOGY TO CONTEMPORARY CONTEXTS, POST-COLONIAL AS WELL AS NON-COLONIAL.

**I.—TERMS AND DEFINITIONS:**

⌘—IMPORTANT CONCEPTS, DEFINITIONS OF KEY HISTORICAL TERMS FOR BRIEF DISCUSSION:

*MERCANTILISM, COLONIALISM, IMPERIALISM, NEO-COLONIALISM* ETC.

## 2.—COLONIAL CULTURES

⌘.—COLONIAL CULTURES AND THE CIVILIZING MISSION

Ⓝ.—COLONIAL INTERVENTIONS: EDUCATION AND RELIGION (MACAULAY MINUTES – SELECTIONS)

## 1.—FANON, CÉSAIRE, CABRAL, GYAN PRAKASH (SELECTED TEXTS TO BE TAUGHT)

SUGGESTED READING:

⌘.—FANON: *WRETCHED OF THE EARTH*

Ⓝ.—CÉSAIRE - *DISCOURSE ON COLONIALISM* (1972) – SELECTIONS

ⓔ.—CABRAL - *NATIONAL LIBERATION AND CULTURE* (1970)

Ⓝ.—GYAN PRAKASH (1996) – “WHO’S AFRAID OF POSTCOLONIALITY?” IN *SOCIAL TEXT*; 49 PP. 187 - 203

## 2.—‘READING’ COLONIALISM AS ‘ORIENTALISM’: EDWARD SAID – SELECTION FROM *ORIENTALISM*. HARMONDSWORTH: PENGUIN. 1978

## 3.—POSTCOLONIAL ‘THEORY’: (ANY 2/3 TEXTS BY AUTHORS FROM THE FOLLOWING LIST)

⌘.—DEREK WALCOTT.

Ⓝ.—CHINUA ACHEBE.

ⓔ.—G. C. SPIVAK.

Ⓝ.—H. BHABHA

ⓔ.—B. ASHCROFT ET AL

## 4.—HISTORY AND POSTCOLONIAL NATIONALISM

SELECTED TEXTS TO BE TAUGHT FROM THE FOLLOWING LIST

⌘.—BENEDICT ANDERSON *IMAGINED COMMUNITIES: REFLECTIONS ON THE ORIGIN AND SPREAD OF NATIONALISM*. (REVISED EDITION) LONDON: VERSO. 2006

Ⓝ.—AJIAS AHMED ‘JAMESON’S RHETORIC OF OTHERNESS AND THE ‘NATIONAL ALLEGORY,’” IN *IN THEORY AND SOCIAL TEXT* 17 (1987)

ⓔ.—ASHISH NANDY *ILLEGITIMACY OF NATIONALISM/ INTIMATE ENEMY*. NEW DELHI: OUP

Ⓝ.—PARTHA CHATTERJEE *NATIONALIST THOUGHT AND THE COLONIAL WORLD*. IN *THE PARTHA CHATTERJEE OMNIBUS*. NEW DELHI OUP.

## 5.—NATION, CULTURAL NATIONALISM AND NATIONAL IDENTITY

SELECTED TEXTS TO BE TAUGHT FROM THE FOLLOWING LIST

⌘.—TAGORE, *NATIONALISM*. (REPRINT MADRAS: MACMILLAN 1985)

Ⓝ.—GANDHI, *COLLECTED WORKS, VOL 25* (NEW DELHI: PUBLICATION DIVISION, GOI)

ⓔ.—TANIKA SARKAR (2001), “DOMESTICITY AND NATIONALISM IN NINETEENTH CENTURY BENGAL” IN *HINDU WIFE, HINDU NATION*. DELHI: PERMANENT BLACK

Ⓝ.—UMA CHAKRAVARTI, “WHATEVER HAPPENED TO THE VEDIC DASI? ORIENTALISM, NATIONALISM AND A SCRIPT FOR THE PAST.” IN *RECASTING WOMEN: ESSAYS IN COLONIAL HISTORY*. NEW DELHI: KALI FOR WOMEN

ⓔ.—PARTHA CHATTERJEE (1999) “ANDERSON’S UTOPIA.” IN *DIACRITICS*; 29:4 PP 128-134

### SUGGESTED READING:

NGUGI WA THIONGO, *DECOLONISING THE MIND: THE POLITICS OF LANGUAGE IN AFRICAN LITERATURE*. LONDON: JAMES CURREY. 1986

ROBERT YOUNG, *POSTCOLONIALISM: AN HISTORICAL INTRODUCTION*. MALDEN, USA: BLACKWELL. 2001:

(CHAPTER 1, 'COLONIALISM AND THE POLITICS OF POSTCOLONIAL CRITIQUE,' PP. 1-11; CHAPTER 5, 'POSTCOLONIALISM,' PP. 57-69.)

THOMAS BABINGTON MACAULAY, "MINUTE OF 2 FEBRUARY 1835 ON INDIAN EDUCATION". IN *MACAULAY, PROSE AND POETRY* (CAMBRIDGE, MA: HARVARD UP, 1957.)

AJAZ AHMAD'S *IN THEORY* ((LONDON AND NEW YORK: VERSO, 1992) SELECTIONS

ANIA LOOMBA, *COLONIALISM/POSTCOLONIALISM* IN SERIES NEW CRITICAL IDIOM, ROUTLEDGE, 1998. CHAPTERS 1 AND 2: "SITUATING COLONIAL AND POSTCOLONIAL STUDIES" & "COLONIAL AND POSTCOLONIAL IDENTITIES" PP. 1-183

GAYATRI CHAKRAVORTY SPIVAK *A CRITIQUE OF POSTCOLONIAL REASON* (CAMBRIDGE MASS.,: HARVARD UP, 1999)

PADMINI MONGIA (ED. ) *CONTEMPORARY POSTCOLONIAL THEORY: A READER*. NEW DELHI: OUP.

PRAMOD K. NAYAR, *POSTCOLONIAL LITERATURE: AN INTRODUCTION*. NEW DELHI: PEARSON LONGMAN

## **COURSE 11: POSTCOLONIAL TEXTS**

CHINUA ACHEBE, *NO LONGER AT EASE*

SALMAN RUSHDIE, *SHAME*

MICHAEL ONDAATJE *ANIL'S GHOST*.

RUSKIN BOND, *A FLIGHT OF PIGEONS*

BANKIM CHANDRA CHATTERJEE, *ANANDAMATH*

TAGORE, *GORA*

SARATCHANDRA CHATTERJEE, *PATHER DAABI*

### **SUGGESTED READING:**

- 1.—BENITA PARRY, 'PROBLEMS IN CURRENT THEORIES OF COLONIAL DISCOURSE,' IN *POSTCOLONIAL STUDIES: A MATERIALIST CRITIQUE*. ABINGDON: ROUTLEDGE. 2004.
- 2.—ANNE McCLINTOCK, 'THE ANGEL OF PROGRESS: PITFALLS OF THE TERM 'POST-COLONIALISM,' IN *COLONIAL DISCOURSE AND POSTCOLONIAL THEORY* (EDS. PATRICK WILLIAMS AND LAURA CHRISMAN). CAMBRIDGE: CUP. 1994
- 3.—JOHN MCLEOD, *BEGINNING POSTCOLONIALISM*. MANCHESTER: MANCHESTER UNIVERSITY PRESS.
- 4.—ROBERT C. YOUNG, *POSTCOLONIALISM: A VERY SHORT INTRODUCTION*. NEW DELHI: OUP
- 5.—*CAMBRIDGE COMPANION TO POSTCOLONIAL LITERARY STUDIES*. CAMBRIDGE: CUP
- 6.—*THE CAMBRIDGE INTRODUCTION TO POSTCOLONIAL LITERATURES IN ENGLISH*. CAMBRIDGE: CUP
- 7.—*THE ARNOLD ANTHOLOGY OF POST-COLONIAL LITERATURES IN ENGLISH*. LONDON: ARNOLD.

## **OPTIONAL COURSES**

### **CLASSICAL AND MEDIEVAL LITERATURE CLUSTER**

#### **OPTIONAL COURSE 1: THE EPIC TRADITION**

THIS COURSE WILL TRACE THE SOCIO-CULTURAL BACKGROUND OF THE CLASSICAL EPIC AND PROVIDE A COMPREHENSIVE OVERVIEW OF THE GROWTH AND DEVELOPMENT OF THE EPIC TRADITION ACROSS CULTURES. FUNDAMENTAL ISSUES ABOUT THE INCORPORATION OF HISTORY, LEGEND AND MYTH WILL BE EXPLORED THROUGH AN ANALYSIS OF STRUCTURE, TECHNIQUE AND STYLE. THE SOCIAL AND CULTURAL CONTEXT, MORALITY AND

RELIGION WILL FORM PART OF THE STUDY. THE EMPHASIS IS LIKELY TO BE ON THE GREEK AND ROMAN EPICS THOUGH REFERENCES TO *GILGAMESH*, *BEOWULF*, *MAHABHARATA* AND *MEGHNADBADH KAVYA* MAY BE INTRODUCED.

### **OPTIONAL COURSE 2: CLASSICAL COMEDY**

THE ORIGINS OF COMEDY AND THE ROLE OF COMIC DRAMA IN PUBLIC AND SOCIAL LIFE FROM GREEK TO ROMAN TIMES WILL BE ADEQUATELY EXPLORED THROUGH A READING OF PLAYS BY ARISTOPHANES, MENANDER, PLAUTUS AND TERENCE.

### **OPTIONAL COURSE 3: CLASSICAL TRAGEDY**

THE ORIGINS, GROWTH AND DEVELOPMENT OF CLASSICAL TRAGEDY WILL BE FOLLOWED THROUGH THE PLAYS OF AESCHYLUS, SOPHOCLES, EURIPIDES AND SENECA. THE DISCUSSION WILL HINGE AROUND THE STRUCTURE AND FORM OF THE DRAMA AND CLOSE REFERENCES WILL BE MADE TO *POETICS*. ISSUES OF RELIGION AND MORALITY, THE SOCIAL AND LEGAL, AUTHORITY AND FREEDOM WILL BE EXPLORED THROUGH CLOSE READING OF TEXTS.

### **OPTIONAL COURSE 4: CLASSICAL POETRY**

THE WHOLE GAMUT OF GREEK AND LATIN POETRY, FROM EPIC TO AMOROUS VERSE, ECLOGUES AND GEORGICS TO VERSE SATIRE AND ODES WILL BE DISCUSSED THROUGH AN ANALYSIS OF SELECTED TEXTS. THE RANGE OF STYLES AND FORMS AS WELL AS THE VARIED SOCIAL AND CULTURAL CONTEXTS WILL BE STUDIED IN RELATION TO NON-DRAMATIC POETIC EXPRESSION.

### **Op. COURSE 5: MEDIEVAL EUROPEAN LITERATURE IN TRANSLATION**

A RANGE OF GENRES FROM THE ROMANCE TO RELIGIOUS AND LYRIC POETRY AND SHORT PROSE NARRATIVES PRODUCED ACROSS THE HOLY ROMAN EMPIRE WILL BE STUDIED TO UNDERSTAND THE PERIOD AND THE ROUTES THROUGH WHICH THE TEXTS CAME TO BE TRANSLATED INTO ENGLISH.

*THE QUEST OF THE HOLY GRAIL* OR CHRETIEN DE TROYES

*YVAIN* OR BOCCACCIO, *THE DECAMERON*, 1 TALE

DANTE, *THE DIVINE COMEDY: INFERNO*, CANTOS 1-6

PETRARCH, SELECTED LYRIC POEMS

### **SUGGESTED READING:**

CURTIUS, ERNST ROBERTS. *EUROPEAN LITERATURE AND THE LATIN MIDDLE AGES*

## **LITERARY AND CULTURAL THEORY CLUSTER**

### **Op COURSE 6: POSTSTRUCTURALISM: SUBJECT, TEXT AND APORIAS OF DISCOURSE**

FERDINAND SAUSSURE DISTINGUISHES BETWEEN THE STRUCTURED SOUND OF A WORD (THE SIGNIFIER) AND THE MEANING IT RELATES TO IN A PARTICULAR CONTEXT (THE SIGNIFIED); TOGETHER THE SIGNIFIER AND THE SIGNIFIED CONSTITUTE A COMPLETE SIGN. LACAN MAINTAINS THAT CONSCIOUSNESS OPERATES AT THE LEVEL OF THE SIGN BUT IN THE PROCESS OF CONSTRUCTING THE SIGN (IN SPEECH OR WRITING) WE DO NOT CHOOSE THE SIGNIFIERS WITH A VIEW TO THE SOUNDS (OR PHONEMES) EACH OF THEM ARE PRIMARILY MADE OF. PHONEMES BEING “NEGATIVE ENTITIES” THAT IS TO SAY, DISTINCT THINGS HAVING NO MEANING OF THEIR OWN BUT MAKING MEANING THROUGH CONTRASTIVE DISTRIBUTION IN SIGNIFIERS, THE CHOICE OF THE SIGNIFIERS REMAIN AN UNCONSCIOUS ACT FOR THE SUBJECT. IN ORDER TO REACH THE CONSCIOUS LEVEL OF SIGN, THE SUBJECT MUST FIRST ENTER THE SYSTEM IN WHICH SIGNIFIERS RELATE TO EACH OTHER INDEPENDENT OF THE SUBJECT. IT MAKES CONSCIOUS MEANING POSSIBLE ONLY BY BEING EXCLUDED FROM IT. FOR LACAN, THE SPLIT BETWEEN THE CONSCIOUS AND UNCONSCIOUS FACULTIES IS LIKE THE BAR BETWEEN THE SIGNIFIER (CAPITAL ‘S’) AND THE SIGNIFIED (SMALL ‘s’) IN THE FOLLOWING FORMULA:

$$\frac{S}{s}$$

IN LACANIAN THEORY, THEREFORE, THE SUBJECT IS BARRED FROM ITSELF IN THE SIGN AS THE UNCONSCIOUS SPILLS OVER INTO THE CONSCIOUSNESS AND THE SIGNIFIER ASSUMES AN UNINTENDED SIGNIFIED. THE CONSEQUENCE IS THE FRACTURE OF SUBJECTIVITY INTO INTERSUBJECTIVITY. AS THE SIGNIFIER SLIDES OVER THE SIGNIFIED (“THE SIGNIFIED BECOMES THE SIGNIFIER FOR ANOTHER SIGNIFIED”) A CONSTANT “DIFFERENCE” OF MEANING TAKES PLACE. THE AUTHOR DIES, THE TEXT BECOMES “LISIBLE” AND THE READER STRIVES TO EXTRICATE ITSELF FROM WHAT DERRIDA CALLS “APORIAS OF DISCOURSE”. THIS COURSE IS INTENDED TO PROVIDE PRACTICAL GUIDANCE TOWARDS PSYCHOANALYTIC AND DECONSTRUCTIVE READING OF TEXTS. FOR INTERPRETATION STUDENTS ARE FREE TO CHOOSE FROM A WIDE RANGING TEXTS LIKE:

DENNIS POTTER, *BLACKEYES*

NATHANIEL HAWTHORNE, *THE SCARLET LETTER*

SHAKESPEARE, *HAMLET*

W. WORDSWORTH, “AFTERTHOUGHT” IN E DE SELINCOURT’S EDITION OF THE POET’S WORKS

EMILY DICKINSON, “A THOUGHT WENT UP MY MIND TODAY” IN T H JOHNSON’S EDITION

RUSKIN BOND, “THE EYES ARE NOT HERE”, “WHISPERING IN THE DARK”

WILLIAM SAROYAN, “COWARDS” IN *FRESNO STORIES*

HAROLD PINTER, *THE HOMECOMING*

MARY SHELLY, *FRANKENSTEIN*

#### SUGGESTED READING

JACQUES LACAN, *ECRITS*

JACQUES DERRIDA, “SIGNATURE EVENT CONTEXT” (GLYPH 1), *WRITING AND DIFFERENCE*

ROLAND BARTHES, *THE PLEASURE OF THE TEXT, S/Z*

JEAN LAPLANCHE AND J. B. PONTALIS, *THE LANGUAGE OF PSYCHOANALYSIS*

JANE GALLOP, *READING LACAN*

JOHN SEARLE, “REITERATING THE DIFFERENCES” (GLYPH 1)

JONATHAN CULLER, *BARTHES*

CHRISTOPHER NORRIS, *DECONSTRUCTION*

VINCENT B. LEITCH, *DECONSTRUCTIVE CRITICISM: AN ADVANCED INTRODUCTION*

ANNETTE LAVERS, *ROLAND BARTHES: STRUCTURALISM AND AFTER*

G. DOUGLAS ATKINS, *READING DECONSTRUCTION: DECONSTRUCTIVE READING*  
COLIN MACCABE, *THE TALKING CURE: ESSAYS IN PSYCHOANALYSIS AND LANGUAGE*  
GRAHAM ALLEN, *INTERTEXTUALITY*,  
ROLAND BARTHES

### **Op. COURSE 7: FEMINIST THEORY: WOMEN'S TEXTS**

FEMINISM AS COLLECTIVE MOVEMENT AND FEMINIST THEORIZATIONS ON LITERATURE AND CULTURE, HAVE EMERGED FROM THE ANGLO-AMERICAN AND FRENCH CONTEXTS. DRAWING PARTLY FROM THIS DEVELOPMENT, ARCHIVAL INITIATIVES ON THE INDIAN SUBCONTINENT HAVE YIELDED TEXTS THAT MAY BE READ AS CONTESTATIONS OF (WESTERN) THEORY'S UNIVERSALIST CLAIMS. MARXIST FEMINIST INITIATIVES REPRESENTED BY SUSIE THARU, UMA CHAKRAVARTY, SUDESH VAID, JASHODHARA BAGCHI, MALINI BHATTACHARYA, TANIKA SARKAR AND OTHERS SPEAKING FROM INDIA AND POST COLONIALIST SUB-CONTINENTAL VOICES SUCH AS GAYATRI CHAKRABORTY SPIVAK, CHANDRA MOHANTY ET AL, AUDIBLE FROM THE WESTERN ACADEMY, PROVIDE A COMPLEX CONVERSATION AGAINST WHICH TO READ WOMEN'S TEXTS FROM INDIA. ORIGINALLY WRITTEN IN INDIGENOUS LANGUAGES, THE ENGLISH TRANSLATIONS BRING TO THE FORE THE RICH VEINS, FISSURES AND FAULT LINES IN THEORY. SOME OF THE TEXTS REVEAL THE DOUBLE BIND OF COLONIALISM AND GENDER.

#### **PRESCRIBED TEXTS:**

**EARLY VOICES:** THERIGATHA; SONGS OF MIRABAI

**NINETEENTH CENTURY WOMEN'S WRITING:** ROKEYA SAKHAWAT HUSSAIN, *SULTANA'S DREAM*; BINODINI DAS, *MY LIFE AS AN ACTRESS*

**TWENTIETH CENTURY:** ASHAPURNA DEBI *FIRST PROMISE*,

**TWENTY FIRST CENTURY:** URMILA PAWAR *AAYDAN*; SHANTABAI KAMBLE 'NAJA GOES TO SCHOOL – AND DOESN'T'; HIRA BANSODE 'YASHODHARA'

**WOMEN'S LIVES: CINEMA AND THE PERFORMING ARTS :** RITWIK GHATAK *MEGHE DHAKA TARA*; SATYAJIT RAY *CHARULATA* ; SHAOLI MITRA *FIVE LORDS YET NONE A PROTECTOR*; MAHASWETA DEVI USHA GANGULI *RUDALI: FROM FICTION TO PERFORMANCE* ; JABBAR PATEL'S THE THRESHOLD (SCREENPLAY BY VIJAY TENDULKAR RECONSTRUCTED AND TRANSLATED BY SHAMPA BANERJEE)

### **Op COURSE 8: LITERARY AND CULTURAL THEORY FROM MODERN TO POSTMODERN**

THIS COURSE INTENDS TO ACQUAINT THE STUDENT WITH HERMENEUTIC AND CULTURAL THEORIES RELATED TO MODERNISM, POSTMODERNISM AND POSTSTRUCTURALISM.

#### **PRIMARY TEXTS**

T. S. ELIOT, *TRADITION AND INDIVIDUAL TALENT*

I.A RICHARDS, *PRACTICAL CRITICISM*

SIGMUND FREUD, *CIVILIZATION AND ITS DISCONTENTS*

ALBERT CAMUS, *THE MYTH OF SISYPHUS*

ROLAND BARTHES, *DEATH OF THE AUTHOR*

JACQUES LACAN, *SEMINAR ON THE "PURLOINED LETTER"*

WALTER BENJAMIN: *THE WORK OF ART IN AN AGE OF MECHANICAL REPRODUCTION*

FREDRIC JAMESON: "POSTMODERNISM: OR THE CULTURAL LOGIC OF LATE CAPITALISM"

HABERMAS AND LYOTARD FROM PATRICIA WAUGH ED. *POSTMODERNISM , A READER*

#### **SUGGESTED READING**

F SAUSSURE, "NATURE OF THE LINGUISTIC SIGN"

THEODORE ADORNO: SELECTIONS  
GEORGE LUKACS: *THE IDEOLOGY OF MODERNISM*  
ROMAN JAKOBSON: *LINGUISTICS AND POETICS*  
J DERRIDA, *WRITING AND DIFFERENCE*  
ROLAND BARTHES, *ELEMENTS OF SEMIOLOGY*

## RENAISSANCE AND JACOBAN CLUSTER

### Op. COURSE 9: HUMANISM

THIS COURSE WILL ATTEMPT TO EXAMINE THE WIDE-RANGING PAN-EUROPEAN PEDAGOGIC AND CULTURAL MOVEMENT IN THE RENAISSANCE KNOWN AS HUMANISM. IT WILL DEFINE THE ORIGINS OF HUMANISM IN THE MEDIEVAL TRADITION OF *ARS DICTAMINIS* AND THE LINGUISTIC AND TEXTUAL PRACTICES OF PETRARCH AND VALLA LEADING TOWARDS A SHIFT IN LEARNING PRACTICES TERMED AS THE *NEW LEARNING*. THE INTERFACES OF THIS PEDAGOGIC ENTERPRISE WITH PHILOSOPHY, CULTURE AND LITERATURE OF THE PERIOD WILL ALSO BE EXAMINED.

1.—DEFINITION, BACKGROUND AND SCOPE OF HUMANISM:

FROM *ARS DICTAMINIS* TO *NEW LEARNING*. THE HUMANISM VERSUS SCHOLASTICISM DEBATE

2.—THE TEXTUAL PRACTICE OF THE HUMANISTS:

~~DISCOVERY OF MANUSCRIPTS, COLLATION, EDITORIAL PRACTICE, ANNOTATION: PETRARCH, POGGIO, VALLA, ERASMUS~~

3.—NEO-LATIN LITERATURE: ERASMUS, THOMAS MORE, SANNAZARO,

4.—RISE OF THE VERNACULAR, CICERONIANISM, ERASMUS-BEMBO CONTROVERSY

5.—PLACE OF RHETORIC: CICERO AND SENECA

6.—CIVIC HUMANISM: BRUNI

7.—THE HUMANIST EDUCATORS: GUARINO DA VERONA, SELECTIONS FROM ROGER ASCHAM, SIR THOMAS ELYOT

TEXTS TO BE STUDIED: SELECTIONS FROM MORE (*UTOPIA*), MONTAIGNE (*ESSAYS*), ERASMUS (*THE CICERONIAN/ ON FREE WILL*), CASTIGLIONE (*THE COURTIER, BOOK FOUR*), PETRARCH (*THE ASCENT OF MONT VENTOUX*), VALLA (*ELEGANTIAE*), SANNAZARO (*LATIN POETRY*), FICINO (*THE GOLDEN AGE IN FLORENCE*), BRUNI (*LETTERS*), ALBERTI (*ON VIRTUE AND FORTUNE*)

### Op. COURSE 10: RENAISSANCE EPIC

THIS COURSE WILL EXAMINE THE DEVELOPMENT OF THE RENAISSANCE EPIC AS A MIXED FORM COMBINING ELEMENTS OF THE CLASSICAL AND THE CHIVALRIC OR ROMANTIC NARRATIVE POEMS AND WILL FOCUS ON THE WORKS OF ARIOSTO, TASSO, RONSARD AND SPENSER. IT WILL ALSO EXAMINE THE EMERGENCE OF THE CHRISTIAN EPIC BY RENAISSANCE POETS LIKE VIDA AND DU BARTAS. THE TRAJECTORY OF THE DEVELOPMENT OF THE EPIC LEADS TO THE ACHIEVEMENT OF MILTON. THIS PAPER WILL ALSO RELATE THE TEXTS TO CONTEMPORARY SOCIAL AND CULTURAL FACTORS AS WELL AS THE CRITICAL THEORY OF THE PERIOD LIKE TASSO'S *DISCOURSE ON THE*

*HEROIC POEM*, AND THE CRITICAL THEORIES OF MINTURNO AND CASTELVETRO.

- 1.—BACKGROUND: ROMANCE AND EPIC
- 2.—EPIC AND SOCIETY
- 3.—THEORIES OF THE RENAISSANCE EPIC
- 4.—TEXTS TO BE READ: SELECTIONS FROM ARIOSTO (*ORLANDO FURIOSO*), TASSO (*GERUSALEMME LIBERATA*), SPENSER (*THE FAERIE QUEENE*), RONSARD (*FRANCLADE*), VIDA (*CHRISTIAD*), DU BARTAS (*THE WEEK*), MILTON (*PARADISE LOST*, *PARADISE REGAINED*)

**Op. COURSE 11: SHAKESPEARE**

- 1.—SHAKESPEARE’S LIFE, TEXT, WORK (HISTORY OF THE EARLY MODERN ENGLISH THEATRE, STAGE, AUDIENCE, PRACTICES IN THE THEATRES AND PRINTING HOUSES, TEXTUAL CRITICISM – QUARTO, FOLIO)
- 2.—COMEDIES: *COMEDY OF ERRORS*, *A MIDSUMMER NIGHT’S DREAM*
- 3.—TRAGEDY: *ANTONY AND CLEOPATRA*, *OTHELLO*, *TIMON OF ATHENS*
- 4.—HISTORY: *RICHARD III*
- 5.—POEMS (*VENUS AND ADONIS*, SELECTED *SONNETS*) LAST PLAYS (*CYMBELINE/PERICLES*)
- 6.—SHAKESPEARE IN PERFORMANCE/NEW MEDIA (FILM, TELEVISION AND VIDEO PRODUCTIONS)
- 7.—SHAKESPEARE CRITICISM AND SCHOLARSHIP

**SUGGESTED READING:**

SAMUEL SCHOENBAUM, *WILLIAM SHAKESPEARE: A DOCUMENTARY LIFE*

JEAN WILSON, *THE ARCHAEOLOGY OF SHAKESPEARE*

STANLEY WELLS, *RE-EDITING SHAKESPEARE FOR THE MODERN READER*

ANDREW GURR, *THE SHAKESPEARIAN STAGE*

STANLEY WELLS AND MARGARETA DE GRAZIA, EDS. *THE CAMBRIDGE COMPANION TO SHAKESPEARE*

LYNDA BOOSE & RICHARD BURT (EDS.), *SHAKESPEARE THE MOVIE: POPULARIZING THE PLAYS ON FILM, TV AND VIDEO*, ROUTLEDGE, 1997.

**Op. COURSE 12: WOMEN IN THE RENAISSANCE**

THE COURSE WILL EXAMINE THE FOLLOWING ISSUES:

- i.—JOAN KELLY’S QUESTION: ‘DID WOMEN HAVE A RENAISSANCE?’ POSITION OF WOMEN IN EARLY MODERN SOCIETY AND CULTURE. (LAW, MARRIAGE, DOMESTIC LIFE)
- ii.— EDUCATION AND WOMEN: BATHSUA MAKIN (*AN ESSAY TO REVIVE THE ANCIENT EDUCATION OF GENTLEWOMEN*), VIVES (*THE EDUCATION OF A CHRISTIAN WOMAN*)/ SIR THOMAS ELYOT (*DEFENCE OF GOOD WOMEN*), CASTIGLIONE (*THE BOOK OF THE COURTIER*), LISA JARDINE (‘*EDUCATION FOR WHAT?*’ IN *FROM HUMANISM TO THE HUMANITIES*)
- iii.—REPRESENTATION OF WOMEN IN RENAISSANCE TEXTS BY MEN AND FEMINIST REREADINGS OF EARLY MODERN TEXTS. (ANY 4 – SHAKESPEARE, SPENSER, MILTON, ETC.)
- iv.—WOMEN AS ARTISTS, PATRONS AND SUBJECTS: MARY SIDNEY’S CIRCLE, ISABELLA D’ESTE, ELEONORA OF TOLEDO, CATHERINE DE MEDICI, PORTRAITS OF ELIZABETH I, HENRIETTA MARIA (MASQUES).

✦—WOMEN’S WRITINGS: JANE ANGER (FROM *HER PROTECTION FOR WOMEN*), ISABELLA WHITNEY (*A COPY OF A LETTER, A SWEET NOSGAY*), MARY SIDNEY (TRANSLATION OF PETRARCH’S *THE TRIUMPH OF DEATH CHAPTERS 1 & 2*), AEMILIA LANYER (*THE DESCRIPTION OF COOKE-HAM*), ELIZABETH I (*SPEECH TO THE TROOPS AT TILBURY*), ANNE CLIFFORD (FROM *THE DIARIES OF LADY ANNE CLIFFORD*), ELIZABETH CARY (*THE TRAGEDY OF MARIAM, THE FAIR QUEEN OF JEWRY*), RACHEL SPEGHT (*A MUZZLE FOR MELASTOMUS*), MARY CARLETON (*THE CASE OF MADAM MARY CARLETON*), KATHERINE PHILIPS (FROM *POEMS*), MARGARET CAVENDISH (*THE CONVENT OF PLEASURE*), ANNE BRADSTREET (FROM *SEVERAL POEMS*), APHRA BEHN (*ORONOKO*)

**SUGGESTED READING:**

DANIELLE CLARKE, ED. *ISABELLA WHITNEY, MARY SIDNEY AND AEMILIA LANYER: RENAISSANCE WOMEN POETS*, PENGUIN BOOKS, LONDON, 2000  
 STEPHANIE HODGSON-WRIGHT, *WOMEN’S WRITING OF THE EARLY MODERN PERIOD, 1588-1688: AN ANTHOLOGY*, EDINBURGH UNIVERSITY PRESS, EDINBURGH, 2002  
 LISA JARDINE, *STILL HARPING ON DAUGHTERS: WOMEN AND DRAMA IN THE AGE OF SHAKESPEARE*(1983)  
 PAMELA J. BENSON, *THE INVENTION OF THE RENAISSANCE WOMAN: THE CHALLENGE OF FEMALE INDEPENDENCE IN THE LITERATURE AND THOUGHT OF ITALY AND ENGLAND*, PENNSYLVANIA STATE UNIVERSITY PRESS, 1992.  
 MARGO HENDRICKS & PATRICIA PARKER (EDS)., *WOMEN, ‘RACE’ AND WRITING IN THE EARLY MODERN PERIOD*, ROUTLEDGE, 1994.  
 JOAN KELLY-GADOL, “DID WOMEN HAVE A RENAISSANCE?” IN R. BRIDENTHAL, C. KOONZ, AND S STUARD (EDS): *BECOMING VISIBLE: WOMEN IN EUROPEAN HISTORY* (2<sup>ND</sup> ED., BOSTON 1987)  
 ELAINE SHOWALTER, ED. *SPEAKING OF GENDER*(1988)  
 M.FERGUSON, M. QUILLIGAN AND N.J. VICKERS EDS. *REWRITING THE RENAISSANCE: THE DISCOURSE OF SEXUAL DIFFERENCE IN EARLY MODERN EUROPE*, CHICAGO UP, 1986

**Op. COURSE 13: RENAISSANCE LOGIC AND RHETORIC**

~~LOGIC AND RHETORIC FORMED THE CORE OF A HUMANIST EDUCATION. NO RENAISSANCE TEXT COULD ESCAPE THE INFLUENCE OF THESE ARTS OF COMMUNICATION AND THE IMPORTANCE OF THE LOGICAL AND RHETORICAL STUDY OF THESE TEXTS GROWS IN SIGNIFICANCE IN MODERN SCHOLARSHIP. THE PRESENT PAPER WILL EXAMINE THE PLACE OF RHETORIC AND LOGIC IN THE RENAISSANCE BY TRACING THEIR ROOTS TO THE CLASSICAL RHETORICAL TRADITION. THE EFFORTS OF THE HUMANISTS TO REVISE LOGIC AND RID IT OF SCHOLASTIC ‘BARBARISM’ WILL BE CONSIDERED. THIS COURSE WILL ALSO ANALYSE HOW SUCH REVISIONS LED TO LOGIC AND RHETORIC BEING CREATIVELY USED BY HUMANIST WRITERS.~~

- 1.—THE CLASSICAL BACKGROUND: QUINTILIAN, CICERO, APHTHONIUS, HERMOGENES
- 2.—HUMANIST LOGIC: TREBIZOND, VALLA, AGRICOLA, RAMUS – REFORM OF ARISTOTELIAN LOGIC
- 3.—HUMANIST EDUCATORS AND THE REFORM OF CURRICULA: ERASMUS, STURM, MELANCHTHON
- 4.—SELECTIVE STUDY OF RENAISSANCE LOGICAL AND RHETORICAL TEXTS: RAMUS (*THE ART OF LOGIC* TRANS. ROLAND MACILMAINE), THOMAS WILSON (*THE RULE OF REASON*), THOMAS WILSON (*THE ART OF RHETORIC*), MILTON (*THE ART OF LOGIC*), SELECTIONS FROM GEORGE PUTTENHAM.
- 5.—APPLICATION OF LOGIC AND RHETORIC IN RENAISSANCE LITERARY PRACTICE: LOGICAL READING OF SIDNEY, THE METAPHYSICAL POETS, MILTON.

**SUGGESTED READING:**

PETER MACK, *THE RENAISSANCE ARGUMENT: VALLA AND AGRICOLA IN THE TRADITIONS OF RHETORIC AND DIALECTIC* (E.J. BRILL, 1993)

JAMES J. MURPHY, *RENAISSANCE ELOQUENCE: STUDIES IN THE THEORY AND PRACTICE OF RENAISSANCE RHETORIC* (U OF CALIFORNIA PRESS, 1983)

WALTER J. ONG, *RAMUS, METHOD AND THE DECAY OF DIALOGUE* (HARVARD UP, 1958)

ROSEMOND TUVE, *ELIZABETHAN AND METAPHYSICAL IMAGERY* (U OF CHICAGO PRESS, 1957)

T.W. BALDWIN, *WILLIAM SHAKESPEARE'S SMALL LATINE AND LESSE GREEKE* (U OF ILLINOIS PRESS, 1956)

SR. MIRIAM JOSEPH, *RHETORIC IN SHAKESPEARE'S TIME* (HARCOURT BRACE AND WORLD INC, 1962)

W.S. HOWELL, *LOGIC AND RHETORIC IN ENGLAND 1500-1700* (RUSSELL & RUSSELL INC AND PRINCETON UP, 1956)

**Op. COURSE 14: RENAISSANCE GENRES**

THIS COURSE WILL EXAMINE DISTINCTIVE GENRES THAT GAINED IMPORTANCE DURING THE RENAISSANCE. IT WILL ALSO SEEK TO EXPLORE THESE FORMS OR 'KINDS' OF LITERATURE IN THE LIGHT OF EXISTING GENRE THEORY. THE COURSE WILL CONTAIN THE FOLLOWING COMPONENTS:

- 1.—PASTORAL VERSUS GEORGIC— SPENSER, *THE SHEPHEARDES CALENDER*
- 2.—EPIC — SPENSER, BOOK I OF *THE FAIRIE QUEENE*
- 3.—NON-FICTIONAL PROSE — WALTER RALEGH, *THE DISCOVERY OF GUIANA*
- 4.—ELIZABETHAN FICTIONAL PROSE — NASHE, *THE UNFORTUNATE TRAVELLER*, GREENE, *PANDOSTO*, LODGE, *ROSALYND*
- 5.—REVENGE TRAGEDY — KYD, *SPANISH TRAGEDY*, WEBSTER, *THE DUCHESS OF MALFI*
- 6.—SONNET CYCLES — SELECTED SONNETS FROM SPENSER, *AMORETTI*, SIDNEY, *ASTROPHIL AND STELLA*, SHAKESPEARE.
- 7.—JACOBEAN CITY COMEDY — DEKKER, *A SHOEMAKER'S HOLIDAY*

**SUGGESTED READING:**

ALASTAIR FOWLER, *KINDS OF LITERATURE* (OXFORD, 1985)

ROSALIE COLIE, *RESOURCES OF KIND* (BERKELEY, 1973)

BARBARA LEWALSKI, *RENAISSANCE GENRES* (CAMBRIDGE, MA, 1986)

NEIL RHODES, *ELIZABETHAN GROTESQUE* (LONDON, 1980)

U. ELLIS FERMOR, *THE JACOBEAN DRAMA* (1958)

F.T. BOWERS, *THE ELIZABETHAN REVENGE TRAGEDY* (PRINCETON, 1940)

## Op. COURSE 15: RESTORATION AND NEO CLASSICAL LITERATURE

THIS COURSE CONCENTRATES ON TEXTS THAT DEAL WITH SOCIAL AND PERSONAL PROBLEMS OF THE AGE, IN A VARIETY OF GENRES FROM MILTON'S SERIOUS VERSE TO POPULAR COMEDIES TREAT MORAL ISSUES WITH WIT. THE NOVELS OF THIS PERIOD EXPLORE THEMES AND CONTENTS THAT ARE EXTENSIVE IN THEIR REACH, EXPERIMENTING WITH STYLE AND TECHNIQUE. THE EMERGENCE OF WOMEN ON STAGE AND IN PRINT IS VISIBLE IN BOTH THE DRAMA AND THE NOVEL OF THE PERIOD. JOURNALISM REACHES A NEW DIMENSION IN THE RISE OF PERIODICALS WHOSE WIDE RANGE OF SUBJECT MATTER AND STYLES REFLECT AN AGE SHIFTING FROM THE FEUDAL TRADITIONAL TO THE ENERGIES OF INDUSTRIAL CAPITALISM. THE CRITICAL TONE, REASON AND ITS OPPOSITE, SENTIMENT ANTICIPATE THE PRE ROMANTICS.

MILTON- *SAMSON AGONISTES*

GEORGE ETHEREGE- *THE MAN OF MODE*

WILLIAM WYCHERLEY- *THE PLAIN DEALER*

R. B. SHERIDAN- *THE CRITIC*

TOBIAS SMOLLETT- *RODERICK RANDOM*

LAURENCE STERNE- *TRISTRAM SHANDY*

FRANCES BURNEY-*EVELINA*

SELECTIONS FROM *THE SPECTATOR*, *THE TATLER* AND *RAMBLER*

## PRE ROMANTIC AND ROMANTIC CLUSTER

### Op. COURSE 16: POLITICAL PHILOSOPHY AND THE NOVEL (1780-1830)

THE SOCIAL AND POLITICAL WRITINGS OF THE AGE — TOM PAINE'S *THE RIGHTS OF MAN*, EDMUND BURKE'S *ON THE SUBLIME*, MARY WOLLSTONECRAFT'S *VINDICATION OF THE RIGHTS OF WOMEN*, THE WRITINGS OF WILLIAM GODWIN, ROUSSEAU — ARE INDICATIVE OF CHANGES TAKING PLACE DURING THIS PERIOD. THE POPULAR GENRE OF THE NOVEL REFLECTS THESE CHANGES IN A VARIETY OF WAYS. THE COURSE WILL EXAMINE NOVELS SUCH AS JANE AUSTEN'S *NORTHANGER ABBEY/ MANSFIELD PARK*, WALTER SCOTT'S *HEART OF MIDLOTHIAN/ WAVERLY*, MARIA EDGEWORTH'S *CASTLE RACKRENT* , THOMAS LOVE

PEACOCK'S *HEADLONG HALL/ CROCHET CASTLE*.

**SUGGESTED READING:**

MARILYN BUTLER, ED. *BURKE , PAINE, GODWIN, AND THE REVOLUTION CONTROVERSY*

— *ROMANTICS, REBELS AND REACTIONARIES: ENGLISH LITERATURE AND ITS BACKGROUND 1760-1830*

GARY KELLY, *ENGLISH FICTION OF THE ROMANTIC PERIOD 1789-1830*

**Op. COURSE 17: P B SHELLEY**

THIS COURSE WILL STUDY SHELLEY'S WRITINGS — SHORT LYRICS, NARRATIVE POEMS, EXPERIMENTS IN DRAMA, AND HIS ESSAYS — WITH PARTICULAR REFERENCE TO HIS POLITICAL THOUGHT. THE LITERARY, SOCIAL AND POLITICAL CONTEXT OF HIS LIFE AND WORK WILL BE CONSIDERED IN ORDER TO UNDERSTAND HIS IDEAS AND HIS POETRY.

PERCY BYSSHE SHELLEY, *SHELLEY'S POETRY AND PROSE* EDITED BY D H REIMAN AND S B POWERS  
— *THE LETTERS OF PERCY BYSSHE SHELLEY* EDITED BY F L JONES (2 VOLS)

JERROLD E HOGLER, *SHELLEY'S PROCESS: RADICAL TRANSFERENCE AND THE DEVELOPMENT OF HIS MAJOR WORKS*

**Op. COURSE 18: THE OTHER ROMANTICS: WOMEN POETS**

FEMINIST ACADEMIC INITIATIVES SINCE THE 1970S HAVE RETRIEVED A SEA OF WOMEN'S VOICES HIDDEN FROM HISTORY AND UNKNOWN TO ACADEMIA UNTIL THEN. CONTRARY TO POPULAR NOTIONS OF 'WOMAN'S SPHERE', MUCH OF THIS POETRY ENGAGES WITH PUBLIC ISSUES SUCH AS WAR, BLACK SLAVERY, NATIONALISM, AND CIVIL RIGHTS. ENGLISH POETRY BY WOMEN REVEALS BOTH ALIGNMENT WITH AND RESISTANCE TO THE CANONIZED MALE POETS. THESE WOMEN POETS COME FROM WORKING CLASS AS WELL AS UPPER CLASS BACKGROUNDS. THIS COURSE STUDIES A CORPUS EXTENDING FAR BEYOND DOROTHY WORDSWORTH, EMILY BRONTE AND EMILY DICKINSON. ENGLISH WOMEN WRITING OF 'SUTTEE' AND TORU DUTT WRITING FERVENTLY OF A FRENCH COUNTERATTACK DURING THE PRUSSIAN WAR, PROVIDE INTERESTING MOMENTS IN ROMANTICISM, AS DOES ELIZABETH BARRETT BROWNING'S SCRIPTING OF THE TRADITIONALLY MASCULINE GENRE OF THE LOVE SONNET.

PRESCRIBED ANTHOLOGY

*NINETEENTH CENTURY WOMEN POETS: AN OXFORD ANTHOLOGY*, EDITED BY ISOBEL ARMSTRONG, JOSEPH BRISTOW AND CATH SHARROCK.

**SUGGESTED READING:**

ADRIANA CRACIUN, *BRITISH WOMEN WRITERS AND THE FRENCH REVOLUTION: CITIZENS OF THE WORLD*.

**Op. COURSE 19: THE GOTHIC FROM ROMANTIC TO VICTORIAN**

TEXTS

M.G. LEWIS, *THE MONK*

ANNE RADCLIFFE, *THE MYSTERIES OF UDOLPHO*

JANE AUSTEN, *NORTHANGER ABBEY*

CHRIS BALDICK(ED), *THE OXFORD BOOK OF GOTHIC TALES*

CHARLES DICKENS, *GREAT EXPECTATIONS*

EMILY BRONTE, *WUTHERING HEIGHTS*  
BRAM STOKER, *DRACULA*  
MERVYN PEAKE, *GORMENGHOST*  
DAPHNE DW MAURIER, *REBECCA*

### AMERICAN GOTHIC

NATHANIEL HAWTHORNE, *THE SCARLET LETTER*

### SUGGESTED READING

E.A. BARBER, *THE HISTORY OF THE ENGLISH NOVEL, VOL. 5, 'THE GOTHIC ROMANCE'*  
D. PUNTA, *THE LITERATURE OF TERROR*  
R. JACKSON, *FANTASY: THE LITERATURE OF SUBVERSION*  
FRED BOTHING, *GOTHIC, THE NEW CRITICAL IDIOM*  
A.E. DYSON (GENERAL ED) *THE GOTHIC NOVEL, CASEBOOK SERIES*

## VICTORIAN LITERATURE CLUSTER

### OP. COURSE 20: CHANGING IMAGE: 'NEW WOMAN' NOVELS

THIS COURSE WILL EXAMINE HOW THE 'NEW WOMAN' EVOLVED IN VICTORIAN FICTION FROM THE TYPICAL TRADITIONAL PRESENTATION OF THE FEMALE PROTAGONIST TILL THEN MARKED AS EITHER THE ANGEL OF THE HEARTH OR THE FALLEN WOMAN. THE NEW WOMAN NOVELISTS AND CHARACTERS ENCOURAGED AND SUPPORTED THE DIFFERENT TYPES OF POLITICAL AND LITERARY ACTIVITIES IN ENGLAND AND STRENGTHENED THE DESIRE OF WOMEN TO LEARN, WORK AND CONSCIOUSLY QUESTION THE IDEA OF MARRIAGE, INEQUALITY AND THE DEFINITION OF THE 'FEMININE.' IT WOULD ALSO LOOK AT THE VARIOUS LAWS WHICH WERE PASSED TO SUPPORT THE PLATFORM FROM WHERE THESE QUESTIONS EMERGED, AS WELL AS SOME PHILOSOPHERS AND THINKERS WHO CONTRIBUTED TOWARDS THE THOUGHT WHICH EMPOWERED THE NEW GENRE.

#### 1.—BACKGROUND

#### 2.—IDEOLOGY AND REALITY IN VICTORIAN SOCIETY

#### 3.—COMTE AND RUSKIN VERSUS J.S. MILL AND HUXLEY

#### 4.—NEW WOMAN NOVELS

⌘.—GEORGE ELIOT (MARY ANN EVANS) – ROMOLA/ADAM BEDE

⌘.—GEORGE MEREDITH – DIANA OF THE CROSSWAYS

⌘.—GEORGE EGERTON (MARY CHAVELITA DUNNE BRIGHT) – ROSA AMOROSA

⌘.—GRANT ALLEN – THE WOMAN WHO DID

⌘.—SARAH GRAND (FRANCES ELIZABETH B. CLARKE) – THE HEAVENLY TWINS

⌘.—THOMAS HARDY – THE RETURN OF THE NATIVE/ JUDE THE OBSCURE

- Ⓒ.—GEORGE MOORE – ESTHER WATERS
- Ⓗ.—GEORGE GISSING – THE EMANCIPATED

**SUGGESTED READING:**

- 1.—RAY STRACHEY, *THE CAUSE* (LONDON, VIRAGO, 1978)
- 2.—JOHN STUART MILL,
  - Ⓐ.—*THE SUBJECTION OF WOMEN* (REP. LONDON, MIT PRESS 1970)
  - Ⓑ.—*AUGUSTE COMTE AND POSITIVISM* (LONDON)
- 3.—SHIRLEY ARDENER ED. *PERCEIVING WOMEN*. (LONDON: MABBY PRESS, 1975)
- 4.—NINA AUERBACH *WOMEN AND THE DEMON, THE LIFE OF A VICTORIAN MYTH* (CAMBRIDGE, U.S.A. HARVARD UNIVERSITY PRESS, 1982)
- 5.—GAIL CUNNINGHAM (THE) *NEW WOMAN AND THE VICTORIAN NOVEL* (LONDON, MACMILLAN)

**Op. COURSE 21: GEORGE MEREDITH**

THIS COURSE WILL EXAMINE BROADLY GEORGE MEREDITH'S CAREER AS A NOVELIST COVERING THE YEARS BETWEEN 1859 AND 1895 BEGINNING WITH *THE ORDEAL OF RICHARD FEVERAL* AND CULMINATING WITH *THE AMAZING MARRIAGE*. THE LATER HALF OF THE 19<sup>TH</sup> CENTURY IS SIGNIFICANT SINCE IT NOT ONLY WITNESSED THE STATE OF WOMEN IN SOCIAL AND MORAL BONDAGE BUT ALSO THE WRITERS AND THINKERS WHOSE WORKS EXPRESS THEIR INTEREST IN THE CHANGING ATTITUDES OF VICTORIAN SOCIETY. MEREDITH DID NOT COMMIT HIMSELF POSITIVELY TO ANY ORGANIZED BODY OF OPINION. IN THIS COURSE, CAREFUL STUDY OF SOME OF HIS LETTERS AND NOVELS RELATE HIM OVERTLY TO THE NEW IDEAS OF HIS TIME, ESPECIALLY IN THE CONTEXT OF THE CHANGING FACE OF THE AGE WHICH QUESTIONS THE VALUE OF VICTORIAN MORALITY.

- 1.—BACKGROUND OF THE VICTORIAN AGE
- 2.—MEREDITH – LIFE AND LETTERS
- 3.—MEREDITH TEXTS (ANY THREE TO BE STUDIED IN DETAIL)
  - Ⓐ.—THE EGOIST
  - Ⓑ.—DIANA OF THE CROSSWAYS
  - Ⓒ.—THE AMAZING MARRIAGE
  - Ⓓ.—LORD ORMONT AND HIS AMINTA
  - Ⓔ.—ONE OF OUR CONQUERORS

**SUGGESTED READING:**

- 1.—*LETTERS OF GEORGE MEREDITH*. ED C. L. CLINE (LONDON: NONESUCH PRESS, 1923)
- 2.—J.B. PRIESTLY *GEORGE MEREDITH* (LONDON, MACMILLAN, 1927)
- 3.—GILLIAN BEER, *MEREDITH, A CHANGE OF MASKS* (LONDON, ATHLONE PRESS, 1970)
- 4.—MARY STURGE GRETTON, *THE WRITINGS AND LIFE OF GEORGE MEREDITH* (LONDON, OUP, 1926)
- 5.—MOHAMMAD SHAHEEN, *GEORGE MEREDITH: A REAPPRAISAL OF THE NOVELS* (LONDON, MACMILLAN, 1981)

## ENGLISH LITERATURE 1900 -1970 CLUSTER

### Op. COURSE 22: COLD WAR AND BRITISH EXISTENTIALIST LITERATURE IN THE 20<sup>TH</sup> CENTURY

CORRUPTING INFLUENCE OF CAPITALIST FREEDOM ON LITERATURE AND COMMUNIST STRICTURES LAID ON ARTISTIC FREEDOM IN THE 1950S INSPIRED A CONSERVATIVE INTERPRETATION OF EXISTENTIAL FREEDOM. THIS COURSE WILL PROVIDE AN ORIENTATION TO ONE OF THE MOST PHENOMENAL WAYS OF NEGOTIATION WITH DILEMMA OF LITERARY FREEDOM IN THE 20<sup>TH</sup> CENTURY.

#### PRIMARY TEXTS

- 1.—CYRIL CONNOLLY, *IDEAS AND PLACES*
- 2.—STEPHEN SPENDER, *THE GOD THAT FAILED, WORLD WITHIN WORLD*
- 3.—WILLIAM GOLDING, *FREE FALL*
- 4.—C. P. SNOW, *THE NEW MEN*
- 5.—GEORGE ORWELL, *ANIMAL FARM*
- 6.—THOM GUNN, *SELECTED POEMS*
- 7.—HAROLD PINTER, *THE HOMECOMING*
- 8.—KINGSLEY AMIS, *LUCKY JIM*

#### SUGGESTED READING (SECONDARY TEXTS)

- 1.—JEAN PAUL SARTRE, *WHAT IS LITERATURE* (1947) 2001, TRANS. BERNARD FRECHTMAN, ROUTLEDGE
- 2.—JOHN MANDER, *THE WRITER AND COMMITMENT*
- 3.—ANTHONY HARTLEY, *A STATE OF ENGLAND*
- 4.—ALAN SINFIELD, *LITERATURE, POLITICS, AND CULTURE IN POSTWAR BRITAIN*
- 5.—STUART HOLROYD, *CONTRARIES*
- 6.—PETER LEWIS, *THE FIFTIES*

### Op. MODULE 23: AGGRESSION & SAVAGERY IN 20<sup>TH</sup> CENTURY ENGLISH LITERATURE

THE EUROPEAN INTELLIGENTSIA'S CRISIS OF SELF-ESTEEM AT THE EXPULSION FROM EMPIRE — THE REPUDIATION OF ITS CLAIM TO SUPERIOR RATIONALITY AND GENERAL CULTURE — CONTRIBUTED A SPECIFIC INFLECTION. IMPERIALIST

IDEOLOGY WAS READJUSTED TO PRODUCE THE MYTH OF HUMAN NATURE; IT IS SAVAGE. SCIENTIFIC KNOWLEDGE OF ANTHROPOLOGY, PALAEOLOGY, ETHOLOGY AND PSYCHOANALYSIS ARE HARNESSSED IN SUPPORT OF THE MYTH. THIS COURSE AIMS AT PROVIDING ORIENTATION TO THE REPRESENTATIONS OF AGGRESSIVITY IN 20<sup>TH</sup> CENTURY ENGLISH LITERATURE.

#### PRIMARY TEXTS

DORIS LESSING, *THE GRASS IS SINGING*

WILLIAM GOLDING, *LORD OF THE FLIES, HOT GATES*

GRAHAM GREENE, *THE HEART OF THE MATTER*

ALAN SILLITOE, *KEY TO THE DOOR*

JOHN OSBORNE, *THE ENTERTAINER*

JOHN ARDEN, *SERGEANT MUSGRAVE'S DANCE*

EDWARD BOND, *SAVED*

HAROLD PINTER, *A SLIGHT ACHE, THE ROOM, THE DWARFS*

TED HUGHES, POEMS FROM *LUPERCAL* (HAWK ROOSTING, THE BULL MOSES, TO PAINT A WATER LILY ETC.)

SYLVIA PLATH, "DADDY", "THE ARRIVAL OF THE BEE-BOX" ETC.

#### SUGGESTED READING (SECONDARY TEXTS)

E. P. THOMPSON, *THE POVERTY OF THEORY*

ANTHONY BURGESS, *THE NOVEL NOW*

KONRAD LORENZ, *KING SOLOMON'S RING*

O. MANNONI, *PROSPERO & CALIBAN*

A. ALVAREZ. *THE SAVAGE GOD, INTRODUCTION TO THE NEW POETRY*, PENGUIN

S. FREUD, *CIVILIZATION AND ITS DISCONTENTS*

JACQUES LACAN, "AGGRESSIVITY" IN *ECRITS*

SLAVOJ ZIZEK, *SELECTED ESSAYS*

M. FOUCAULT, *MADNESS AND CIVILIZATION*

#### **Op. course 24: T S ELIOT**

OF CENTRAL IMPORTANCE IN THE ANGLO-AMERICAN LITERARY MODERNISM T.S. ELIOT REMAINS THE MOST INNOVATIVE AND INFLUENTIAL POETIC AND CRITICAL VOICE OF THE TWENTIETH CENTURY. LIKE COLERIDGE AND ARNOLD BEFORE HIM, ELIOT, THE POET-CRITIC, BECAME THE LITERARY ARBITER OF HIS TIME. HE REVOLUTIONIZED POETIC TASTE AND CREATED CRITICAL TASTE, ALTERED POETIC EXPRESSION AND REDEFINED THE ENGLISH LITERARY TRADITION. HE HAS NOT ONLY COME THROUGH THE FIRE OF THEORY BUT ANTICIPATED MANY OF ITS TENETS. THIS COURSE OFFERS DETAILED STUDY OF THE CENTRAL TEXTS OF HIS CORPUS.

**POEMS:** GERONTION, THE WASTE LAND, THE HOLLOW MEN, JOURNEY OF THE MAGI, MARINA, LITTLE GIDDING

**ESSAYS:** *TRADITION AND THE INDIVIDUAL TALENT, HAMLET AND HIS PROBLEMS, THE METAPHYSICAL POETS, THE FUNCTION OF CRITICISM, THE THREE VOICES OF POETRY, TO CRITICIZE THE CRITIC/ THE PERFECT CRITIC*

**PLAYS :** *MURDER IN THE CATHEDRAL, THE FAMILY REUNION*

#### SUGGESTED READING

#### **PRIMARY WORKS**

*THE COMPLETE POEMS AND PLAYS OF T.S.ELIOT*  
*THE COLLECTED ESSAYS OF T.S.ELIOT*  
*THE LETTERS OF T.S.ELIOT* VALERIE ELIOT ED.

#### **BOOKS ON T S ELIOT**

GROVER SMITH, *T.S. ELIOT'S POETRY AND PLAYS: A STUDY IN SOURCES AND MEANING*  
LYNDALL GORDON, *ELIOT'S EARLY YEARS*  
LYNDALL GORDON, *ELIOT'S NEW LIFE*  
PETER ACKROYD, *T.S. ELIOT: A LIFE*  
F.O.MATHIESSEN, *THE ACHIEVEMENT OF T.S.ELIOT: AN ESSAY ON THE NATURE OF POETRY*  
HUGH KENNER, *THE INVISIBLE POET: T.S.ELIOT*  
HELEN GARDNER, *THE ART OF T.S.ELIOT*  
NORTHROP FRYE, *T.S.ELIOT*  
A.D.MOODY, *THOMAS STEARNS ELIOT*  
A.D.MOODY, ED: *THE CAMBRIDGE COMPANION TO T.S.ELIOT*  
GRAHAM CLARKE, ED. *T.S.ELIOT: CRITICAL ASSESSMENTS (4 VOLS.)*  
MICHAEL GRANT, ED. *T.S.ELIOT: THE CRITICAL HERITAGE (2VOLS.)*  
RONALD BUSH, *T.S.ELIOT: A STUDY IN CHARACTER AND STYLE*  
ROBERT CRAWFORD, *THE SAVAGE AND THE CITY IN THE WORK T.S.ELIOT*  
RONALD BUSH, ED. *T.S. ELIOT: THE MODERNIST IN HISTORY*  
C.K.STEAD, *THE NEW POETIC: YEATS TO ELIOT*  
JEWEL BROOKER, *ELIOT AND THE AMERICAN UNIVERSITY*  
MAUD ELLMANN, *THE POETICS OF IMPERSONALITY*  
JAMES OLNEY, ED. *T.S.ELIOT*  
CRAIG RAINE, *T.S.ELIOT*

#### **POST COLONIAL LITERATURE CLUSTER**

##### **Op. course 25: DALIT LITERATURE**

‘DALIT’ IMPLIES DISPOSSESSION AND DISENFRANCHISEMENT, SUBORDINATION AND RELENTLESS EXPLOITATION. THE LITERATURE OF THE DALITS GIVES EXPRESSION TO THIS SENSE OF ALIENATION AS WELL AS REGISTERS PROTEST AGAINST THIS OPPRESSION. EVALUATING DALIT LITERATURE THROUGH UNIVERSALIST PARADIGMS WOULD BE DEFLATING. THIS COURSE AIMS AT SENSITIZING STUDENTS TO ‘MINORITY’ LITERATURE BY ACQUAINTING THEM WITH THE IMMEDIATE AND ‘LIVED’ EXPERIENCES OF THE MARGINALIZED.

##### **DALIT LITERATURE: GENERAL INTRODUCTION, AND BACKGROUND**

**THINKERS** B.R.AMBEDKAR, JYOTIBA PHULE, PERIYAR

**PHILOSOPHY AND AESTHETICS** SHARANKUMAR LIMBALE, *TOWARDS AN AESTHETICS OF DALIT LITERATURE*;  
ARJUN DANGLE: ‘DALIT LITERATURE,PAST,PRESENT AND FUTURE’(FROM *POISONED BREAD*)

**TEXTS:** BABURAO BAGUL ‘MOTHER’ (*POISONED BREAD*), OMPRAKASH VALMIKI *JOOZHAN*, BAMA KARUKKU, URMILA PAWAR *AIDAN*, BABY HALDER *A LIFE LESS ORDINARY* .

##### **SUGGESTED READING:**

BARBARA R. JOSHIE *UNTOUCHABLE: VOICES OF THE DALIT LIBERATION MOVEMENT*

MULK RAJ ANAND *AN ANTHOLOGY OF DALIT LITERATURE*  
GAIL OMVEDT *DALITS AND THE DEMOCRATIC REVOLUTION- DR. AMBEDKAR AND THE DALIT MOVEMENT IN COLONIAL INDIA.*  
GAIL OMVEDT *DALIT VISIONS*  
FERNANDO FRANCO ET AL. *JOURNEYS TO FREEDOM*  
PRADEEP K. SHARMA *DALIT POLITICS AND LITERATURE*  
RAJ KUMAR *DALIT PERSONAL NARRATIVES*  
UMA CHAKRAVARTY *GENDERING CASTE*

### **Op. COURSE 26: BLACK LITERATURE**

#### **POETRY**

LANGSTON HUGHES: SELECTIONS

RITA DOVE: SELECTIONS

#### **NOVEL:**

RICHARD WRIGHT: *NATIVE SON*

JAMES BALDWIN: *GO TELL IT ON THE MOUNTAIN*

ZORA NEALE HURSTON: *THEIR EYES WERE WATCHING GOD*

TONI MORRISON: *SONG OF SOLOMON*

#### **DRAMA:**

LORAIN HANSBERRY: *RAISIN IN THE SUN*

AMIRI BARAKA: *DUTCHMAN*

### **INDIAN WRITING IN ENGLISH CLUSTER**

#### **Op. COURSE 27: NATION LANGUAGE TEXT**

INDIAN WRITING IN ENGLISH DID NOT EMERGE SIMPLISTICALLY OUT OF BRITISH COLONIZATION. RECENT RESEARCH IS EMPHATIC ABOUT THE ELEMENT OF CHOICE REGARDING THE ENGLISH LANGUAGE AND WESTERN TEXTS DURING THE DAYS OF JOHN COMPANY AND THE SERAMPORE MISSION PRESS. FORMATIONS OF NATIONALISM DURING THE NINETEENTH CENTURY ESTABLISH ENGLISH AS AN ENABLING RATHER THAN COLONIZING LANGUAGE IN INDIA. THIS COURSE WILL ACQUAINT STUDENTS WITH THE ENCOUNTER WITH ENGLISH THAT TOOK PLACE IN NINETEENTH CENTURY BENGAL AND THE EMERGENCE OF A PAN INDIAN OEUVRE BY THE EARLY TWENTIETH CENTURY, BEFORE MOVING ON TO MODERN INDIAN TEXTS. THE FOCUS OF THE COURSE WILL BE ON THE TEXTUAL MANIFESTATION OF INDIAN SENSIBILITY THROUGH THE SUBCONTINENT'S NEGOTIATION OF BRITISH RULE AND ENGLISH LITERATURE. THE COURSE AIMS TO BE REPRESENTATIVE IN TERMS OF REGION, GENRE AND TIME AND INCLUDES ENGLISH TRANSLATIONS OF BHASHA TEXTS AS AN INTEGRAL PART OF INDIAN WRITING IN ENGLISH.

BANKIMCHANDRA *BANGADARSHAN* AND THE FIRST INDIAN ENGLISH NOVEL *RAJMOHUN'S WIFE*

A LANGUAGE THAT IS NOT ONE'S OWN—RAJA RAO'S *KANTHAPURA*

THE PICKLING OF NATIONAL HISTORY—SALMAN RUSHDIE'S *MIDNIGHT'S CHILDREN*

TRUTHS ABOUT CARTOGRAPHY- AMITAV GHOSH'S *SHADOW LINES*

THE NATION AND ITS FRAGMENTS – KIRAN DESAI'S *THE INHERITANCE OF LOSS*

SELECTION OF STORY FROM

~~A. —MULK RAJ ANAND'S *THE BARBER'S TRADE UNION*~~

~~B. —R K NARAYAN —*MALGUDI DAYS / A STORY TELLER'S WORLD*~~

—*QURRATULAIN HYDER — THE EXILES*

SAADAT HASAN MANTO- TOBA TEK SINGH  
RUSKIN BOND – WILSON’S BRIDGE / NIGHT OF THE MILLENNIUM  
JHUMPA LAHIRI – WHEN MR PIRZADA CAME TO DINE  
AMAR MITRA – SWADESHYATRA  
SELECTIONS FROM  
DEROZIO/ TORU DUTT/ SRI AUROBINDO/SAROJINI NAIDU

MAHESH DATTANI: *FINAL SOLUTION*  
MANJULA PADMANABHAN: *HARVEST*

**Op. Course 28: JOURNEYS: SELF FAMILY SOCIETY**

COLONIAL RULE TRANSFORMED INDIAN LIFE IN THE PRIVATE AS WELL AS PUBLIC SPHERE. RELATIONS BETWEEN MEN, WOMEN AND CHILDREN WITHIN THE FAMILY RE-FORMED, BECOMING RAW MATERIAL FOR THE WRITER. THE SELF AND ITS NEGOTIATIONS OF FAMILY AND SOCIETY PROVIDE A CREATIVE TENSION BETWEEN THE REALISTIC MODE OF LITERARY NARRATIVES AND THE REALITIES OF INDIAN LIFE. THIS COURSE BEGINS WITH TRANSLATIONS OF TWO EARLY BHASHA TEXTS MOVING ON TO NARRATIVES OF JOURNEYS AWAY FROM AND TOWARDS HOME. THE ESSAY OR NON FICTIONAL PROSE BY TWO EMINENT AUTHORS REFLECTS UPON THE FORMATION OF IDENTITIES. IN DRAMA, REGIONAL LANGUAGE THEATRE TRANSLATED INTO ENGLISH, INDEXES THE CONTEMPORARY WORLD WHILE POETRY REVEALS A SPECTRUM OF ISSUES, STYLES AND PERSONAL NEGOTIATIONS.

**THE NOVEL**

RABINDRANATH TAGORE, *RELATIONSHIPS (JOGAJOG)*, TRANSLATED BY SUPRIYA CHAUDHURI, OXFORD UNIVERSITY PRESS, INDIA

SARATCHANDRA CHATTOPADHYAY *SRIKANTO*, TRANSLATED BY ARUNA CHARAVARTI, PENGUIN INDIA

V S NAIPAUL, *A HOUSE FOR MR BISWAS*

ROHINTON MISTRY, *SUCH A LONG JOURNEY*

GITA HARIHARAN, *WHEN DREAMS TRAVEL/ THE THOUSAND FACES OF NIGHT*

AMIT CHAUDHURI, *A STRANGE AND SUBLIME ADDRESS*

AMITAV GHOSH, *THE HUNGRY TIDE*

**NON-FICTIONAL PROSE**

AMITAV GHOSH, SELECTION FROM *THE IMAM AND THE INDIAN*

AMARTYA SEN, SELECTION FROM *THE ARGUMENTATIVE INDIAN: WRITINGS ON INDIAN HISTORY CULTURE AND IDENTITY*

**POETRY**

SELECTIONS FROM NISSIM EZEKIEL, PARTHASARATHY, KAMALA DAS, JAYANTA MAHAPATRA, AGHA SHAHID ALI, VIKRAM SETH, EUNICE DE SOUZA, MEENA ALEXANDER, CHARMAYNE D’ SOUZA, SUJATA BHATT

**DRAMA**

GIRISH KARNAD – *HAYAVADHANA*

VIJAY TENDULKAR - *KANYADAAN*

**AMERICAN LITERATURE CLUSTER**

THE COURSES UNDER THIS CLUSTER ARE DESIGNED DEVELOP AN UNDERSTANDING OF AMERICAN LITERATURE AND CULTURE WITH AN ATTENDANT AWARENESS OF THE COMPLEXITY AND DIVERSITY OF THE AMERICAN EXPERIENCE.

**Op. COURSE 29: INTRODUCTION TO AMERICAN LITERATURE – 18<sup>TH</sup> AND 19<sup>TH</sup> CENTURY**

**UNIT 1: SOCIAL AND POLITICAL BACKGROUND**

- ⌘—THE PURITANS
- ⌘—THE MATHERS AND THE DECLINE OF THE THEOCRACY
- ⌘—THE SALEM WITCH TRIALS
- ⌘—1776-1783 AMERICAN REVOLUTION
- ⌘—BENJAMIN FRANKLIN (1706 – 1790)

**UNIT 2: POLITICAL AND LITERARY TEXTS**

- ⌘—THOMAS JEFFERSON (1743-1826): NOTES ON THE STATE OF VIRGINIA (ON NORTH AMERICAN INDIANS)
- ⌘—PHILLIS WHEATLEY (1753-84): ON BEING BROUGHT FROM AFRICA TO AMERICA
- ⌘—R.W. EMERSON (1803-82): LAST OF THE ANTI-SLAVERY LECTURES 1854/ ‘THE AMERICAN SCHOLAR’
- ⌘—EDGAR ALLAN POE: 1809-49. ‘THE POETIC PRINCIPAL’
- ⌘—H.D. THOREAU (1817-62): BRUTE NEIGHBORS / CHAPTER I & II (FROM *WALDEN*)
- ⌘—ABRAHAM LINCOLN: *THE GETTYSBURG ADDRESS* (1863)

**UNIT 2: POETRY (SELECTED POEMS OF POETS TO BE TAUGHT)**

- ⌘—**POETRY OF REVOLUTION**
  - ⌘ JONATHAN ODELL, 1737-1818.
  - ⌘ JOHN TRUMBULL (1750-1831), JOEL BARLOW (1754-1812) AND TIMOTHY DWIGHT (1752-1817)
- ⌘—WILLIAM CULLEN BRYANT: 1794-1878.
- ⌘—HENRY WADSWORTH LONGFELLOW: 1807-1882.
- ⌘—JOHN GREENLEAF WHITTIER: 1807-1892
- ⌘—OLIVER WENDELL HOLMES: 1809-1894.
- ⌘—JAMES RUSSELL LOWELL: 1819-1891.
- ⌘—WALT WHITMAN (1819-92) (SELECTIONS FROM *LEAVES OF GRASS*)
- ⌘—EMILY DICKINSON (1830-86)

**UNIT 3: SHORT STORIES (SELECTED SHORT STORIES TO BE TAUGHT)**

- ⌘—WASHINGTON IRVING: ‘THE ENCHANTED ISLAND’/ ‘NATIONAL NOMENCLATURE (TO THE EDITOR OF THE KNICKERBOCKER)/ ‘RIP VAN WINKLE’ (FROM THE *SKETCHBOOK OF GEOFFREY CRAYON, GENT*)
- ⌘—MARK TWAIN: ‘THE CANVASSER’S TALE’/ ‘A BURLESQUE BIOGRAPHY’/ ‘THE CARNIVAL OF CRIME IN CONNECTICUT’
- ⌘—EDGAR ALLAN POE: THE PURLOINED LETTER/ THE MYSTERY OF MARIE ROGET/THE BLACK CAT
- ⌘—KATHERINE A. PORTER: *FLOWERING JUDAS*

**UNIT 4: FICTION (ANY THREE NOVELS TO BE SELECTED)**

- ⌘—JAMES FENIMORE COOPER (1789-1851) – *THE LAST OF THE MOHICANS* (1826)

- ♫—NATHANIEL HAWTHORNE (1804-64) *THE SCARLET LETTER* (1850)
- ♬—HERMAN MELVILLE: *MOBY DICK* (1851)
- ♭—HARRIET BEECHER STOWE: *UNCLE TOM'S CABIN* (1852)
- ♮—HENRY JAMES: *PORTRAIT OF A LADY* (1881)

**SUGGESTED READING:**

- 1.—*EXILE AND JOURNEY IN SEVENTEENTH-CENTURY LITERATURE*. CHRISTOPHER D'ADDARIO. CAMBRIDGE UNIVERSITY PRESS. 2007 (ISBN-13: 978-0-521-87029-0) (INTRODUCTION: THE "REMANENCE" OF THE PAST: THE EARLY MODERN TEXT IN EXILE; CHAPTER 1: NOSTALGIA AND NATIONALISM IN NEW ENGLAND LITERATURE)
- 2.—*CAMBRIDGE HISTORY OF AMERICAN LITERATURE*. CUP
- 3.—HOFFMAN, D. (1979) (ED) *HARVARD GUIDE TO CONTEMPORARY AMERICAN WRITING*. NEW YORK: OUP
- 4.—RULAND, R. AND MALCOLM BRADBURY (1991). *FROM PURITANISM TO POSTMODERNISM: A HISTORY OF AMERICAN LITERATURE*. NEW YORK: VIKING PENGUIN.

**Op. COURSE 30: AMERICAN LITERATURE II (20<sup>TH</sup> CENTURY TO THE CONTEMPORARY PERIOD)**

**UNIT 1: SOCIAL AND POLITICAL TEXTS**

- ♫—CHIEF JOSEPH AND THE MOVEMENT OF SOCIAL JUSTICE AND EQUAL RIGHTS
  - ♬ SPEECH - "THE EARTH IS THE MOTHER OF ALL PEOPLE AND ALL PEOPLE SHOULD HAVE EQUAL RIGHTS UPON IT."
  - ♭ CULTURE OF PEACE: HUMAN RIGHTS
- ♮—CHIEF SEATTLE'S LETTER TO THE PRESIDENT OF THE USA 1854
- ♭—W.E.B. DUBOIS: 'THE SOULS OF BLACK FOLK' (1903)
- ♫—HENRY ADAMS: 'THE DYNAMO AND THE VIRGIN' (CH XXV OF THE EDUCATION OF HENRY ADAMS 1907)
- ♬—H. L. MENCHEN: 'THE HALLMARKS OF AMERICAN' (FROM THE AMERICAN LANGUAGE, CH I OF PART 2 OF THE 1936 EDITION)
- ♭—JOHN DOSS PASSOS: 'THE CAMERA EYE' (50) – FROM *USA*, 1936.
- ♮—AMERICAN CIVIL RIGHTS MOVEMENT (1955 – 1968)
- ♬—MARTIN LUTHER KING JR.: SPEECH 'I HAVE A DREAM' (1963)

**UNIT 2: POETRY:**

SELECTED POEMS OF

- ♫—ROBERT FROST (1874-1963):
- ♫—WALLACE STEVENS (1879 – 1955)
- ♬—MARIANNE MOORE (1887-1972)
- ♫—ELIZABETH BISHOP (1911 – 1975)
- ♬—SYLVIA PLATH (1932 – 1963)

**UNIT 3: FICTION:**

- ♬—BERNARD MALAMUD: THE MOURNERS (FROM *THE MAGIC BARREL*) / THE JEW BIRD (FROM *IDIOTS FIRST*)

- Ⓒ—WILLIAM FAULKNER: *ABSALOM! ABSALOM/ SOUND AND FURY*
- Ⓓ—RALPH ELLISON: *INVISIBLE MAN*
- Ⓔ—TONY MORRISON: *BELOVED*

**UNIT 4: DRAMA**

- Ⓙ—EUGENE O'NEIL: *MOURNING BECOMES ELECTRA (1931)*
- Ⓚ—ARTHUR MILLER: *DEATH OF A SALESMAN (1949)*
- Ⓛ—EDWARD ALBEE: *WHO'S AFRAID OF VIRGINIA WOOLF?(1962)*
- Ⓜ—TENNESSEE WILLIAMS: *A STREETCAR NAMED DESIRE*

**UNIT 5: BLACK AMERICAN WRITING**

1.—POETRY:

- Ⓜ—RITA DOVE: SELECTIONS
- Ⓝ—YUSEF KOMUNYAKAA (1947 - )

2.—NOVEL: (ANY ONE)

- Ⓜ—RICHARD WRIGHT: *NATIVE SON*
- Ⓝ—JAMES BALDWIN: *GO TELL IT ON THE MOUNTAIN*
- Ⓒ—ZORA NEALE HURSTON: *THEIR EYES WERE WATCHING GOD*
- Ⓝ—ALICE WALKER: *THE TEMPLE OF MY FAMILIAR*

3.—DRAMA: (ANY ONE)

- Ⓜ—LORAIN HANSBERRY: *RAISIN IN THE SUN*
- Ⓝ—AMIRI BARAKA: *DUTCHMAN*

**OP COURSE 31: CHILDREN'S LITERATURE**

THIS COURSE HAS BEEN DESIGNED TO EXPOSE STUDENTS TO APPARENTLY SIMPLISTIC NARRATIVES AND TEXTS THAT HAVE BECOME AN INCREASINGLY IMPORTANT AREA OF LITERARY/CULTURAL SCHOLARSHIP IN RECENT YEARS. AS CHILDREN'S LITERATURE IS A CULTURAL PHENOMENON, THE COURSE INCLUDES A CROSS-CULTURAL STUDY OF TEXTS BELONGING TO ANGLO-AMERICAN AND BENGALI CULTURES. AS BOOK ILLUSTRATIONS ARE A POWERFUL MEDIUM TO HELP CHILDREN LEARN ABOUT THEIR WORLD, A COMPONENT HAS BEEN DEVOTED TO THE STUDY OF ILLUSTRATIONS AND OTHER ART FORMS RELATED TO CHILDREN'S LITERATURE.

1. WHAT IS CHILDREN'S LITERATURE? – DEFINING A GENRE

2. HISTORY OF CHILDREN'S LITERATURE

3. PRIMERS, DIDACTIC TEXTS AND THEIR IDEOLOGIES: PURITANS, LOCKE, ROUSSEAU  
ADVENTURE TALES/ROBINSONNADES

4. FOLK LIT, FAIRY TALES AND THEIR LITERARY ADAPTATIONS

INTRODUCTION

HISTORY

CRITICAL APPROACHES TO THE STUDY OF FAIRY TALES

PERRAULT'S FAIRY TALES: *CINDERELLA, LITTLE RED RIDING HOOD*; HANSEL AND GRETEL, *SNOW WHITE AND THE SEVEN DWARFS*; L FRANK BAUM, *THE WONDERFUL WIZARD OF OZ*; DAKSHINARANJAN MITRA MAJUMDER, *THAKURMAR JHULI*, TRANS. SUKHENDU RAY

5. PRIMERS AND EDUCATIVE TEXTS:

RABINDRANATH TAGORE, *SAHAJ PATH*, TRANS. AND ED. BY SUKANTA CHAUDHURI; J K ROWLING, *HARRY POTTER AND THE PHILOSOPHER'S STONE*

6. VICTORIAN AND MODERN FANTASIES:

LEWIS CARROLL, *ALICE'S ADVENTURES IN WONDERLAND*; SUKUMAR RAY, *ABOL TABOL* TRANS. SUKANTA CHAUDHURI; J.R.R. TOLKIEN, *THE HOBBIT*

7. ADVENTURES/ JOURNEYS AND ENCOUNTERS:

MARK TWAIN, *TOM SAWYER*; RUDYARD KIPLING, *KIM*; RUSKIN BOND, *ROOM ON THE ROOF & VAGRANTS IN THE VALLEY*; HARRIET BEECHER STOWE, *UNCLE TOM'S CABIN*

8. PICTURE BOOK, COMIC STRIP LITERATURE AND ILLUSTRATIONS:

HERGE, *TINTIN*; LEE FALK, *THE PHANTOM*; AMAR CHITRA KATHA SERIES

9. CLASSIC FILM ADAPTATION:

GOPI GAYEN BAGHA BAYEN: *HARRY POTTER* SERIES

**SUGGESTED READING:**

HUNT, PETER. *CRITICISM, THEORY AND CHILDREN'S LITERATURE*. OXFORD: BLACKWELL, 1991

NODELMAN, PERRY. *THE PLEASURES OF CHILDREN'S LITERATURE*, 2<sup>ND</sup> ED. NEW YORK: LONGMAN, 1996

MITRA, KHAGENDRANATH. *SHATABDIR SHISHU SAHITYA*. PASCHIMBANGA BANGLA ACADEMY, 1958

BETTELHEIM, BRUNO. *THE USES OF ENCHANTMENT*

LUTHI, MAX. *ONCE UPON A TIME: ON THE NATURE OF FAIRY TALES*

PROPP, VLADIMIR. *MORPHOLOGY OF THE FOLKTALE*

PICKERING, SAMUEL F. *JOHN LOCKE AND THE CHILDREN'S BOOKS OF 18<sup>TH</sup> C ENGLAND*

BANDYOPADHYAY, DEBASHIS. *LOCATING THE ANGLO-INDIAN SELF IN RUSKIN BOND: A POSTCOLONIAL REVIEW*.

LONDON: ANTHEM PRESS, 2011

**Op. COURSE 32: AUSTRALIAN LITERATURE IN ENGLISH**

**~~1. A BRIEF REVIEW OF HISTORICAL AND CULTURAL CONTEXTS OF AUSTRALIA~~**

~~a. AUSTRALIAN FRONTIER~~

~~b. SETTLEMENT HISTORY~~

~~c. MIGRANT NATION: ISSUE OF CULTURE AND IDENTITY~~

~~d. WRITING AFTER EMPIRE~~

~~e. CONTEXT AND BRIEF HISTORY OF ABORIGINAL WRITING~~

~~f. IMPORTANT DATES IN AUSTRALIAN HISTORY~~

~~g. SOME CULTURAL/LITERARY TERMS~~

**~~2. FICTION (ANY ONE TO BE STUDIED)~~**

~~a. TOM KENEALLY – THE SCHINDLER'S ARC~~

~~b. DAVID MALOUF: AN IMAGINARY LIFE~~

c.—*PATRICK WHITE: THE TREE OF MAN*

3.—*POETRY:*

a.—*BACKGROUND*

i. *THEMES IN AUSTRALIAN POETRY*

ii. *JINDYWOROBAK POETS (REX INGAMELLS AND IAN MUDIE)*

iii. ——— *BUSH POETRY*

b.—*REPRESENTATIVE AUSTRALIAN POETS (SELECTED POEMS OF ANY THREE OF THE FOLLOWING)*

i. *A B PATTERSON*

ii. *BARRY HILL*

iii. ——— *A. D. HOPE*

iv. *HENRY KENDALL*

v. *HENRY LAWSON*

vi. ——— *JUDITH WRIGHT*

vii. ——— *KENNETH SLESSOR*

viii. ——— *LES MURRAY — 'THE QUALITY OF SPRAWL'*

ix. ——— *OODGEROO (KATH WALKER)*

x. *KEVIN GILBERT*

*REFERENCES:*

- 1.—LEONINE KRAMER (ED). *THE OXFORD HISTORY OF AUSTRALIAN LITERATURE*. OXFORD UNIVERSITY PRESS, 1981
- 2.—JOHN K. EVES, *CREATIVE WRITING IN AUSTRALIA*
- 3.—D. R. BURNS. *THE DIRECTIONS OF AUSTRALIAN FICTION*
- 4.—GEOFFRY DUTTON, *THE LITERATURE OF AUSTRALIA*
- 5.—HERGENHEN, LEURI, *THE PENGUIN NEW LITERARY HISTORY OF AUSTRALIA*, RINGWOOD, VIA, GOODWM, KEN 1988.
- 6.—DANIEL HELEN, LIERS. *AUSTRALIAN NEW NOVELISTS*, RINGWOOD, PENGUIN, 1988,.
- 7.—ANDREWS BERRY. *THE OXFORD GUIDE TO AUSTRALIAN LITERATURE*, OUP, MELBOURNE, 1981.

Op. COURSE 33: KIWI LITERATURE IN ENGLISH

1. ~~A BRIEF REVIEW OF HISTORICAL AND CULTURAL CONTEXTS OF NEW ZEALAND~~

a. ~~CONTEXT AND BRIEF HISTORY OF MAORI TRADITION AND ORAL LITERATURE~~

b. ~~SETTLEMENT~~

c. ~~SOME CULTURAL/LITERARY TERMS~~

2. ~~POETIC TRADITION (ANY ONE TO BE STUDIED)~~

a. ~~"WELLINGTON GROUP" OF WRITERS~~

i. ~~ALISTAIR TE ARIKI CAMPBELL — SELECTED POEMS FROM GALLIPOLI AND OTHER POEMS OR MAORI BATTALION: A POETIC SEQUENCE~~

ii. ~~JAMES K. BAXTER — SELECTED POEMS FROM BEYOND THE PALISADES~~

iii. ~~W. H. OLIVER — SELECTED POEMS FROM OUT OF SEASON: POEMS, WELLINGTON; NEW YORK: OXFORD UNIVERSITY PRESS, 1980~~

b. ~~RADICAL POETRY —~~

i. ~~R. A. K. MASON — SELECTIONS FROM THE BEGGAR AND OTHER POEMS. AUCKLAND, WHITCOMBE & TOMBS 1929.~~

ii. ~~ALAN BRUNTON — 'LIVING IN THE REAL WORLD,' 'IN THE WINDERNESS OF BEING,' 'HUNGER' — AVAILABLE ONLINE - [HTTP://WWW.NZEPC.AUCKLAND.AC.NZ/AUTHORS/BRUNTON/INDEX.ASP](http://www.nzepc.auckland.ac.nz/authors/brunton/index.asp)~~

c. ~~WOMEN POETS~~

i. ~~URSULA BETHEL - FROM A GARDEN IN THE ANTIPODES (SIDGWICK & JACKSON, 1929) — AVAILABLE ONLINE [HTTP://WWW.NZEPC.AUCKLAND.AC.NZ/AUTHORS/BETHELL/INDEX.ASP](http://www.nzepc.auckland.ac.nz/authors/bethell/index.asp)~~

ii. ~~MARY STANLEY — FROM STARVELING YEAR (PEGASUS, 1953), 'THE WIFE SPEAKS,' 'DEATH OF PROCRIS'~~

iii. ~~DINAH HAWKEN — FROM WATER, WOMEN AND BIRDS GATHER~~

~~(VUP, 1995) — TEXTS AVAILABLE ONLINE —~~

~~[HTTP://WWW.NZEP.C.AUCKLAND.AC.NZ/AUTHORS/HAWKEN/INDEX.ASP](http://www.nzepc.auckland.ac.nz/authors/hawken/index.asp)~~

~~iv. JANET CHARMAN — FROM RAPUNZEL, RAPUNZEL (AUP, 1999)~~

~~3. FICTION [A NOVEL AND A SHORT STORY TO BE STUDIED]~~

~~a. KATHERINE MANSFIELD, 'PRELUDE' FROM BLISS AND OTHER STORIES (1918).~~

~~b. KERI HULME, THE BONE PEOPLE, 1984~~

~~c. DEBORAH CHALLINOR, ISLE OF TEARS. AUCKLAND, N.Z. : HARPERCOLLINS, 2009.~~

~~d. SELECTIONS FROM THE OXFORD BOOK OF NEW ZEALAND SHORT STORIES. VINCENT-O'SULLIVAN (ED), AUCKLAND, NZ: OUP, 1992~~

REFERENCES:

- 1.—MANSFIELD, KATHERINE. *BLISS AND OTHER STORIES*. NEW YORK: ALFRED A. KNOPE, 1922.  
[HTTP://DIGITAL.LIBRARY.UPENN.EDU/WOMEN/MANSFIELD/BLISS/BLISS.HTML](http://digital.library.upenn.edu/women/mansfield/bliss/bliss.html)
- 2.—O'SULLIVAN, VINCENT, ED. *THE OXFORD BOOK OF NEW ZEALAND SHORT STORIES*. AUCKLAND, NZ: OUP, 1992
- 3.—STURM, TERRY, ED. *THE OXFORD HISTORY OF NEW ZEALAND LITERATURE IN ENGLISH*. 2ND ED. AUCKLAND: OXFORD UNIVERSITY PRESS, 1998.
- 4.—ROBINSON, ROGER, AND NELSON WATTIE, EDS. *THE OXFORD COMPANION TO NEW ZEALAND LITERATURE*. MELBOURNE; AUCKLAND : OXFORD UNIVERSITY PRESS, 1998.

## Op. COURSE 34: FILM AND LITERATURE

THIS COURSE SEEKS TO PROMOTE AN UNDERSTANDING OF FILM AS A UNIQUE MEDIUM OF REPRESENTATION AND ARTISTIC EXPRESSION AND OF THE DIFFERENCE OF THE NARRATIVE CODES AND CINEMATIC FORMS AS OPPOSED TO THE CONVENTIONS OF LITERARY FORMS. THE COURSE WILL LOOK AT THE RELATIONSHIP OF FILM AND LITERATURE AS SYMBIOTIC RATHER THAN VIEW THEM AS COMPETING GENRES. IT EXPLORES FILM AS LITERATURE, AN ENCODED FORM OF EXPRESSION IN ITS OWN RIGHT.

1. FILM AS A MEDIUM: THE QUESTION OF REPRESENTATION
2. REALIST POSITIONS IN FILM THEORY
3. THE FILM SYNTAX/NARRATIVE  
THEORY OF MONTAGE: S M EISENSTEIN, *THE DRAMATURGY OF FILM FORM*
4. ADAPTATION

- A) THE INSTANCE OF D W GRIFFITH;  
T GUNNING, *D W GRIFFITH AND THE ORIGINS OF AMERICAN NARRATIVE FILM*
- B) THE DEVELOPMENT OF NARRATIVE CINEMA AS AN INSTANCE OF ASSIMILATING MODES OF NARRATION FROM THE 19<sup>TH</sup> CENTURY NOVEL IN FILM
- C) SHAKESPEARE INTO FILM: *THRONE OF BLOOD* (KUROSAWA); *MACBETH* (ORSON WELLES); *MACBETH* (POLANSKI); *KING LEAR* (KOZINTSEV); *KING LEAR* (LAURENCE OLIVIER); *MAQBOOL* (VISHAL BHARADWAJ)
- D) CLASSICS INTO FILM: *MY FAIR LADY*; *THE SCARLET LETTER*; *GRAPES OF WRATH*; *A PASSAGE TO INDIA*; *DEATH OF A SALESMAN*
- E) POPULAR LITERATURE INTO FILM: *DEVDAAS*; *CHOKHER BALI*; *PARINEETA*; *HARRY POTTER FILMS*; *JAMES BOND FILMS*; *SHERLOCK HOLMES FILMS*

5. ADAPTATION AS CONTEMPORARY CULTURAL PRACTICE: JEAN COCTEAU, *THE BLOOD OF A POET*, *THE TESTAMENT OF ORPHEUS*; FRANCOIS TRUFFAUT, *400 BLOWS*; INGMAR BERGMAN, *WILD STRAWBERRIES*; SATYAJIT RAY, *PATHER PANCHALI*, *CHARULATA*; RITWIK GHATAK, *MEGHE DHAKA TARA*, *AJANTRIK*; SERGEI EISENSTEIN, *BATTLESHIP POTEMKIN*

**SUGGESTED READING:**

E H GOMBRICH, *ART AND ILLUSION*  
R JAKOBSON, "ON REALISM IN ART"  
H LEVIN, "WHAT IS REALISM?"  
ANDRE BAZIN, ONE ESSAY FROM *WHAT IS CINEMA*  
J DUDLEY ANDREW, *MAJOR FILM THEORY*  
ROBERT STAM, *FILM THEORY*  
JAMES NAREMORE, *FILM ADAPTATION*  
BRIAN MCFARLANE, *NOVEL TO FILM*

**OP. COURSE 35: GENDER AND LITERATURE**

GENDER STUDIES UNDERSCORES INTERDISCIPLINARY SYNERGIES OF ANALYSIS. GENDER THEORY HAS ORIGINATED IN THE WEST BUT HAS BEEN REVISED AND INTERROGATED FROM NON-WESTERN PERSPECTIVES. THE TEXTS IN THIS COURSE REPRESENT THIS DIALOGUE.

**THEORY:**

MARY WOLLSTONECRAFT, *A VINDICATION OF THE RIGHTS OF WOMAN*; SIMONE DE BEAUVOIR, *THE SECOND SEX*; KATE MILLET, *SEXUAL POLITICS*; VIRGINIA WOOLF, *A ROOM OF ONE'S OWN*

**INDIAN WRITING:**

*THERIGATHA OR SONG OF THE NUNS*; *SONGS OF MIRABAI*

**AUTOBIOGRAPHY:**

RASSUNDARI DEVI, *WORDS TO WIN: THE MAKING OF AMAR JIBAN: A MODERN AUTOBIOGRAPHY*. ROKEYA SAKHAWAT HOSSAIN, "SULTANA'S DREAM" IN *SULTANA'S DREAM AND PADMARAG: ROKEYA SAKHAWAT HOSSAIN*; BINODINI DAS, *AAMAR KATHA* (MY STORY) AND *AAMAR ABHINETRI JEEBON* (MY LIFE AS AN ACTRESS)

**SHORT STORY:**

BABURAO BAGUL, "MOTHER" IN *POISONED BREAD: TRANSLATIONS FROM MODERN MARATHI DALIT LITERATURE*; *THE STREAM WITHIN: SHORT STORIES BY CONTEMPORARY BENGALI WOMEN*. TRANS. BY SWATI GANGULY AND SARMISTHA DUTTA GUPTA.

NOVEL:

RABINDRANATH TAGORE, *RELATIONSHIPS (JOGAJOG)* TRANS. BY SUPRIYA CHOUDHURI, NEW DELHI: OUP, 2006; ASHAPURNA DEVI, *FIRST PROMISE (PRATHAM PRATISRUTI)* TRANS. BY INDIRA CHAUDHURI, NEW DELHI: ORIENT LONGMAN, 2004

DRAMA:

SAONLI MITRA, *FIVE LORDS, YET NONE A PROTECTOR & TIMELESS TALES: TWO PLAYS.* TRANS BY RITA DATTA, IPSHITA CHANDA AND MOUSHAMI BHOWMIK, CALCUTTA: STREE

INDIAN FILMS AND CULTURE:

*MEGHE DHAKA TARA/ PAROMITAR EK DIN/ CHARULATA/ EK DIN PRATIDIN*

SUGGESTED READING:

JASODHARA BAGCHI (ED.), *INDIAN WOMAN: MYTH AND REALITY*

KUMKUM SANGARI & SUDESH VAID, *RECASTING WOMEN: ESSAYS IN COLONIAL HISTORY*

SUSIE THARU & K LALITHA, *WOMEN WRITING IN INDIA: 600 BC TO THE PRESENT, VOLS 1 & 2*

RADHA KUMAR, *THE HISTORY OF DOING: AN ILLUSTRATED ACCOUNT OF WOMEN'S RIGHTS AND FEMINISM IN INDIA, 1800-1990*

SHIELA RUTH (ED.), *ISSUES IN FEMINISM: AN INTRODUCTION TO WOMEN'S STUDIES*

ELAINE SHOWALTER (ED.), *THE NEW FEMINIST CRITICISM: ESSAYS ON WOMEN, LITERATURE, THEORY*