

DEPARTMENT OF ENGLISH

BA

INTRODUCTION

The purpose of the new BA Honours course in English, under the semester system, is to provide a thorough grounding in literature written in the English language, from the earliest period to the present day. The course is not confined to literature produced in the British Isles but will also take into account the global reach of the language and the diversity and range of all its literary manifestations, especially in the postcolonial world. One important feature of the course is its cross-disciplinary character. Students will be exposed to the interface of literature with other kinds of textuality in contemporary culture and society, and to the various possible applications of disciplinary skills.

The course strives to achieve a balance between compulsory—or ‘core’—components and specialised or ‘optional’ areas. While students will be expected to master the fundamentals of their discipline in the core courses, they may exercise individual preferences or seek to develop applied skills in the optional courses. The syllabi for the core courses is therefore relatively fixed and determined, while the optional courses are designed to allow more flexibility to both student and teacher. Specific reading lists will be supplied to students who opt for these courses well before the beginning of the semester.

Course requirements

- 1 At the BA level, students will have to take **12** ‘core’ or compulsory courses and **six** optional courses. .
- 2 Not all the courses listed below will be offered in any single academic year. The choice of courses will depend on the convenience of teachers and the interests of students, with the provision that all major areas are covered.
- 3 The department may devise new courses from time to time. These will be notified to the students through a decision of the Board of Studies and in consultation with the Faculty Council.
- 4 At the BA level, the students also have to opt for six ‘extra-departmental’ courses, spread over the first four semesters. The break-up of courses (core, optional and extra-departmental) will be as follows:

Semester	Core	Optional	Extra-Dept.	Total
1	2	-	2	4
2	3	-	1	4
3	2	1	1	4
4	1	1	2	4
5	2	2	-	4
6	2	2	-	4
Total	12	6	6	24

- 1 Students may please note that with one exception, the extra-departmental courses have to be chosen from courses offered by other departments in the Arts Faculty. The only exception is in the second semester, when the students for the English (Honours) degree will have to take the 'Christian and Classical Background' extra-departmental course offered by the Department of English.
- 2 At the BA level, the department will offer a total of **six** extra-departmental courses.
- 3 From time to time, the department will also offer certain optional courses (honours) to extra-departmental students. This will be done in consultation with other departments in the Arts Faculty.

COURSE STRUCTURE BA (Honours)

Title of the Course

Course Number

Semester 1

Core Courses

- | | |
|---------------------------------|--------------|
| 1. English Literature 1760-1830 | Eng/UG/1.1.4 |
| 2. English Literature 1830-1900 | Eng/UG/1.1.5 |

Semester 2

Core Courses

- | | |
|------------------------------------|---------------|
| 3. Literature and the other Arts | Eng/UG/1.2.9 |
| 4. Postcolonial English Literature | Eng/UG/1.2.7 |
| 5. Rhetoric and Composition | Eng/UG/1.2.10 |

Semester 3

Core Courses

- | | |
|---|--------------|
| 6. History of Language, Old and Middle English Literature | Eng/UG/2.1.1 |
| 7. English Literature 1560-1630 | Eng/UG/2.1.2 |

Optional Courses

Any one from the list of the optional courses

Semester 4

Core Courses

8. English Literature 1630-1760 Eng/UG/2.2.3

Optional Courses

Any one from the list of the optional courses

Semester 5

Core Courses

9. English Literature 1900-2000 Eng/UG/3.1.6
10. Detailed Study of a Shakespeare Play Eng/UG/3.1.11

Optional Courses

Any two from the list of the optional courses

Semester 6

Core Courses

11. Criticism Eng/UG/3.2.8
12. Indian Writing in English Eng/UG/3.2.12

Optional Courses

Any two from the list of the optional courses

OPTIONAL COURSES

- | | |
|---|------------|
| 1. Old English Literature | Eng/UG/O1 |
| 2. Middle English Literature | Eng/UG/O2 |
| 3. Chaucer and Langland | Eng/UG/O3 |
| 4. Renaissance Drama Excluding Shakespeare | Eng/UG/O4 |
| 5. <i>The Tempest</i> and its Aftermath | Eng/UG/O5 |
| 6. Metaphysical Poetry | Eng/UG/O6 |
| 7. Shakespeare in the 20 th Century | Eng/UG/O7 |
| 8. Introduction to the Renaissance | Eng/UG/O8 |
| 9. Literature of the English Revolution | Eng/UG/O9 |
| 10. The Age of Enlightenment | Eng/UG/O10 |
| 11. The Romantic Novel | Eng/UG/O11 |
| 12. British Romantic Women Poets | Eng/UG/O12 |
| 13. Romanticism, Verbal and Visual | Eng/UG/O13 |
| 14. The Industrial Novel | Eng/UG/O14 |
| 15. Images of the Orient in Romantic Literature | Eng/UG/O15 |

16. Victorian Women Poets	Eng/UG/O16
17. The Fallen Woman and the 19 th Century Novel	Eng/UG/O17
18. Popular and Genre Fiction in the 19 th Century	Eng/UG/O18
19. Edgar Allan Poe	Eng/UG/O19
20. Crossover: the uses of popular forms of fiction	Eng/UG/O20
21. Drama of Ideas in the 20 th Century	Eng/UG/O21
22. American Poetry	Eng/UG/O22
23. Modernist Prose	Eng/UG/O23
24. Crime Fiction	Eng/UG/O24
25. Literature and Censorship	Eng/UG/O25
26. History, Literature and Criticism	Eng/UG/O26
27. Tragedy	Eng/UG/O27
28. Comedy	Eng/UG/O28
29. Drama in Practice	Eng/UG/O29
30. Global Cultures	Eng/UG/O30
31. Postcolonial Theory	Eng/UG/O31
32. The American Novel	Eng/UG/O32
33. The Novel and Modernity	Eng/UG/O33
34. African Writing in English	Eng/UG/O34
35. Settler Colony Literature	Eng/UG/O35
36. Contemporary Drama in English	Eng/UG/O36
37. Cultures of Protest	Eng/UG/O37
38. Writing in Practice	Eng/UG/O38

COURSE DETAILS

Core Courses

1. History of Language, Old and Middle English Literature

A. HISTORY OF LANGUAGE: THE EMERGENCE OF EARLY MODERN PROSE

1. Origins of the English language and its place in the Indo-European literature
2. Early foreign influences on the vocabulary of English
3. Orthography and pronunciation
4. The triumph of the vernacular: Chaucer to Shakespeare, incl. Bible translations

B. OLD AND MIDDLE ENGLISH LITERATURE

History of Old and Middle English Literature from the beginnings to c.1500, looking at the key primary texts in translation.

Texts

K. Crossley-Holland, *The Anglo-Saxon World*

S.A.J. Bradley, *Anglo-Saxon Poetry*

Michael Swanton, *Anglo-Saxon Prose*

B. Stone, *Medieval English Verse*

Recommended reading

Greenfield & Calder, *A New Critical History of Old English Literature*

Michael Swanton, *English Literature before Chaucer*

Barron, *Medieval English Romance*

C.L. Wrenn, *The English Language*

2. English Literature 1500-1630

A. BACKGROUND

Historical introduction to the Renaissance

B. DRAMA

1. Two plays by Shakespeare

2. One play by Marlowe

C. POETRY

Selections from the poetry of Skelton, Wyatt, Sidney, Spenser, Elizabeth I, Wroth, Shakespeare, Donne

D. PROSE

Selections from Bacon's *Essays*, Sidney's *Arcadia* and More's *Utopia*

Recommended reading

Douglas Bush, *Prefaces to Renaissance Literature*

Hardin Craig, *The Enchanted Glass*

A.L. Rowse, *The Elizabethan Renaissance*

David Norbrook, *Politics and Poetry in Renaissance England*

L.C. Knights, *Drama and Society in the Age of Jonson*

Frances Yates, *Astraea*

Stephen Greenblatt, *Renaissance Self-Fashioning*

David Aers, Bob Hodge and Gunther Kress, eds, *Literature, Language and Society in England, 1560-1680*

Julia Briggs, *This Stage-Play World*

3. English Literature 1630-1760

- 1) A. BACKGROUND
History, politics and culture 1630-1760

- B. Drama
One play by John Dryden/ William Congreve/ John Gay

- C. POETRY (SELECTIONS FROM)
 1. Milton, Marvell
 2. Religious poetry: Vaughan, Crashaw and Traherne
 3. Phillips, Finch
 4. Satire: Pope, Rochester, Dryden, Johnson

- D. FICTION
Two novels by Aphra Behn/ Daniel Defoe/ Henry Fielding

- E. PROSE
Any *one* of the following components:
 1. Pamphlets
 2. Periodical essays
 3. Journals
 4. Biographies

Recommended reading

Jeremy Black, ed., *An Illustrated History of Eighteenth Century Britain, 1688-1793*

James Clifford, ed., *Eighteenth Century English Literature: Modern Essays in Criticism*

Bonamy Dobree, *The Oxford History of English Literature Vol. 7*

Christopher Hill, *The World Turned Upside Down: Radical Ideas During the English Revolution*

Ian Jack, *Augustan Satire: Intention and Idiom in English Poetry 1660-1750*

Ronald Paulson, *Satire and Novel in Eighteenth Century England*

Pat Rogers, *The Augustan Vision*

James Sambrook, *The Eighteenth Century: The Intellectual and Cultural Context of English Literature 1700-1789*

Basil Willey, *The Seventeenth Century Background: Studies in the Thought of the Age in Relation to Poetry and Religion*

4. English Literature 1760-1830

- 1) A. BACKGROUND
The historical context of the Romantic Movement

- B. FICTION
 1. Two novels by Mary Shelley / Jane Austen / Walter Scott / Peacock

C. POETRY (SELECTIONS FROM)

Gray, Wordsworth, Coleridge, Blake, Keats, Shelley, Byron,
Robinson, Clare, Charlotte Smith

D. PROSE

Extracts from Burke, Paine, Godwin, Lamb, Hazlitt, Wollstonecraft, De
Quincey

Recommended reading

Marilyn Butler, *Romantics, Rebels and Reactionaries*

Boris Ford, ed., *New Pelican Guide to English Literature, Vol. 5*

E.J. Hobsbawm, *The Age of Revolutions 1789-1848*

Jerome McGann, *The Oxford Book of Romantic Period Verse*

William St Clair, *The Godwins and the Shelleys*

5. English Literature 1830-1900

1) A. BACKGROUND

The Victorian Age: literature, society, industry, empire

B. FICTION

Three novels from among the works of Dickens, Emily Bronte, Charlotte
Bronte, Hardy, Carroll, George Eliot, Elizabeth Gaskell, Wilde

C. POETRY (SELECTIONS FROM)

1. Tennyson
2. Robert Browning
3. Elizabeth Barrett Browning
4. Swinburne
5. Arnold
6. Christina Rossetti

D. PROSE

Extracts from Carlyle, Pater, Ruskin, Morris

Recommended reading

G.M. Trevelyan, *English Social History*

Asa Briggs, *A Social History of England*

Arthur Pollard, ed., *The Victorians*

Robin Gilmour, *The Victorian Period: The Intellectual and Cultural Context of
English Literature 1830-1890*

G.M. Young, *Victorian England: Portrait of an Age*

J.H. Buckley, *The Victorian Temper: A Study in Literary Culture*

Gilbert & Gubar, *The Madwoman in the Attic*

6. English Literature 1900-2000

A. BACKGROUND

Modernism and beyond

B. FICTION

1. Two novels by Virginia Woolf / DH Lawrence / EM Forster / Conrad / Alice Walker/ Toni Morrison / Greene
2. Four short stories from Joyce, Angela Carter, Maugham, JG Ballard, Roald Dahl, Kipling

C. DRAMA

1. Samuel Beckett, *Waiting for Godot*
2. Arthur Miller, *Death of a Salesman*

D. POETRY (SELECTIONS FROM)

Selections from the poetry of Hopkins, Yeats, Eliot, Frost, Plath, Langston Hughes, Auden, Owen

E. PROSE

Selected essays by George Orwell, Marshall McLuhan, Susan Sontag, Germaine Greer, Russell

Recommended reading

AJP Taylor, *English History 1914-1945*

Paul Fussell, *The Great War and Modern Memory*

Julian Symons, *The Thirties*

Angus Calder, *The People's War*

Martin Esslin, *Theatre of the Absurd*

Bernard Bergonzi, *Wartime and Aftermath: English Literature and its Background*

Donald Davie, *Under Briggflatts: A History of Poetry in Great Britain 1960-1988*

Alan Sinfield, ed, *Society and Literature 1945-1970*

Gilbert & Gubar, *No Man's Land: Vol. 2: Sexchanges*

---*The Norton Anthology of Literature Vol. 2*

7. Postcolonial English Literature

A. BACKGROUND AND THEMES

1. The scope of postcolonial studies
2. The historical background to postcolonial studies
3. Postcolonial literature and the reclaiming of history
4. Postcolonial writing and the politics of language

B. Texts

1. PROSE

Two novels from among the works of Chinua Achebe / J M Coetzee / Patrick White / Buchi Emecheta
Selections from the prose writings (fictional and non-fictional) by Atia Hossain, VS Naipaul, Alex La Guma, Doris Lessing, Ngugi wa Thiong'o, CLR James, Wilson Harris, Peter Carey, Sara Suleri

2. DRAMA

One play by Wole Soyinka / Derek Walcott / Athol Fugard

3. POETRY

Selections from the poetry of Derek Walcott, Louise Bennett, Andrew Salkey, Michael Ondaatje, Shirley Lim, Wole Soyinka, Gabriel Okara, Dennis Brutus, Sujata Bhatt

Recommended reading

Ashcroft, Griffiths and Tiffin, *The Empire Writes Back*
Ashcroft, Griffiths and Tiffin, *The Postcolonial Studies Reader*
Eugene Benson and L. Conolly (eds.), *Encyclopedia of Postcolonial Literatures in English* (2nd ed.)
B.M. Gilbert, *Postcolonial Theory: Contexts, Practices, Politics*
Ngugi wa Thiong'o, *Decolonising the Mind*
Frantz Fanon, *The Wretched of the Earth*
Meenakshi Mukherjee and Harish Trivedi (eds.), *Interrogating Postcolonialism*

8. Criticism

1. Genres: Tragedy, Comedy, Novel, Lyric and Epic
2. Terms and concepts: Mimesis, Symbol, Imagination, Realism, Dialectic and Sign
3. Practical Criticism

Recommended reading

Plato, *Republic*
Aristotle, *Poetics*
A. Fowler, *Kinds of Literature*
Raymond Williams, *Keywords*

9. Literature and the Other Arts

1. Theatre
2. Film
3. Song lyrics
4. Comics and graphic novels

Recommended reading

Philip Auslander, *Liveness: Performance in a Mediatized Culture*

Oscar Brockett, *History of Theatre* (9th edition)

David Carrier, *The Aesthetics of Comics*

Roger Sabin, *Adult Comics: an Introduction*

Patrice Pavis, *Languages of the Stage*

Eugene Vale, *Techniques of Screenplay Writing*

Ed Ward, Geoffrey Stokes, Ken Tucker, *Rock of Ages: The Rolling Stone History of Rock and Roll*

10. Rhetoric and Composition

This core course is designed to give students a sense of how to go about executing academic writing assignments. It will introduce them to the special needs of academic writing, to the rigours of logical argument and the need for extreme care in handling material gleaned from other authors and sources. It will show them how to use ideas with respect, to quote transparently and to document their researches using the main approved systems of documentation. They will also be taught the essentials of proofing and editing manuscripts.

The final module will cover the principles of prosody, scansion and rhetoric. In it students will be taught to scan poetic lines and to recognize the common English metres. They will also learn to identify examples of the common rhetorical figures.

The course will address the following areas:

1. Academic writing: first principles
2. 'Criticism' in an academic context
3. Creating and arranging an academic argument
4. Making intelligent use of reference matter
5. Avoiding plagiarism
6. Documentation: systems and conventions
7. Basics of proofing and editing
8. Prosody and scansion
9. Rhetoric

Recommended Reading

Richard Lanham, *A Handbook of Rhetorical Terms*

Paul Fussell, *Poetic Metre and Poetic Form*

Kate L. Turabian, *A Manual for Writers of Theses, Term Papers and Essays*

The Chicago Manual of Style (16th edition)

11. Detailed study of a Shakespeare play

This course will take students through a close reading of a single Shakespeare play. It will introduce students to the nature of textual transmission, historical

context, the Early Modern stage, and interpretative analysis. The choice of play in a particular semester will be specified at the beginning of the semester.

Selected Readings

Peter Hyland, *A New Introduction to Shakespeare*

K. Muir and S. Schoenbaum, *The New Cambridge Companion to Shakespeare*

Andrew Gurr, *The Shakespearean Stage*

F. P. Wilson, *Shakespeare and the New Bibliography*

A further reading list will be provided for the specific play prescribed.

12. Indian Writing in English

This course will cover Indian writing in the nineteenth and twentieth centuries, written originally in English. Themes such as nation-building, the politics of language, and the rewriting of history will be examined. The development of the novel, the short story, drama and poetry will be traced from the colonial to the postcolonial period. The relevance of print media (especially the press), the publishing industry and popular culture to Indian literature will be explored. Contemporary writing in English is one of the thrust areas.

A. PROSE: Selections from the nonfictional prose of Rammohun Roy, M.K. Gandhi, Rabindranath Tagore, Cornelia Sorabji, Ambedkar, Nehru, Nirad Chaudhuri

B. POETRY:

Selections from the works of Henry Derozio, Michael Madhusudhan Dutt, Toru Dutt, Tagore, Dhangopal Mukherji, Sarojini Naidu

Five poets from the post-Independence period: Nissim Ezekiel, A.K. Ramanujan, Dom Moraes, Kamala Das, Keki Daruwalla, Jayanta Mahapatra, Arun Kolatkar, Agha Shahid Ali, Meena Alexander, Vikram Seth, Imtiaz Dharker

C. DRAMA: One play by Asif Currimbhoy or Girish Karnad

D. FICTION:

Three works from among those by Lal Behary Day, Mulk Raj Anand, Raja Rao, R.K. Narayan, G.V. Desani, Kamala Markandeya, Anita Desai, Shashi Deshpande, Salman Rushdie, Amitav Ghosh, Arundhati Roy, Vikram Chandra, Vilas Sarang

Suggested Reading

S.K. Das, *A History of Indian Literature*, Vols VIII & IX

K.R. Srinivasa Iyengar, *Indian Writing in English*

R. Sethi, *Myths of the Nation: National Identity and Literary Representation*

M. Mukherjee, *Realism and Reality: The Novel and Society in India*

Arvind Mehrotra, ed. *An Illustrated History of Indian Writing in English*

Optional Courses

Note: Not all the courses listed below will be offered in any single academic year. The choice of courses will depend on the discretion of the department and the interest of students, with the provision that all major areas are covered.

- 1. Old English Literature** **Eng/UG/O1**
A study of the language of the period up to 1100 as a prelude to close reading and translation of prose and verse texts.
- 2. Middle English Literature** **Eng/UG/O2**
A study of selected prose and verse texts of the period 1100-1500, including linguistic and literary issues.
- 3. Chaucer and Langland** **Eng/UG/O3**
The two major authors of the period will be studied through selections from their major work. Their separate uses of allegory, dream, Estates satire and pilgrimage will be studied comparatively.
- 4. Renaissance Drama Excluding Shakespeare** **Eng/UG/O4**
Selected plays from the works of Christopher Marlowe, Ben Jonson, Thomas Middleton, John Fletcher, John Webster.
- 5. *The Tempest* and its Aftermath** **Eng/UG/O5**
This course will look at Shakespeare's *The Tempest*, as well as its colonial and postcolonial re-appropriations. It will begin with a careful reading of the play in its contemporary historical and dramatic contexts, placing it against the Bermuda pamphlets as well as within the politics of the Stuart court, and considering the play's formal and genetic characteristics. It will then go on to examine the mythicization of the Prospero-Caliban relationship and other elements of the play over centuries of re-reading, involving not only interpretation but re-working.
- 6. Metaphysical Poetry** **Eng/UG/O6**
A close study of selections from the religious and secular poetry of Donne, Herbert, Vaughan, Traherne, Marvell and Crashaw.
- 7. Shakespeare in the 20th Century** **Eng/UG/O7**
This course is designed to help students contextualise Shakespeare and tackle issues of "relevance":
 - a. Twentieth Century reworkings, adaptations and appropriations of Shakespeare—Stoppard, Bond etc.
 - b. Shakespeare on film
 - c. Twentieth Century performances of Shakespeare
 - d. Postcolonial Shakespeare—Shakespeare and "Us"
 - e. The Shakespeare industry

- 8. Introduction to the Renaissance** **Eng/UG/O8**
This course will provide students with a foundation for the study of the complex cultural movement known as the Renaissance in Europe. It will give an account of historical and social changes as well as of humanist scholarship and pedagogy, and their contribution to the development of Renaissance art, culture and literature.
- 9. Literature of the English Revolution** **Eng/UG/O9**
The course includes a study of the social and cultural backgrounds of the English Revolution; study of select prose pamphlets; the poetry of Milton and Marvell
- 10. The Age of Enlightenment** **Eng/UG/O10**
This course will explore the intellectual movement called ‘Enlightenment’ which began in England in the 17th century and spread out to France and Germany in the 18th, by introducing students to selected texts from the domains of philosophy, political theory, economics, science and religion. It is designed to provide background readings to the study of literature, with a view to understanding what *is* Enlightenment and how it has increasingly come under criticism from the late 18th century to the present.
- 11. The Romantic Novel** **Eng/UG/O11**
A reading of five novelists—Walpole, Mrs Radcliffe, Lewis, Scott and Jane Austen. The reading will examine their major thematic and stylistic characteristics, some of them already evident in the new poetry and drama of the time.
- 12. British Romantic Poets** **Eng/UG/O12**
This course will draw attention to the large corpus of women’s poetry in the Romantic period—in particular the themes and concerns of this poetry as well as experiments with form.
- 13. Romanticism, Verbal and Visual** **Eng/UG/O13**
This course is intended to help define Romanticism by presenting the poetry of this period together with an audio-visual presentation of the works of Blake, Constable, Turner and others.
- 14. The Industrial Novel** **Eng/UG/O14**
A reading of three of the five major industrial novelists: Mrs Tonna, Mrs Gaskell, Disraeli, Dickens and Charles Kingsley. The reading will attempt to formulate the ways in which the generic boundaries of the novel are extended by the new subject matter and setting.
- 15. Images of the Orient in Romantic Literature** **Eng/UG/O15**
This course is a selective reading of English prose, poetry and drama of the Romantic period with a view to studying the context and significance of certain

images of the Orient recurring in these texts. It will help the students to assess how inadequately the concepts of an Oriental Renaissance or of Orientalism as ideology can be used to describe and explain a literary phenomenon which connected German idealism, revolutionary Romanticism and Orientalism as an academic practice.

16. Victorian Women Poets

Eng/UG/O16

This course will focus on the female poetic voices of the Victorian period, an age largely dominated by the male poets. The question of the female writer's role / position in society, the tension between the private domestic sentiments and the larger public concerns, the contemporary responses and modern critical re-assessments: these issues will frame a discussion of the works of Elizabeth Barrett Browning, Christina Rossetti, Emily Bronte, George Eliot, Felicia Hemans and Letitia Elizabeth Landon, among others.

17. The Fallen Woman and the 19th Century Novel

Eng/UG/O17

The 'fallen woman' is a recurrent figure in the prose, poetry and art of the nineteenth century. This course seeks to trace the emergence of the 'fallen woman' from a marginal presence to a position of pivotal importance in 19th century English fiction. The novels selected for detailed study will be chosen from the works of Walter Scott, Elizabeth Gaskell, George Eliot, Thomas Hardy and George Moore. Comparative references may also be made to the works of 19th century European novelists like Flaubert and Tolstoy.

18. Popular and Genre Fiction in the 19th Century

Eng/UG/O18

This course will look at the following genres of popular fiction in the 19th century: the historical romance, children's story, sensation story, science fiction, detective story and the adventure stories. Writers may include Bulwer-Lytton, Lewis Carroll, Mary Braddon, Wilkie Collins, Rider Haggard, HG Wells, RL Stevenson, Conan Doyle, Bram Stoker and others.

19. Edgar Allan Poe

Eng/UG/O19

This course will deal with the life and selected works of Edgar Allan Poe, as well as with diverse critical approaches to his writings. Candidates opting for the course are expected to read at least one biographical study of Poe's selected tales and poems, and several critical works representing the different schools of Poe criticism.

20. Crossover: the uses of popular forms of fiction

Eng/UG/O20

Possible authors: Joseph Conrad (adventure/spy); sections of *Ulysses*; Graham Greene (Entertainments); John Fowles (*The Collector*, *The French Lieutenant's Woman*); Doris Lessing / Murdoch (science fiction novels" *The Good Terrorist*/*The Black Prince*); Truman Capote (*In Cold Blood*); Angela Carter (fairy tales); Ursula le Guin (science-fiction); Patricia Highsmith (the Ripley novels); Peter Carey (*The True History of the Kelly Gang*)

- 21. Drama of Ideas in the 20th Century** **Eng/UG/O21**
This course will look at the development of 'Drama of Ideas' beginning with Ibsen and moving on to a detailed study of some of Shaw's plays.
- 22. American Poetry** **Eng/UG/O22**
This course seeks to introduce students to the social, historical, cultural and critical contexts of American poetry both in the 19th and 20th century. This background reading would enable students to better understand the close textual analysis of individual poems that would follow.
- 23. Modernist Prose** **Eng/UG/O23**
This course will require a close study of selected shorter prose pieces, fictional or non-fictional, of Virginia Woolf, James Joyce and DH Lawrence.
- 24. Crime Fiction** **Eng/UG/O24**
Examples of early novels: Golden Age of Detective Fiction; American 'hardboiled' crime fiction; Police Procedure; Later Women Novelists; Spy fiction; early and post-Cold War; Domestic thriller. Secondary material: Julian Symons, Jerry Palmer, John Cawelti, Colin Watson, Stephen Knight.
- 25. Literature and Censorship** **Eng/UG/O25**
This course will look at the ways in which various kinds of censorship have impacted writers and writing. The course will look at the history of censorship in general and several case studies in particular. Possible topics: Samizdat, Clandestine publishing, Exile publishing, Expurgation, The Holocaust, Index Librorum Prohibitorum, Libel, Pornography, Press Regulation; Stamp Acts. Possible case studies: Mark Twain, DH Lawrence, James Joyce, Salman Rushdie and others.
- 26. History, Literature and Criticism** **Eng/UG/O26**
This course is intended to acquaint students with recent debates pertaining to the relationship of history, literary texts and critical theory. It will pay particular attention to theories of imitation and mediation, theories of ideology and world-views, and discussions of the relationship of text and event.
Selections from:
JP Sartre, *What is Literature?*
Raymond Williams, *Marxism and Literature*
H. Aram Veveser, ed, *New Historicism: A Reader*
Claudio Guillen, *Literature as System*
Hayden White, *Tropics of Discourse*
- 27. Tragedy** **Eng/UG/O27**
Through a historical survey of tragedy from Greek to modern times, this course presents the development of not only tragedy as a genre but also theatre as an art form across the world.

28. Comedy**Eng/UG/O28**

The course will concentrate on the main structures and themes of comic drama, beginning with the Old Greek Comedy and ending with modern comedy.

29. Drama in Practice**Eng/UG/O29**

The idea that plays must be studied with reference to their staging is the pedagogical aim of this course. The instructor will direct a production of a text involving students in both onstage and backstage activities. Evaluation comprises papers and/ or examinations on the selected play or author, as well as assessment of the students' involvement and creative contribution to the project. Admission to this course will depend on auditions and tests conducted in the first week. Therefore, interested students must submit their resumes with relevant information to the instructor in advance.

30. Global Cultures**Eng/UG/O30**

An interdisciplinary course that enables the undergraduate student to read literary and other texts in the context of globalization of culture from the colonial period onwards. The lectures will be followed by discussions on relevant literary or audio / visual texts. Students will submit a project at the end of the semester. Lectures will primarily focus on issues such as:
Colonialism old and new: the history of globalisation
The colonial and global subtext of post-1600 English literature
Globalism, education and language
The impact of evolving global infrastructures: the print and electronic media
'Westernisation' and its contestation

31. Postcolonial Theory**Eng/UG/O31**

This course on postcolonial theory will highlight basic concepts of the theory, outline the essentials of postcolonial criticism and move on to postcolonial 'transformations' and postcolonial 'futures'.

32. The American Novel**Eng/UG/O32**

This course will look at the contribution of some major 19th and 20th century American novelists like Hawthorne, Melville, James, Crane and Wright relating them to some of the major trends in the American novel.

33. The Novel and Modernity**Eng/UG/O33**

This course will look at the rise and development of the English novel as the main vehicle of a nascent modernity, connecting its formal characteristics and representational nature with its social, cultural and intellectual changes that accompany its emergence. It will attempt to link generic considerations with historical ones, reading the novel as a document of modernity from the 18th to the 20th centuries.

34. African Writing in English**Eng/UG/O34**

This course will cover the history and development of African literatures in

English, looking at politics, culture and social transformations. Notable texts from the literatures of Nigeria, Kenya and South Africa, among others, will be covered.

35. Settler Colony Literature

Eng/UG/O35

While the core course on postcolonial literature focuses Indian, Caribbean and African literature, this optional course introduces the student to the literature of settler / invader colonies, which reflects a continuity with European culture as well as characteristic themes and patterns of development. Lectures may cover the following areas: defining the nation, the history of settler/ invader colony literature, major themes in settler colony literature and representing the 'native'.

36. Contemporary Drama in English

Eng/UG/O36

Reading of post-Second World War plays from the UK, US, Ireland, Canada, West Indies, Africa, Australia, New Zealand and India.

37. Cultures of Protest

Eng/UG/O37

The twentieth century has witnessed not only the globalisation of economies and cultures, but the globalisation of protest as well. This course examines the notion of cultural resistance, through a study of local and global movements in the last century and a survey of texts that respond to globalisation. A wide variety of 'texts' are explored, from treaties and agreements to posters, slogans, advertisement campaigns and literary/performance texts. Theories that have evolved out of protest culture, such as ecological criticism and eco-feminism will be studied to understand how cultures negotiate 'development'. The course may occasionally involve fieldwork as well.

38. Writing in Practice

Eng/UG/O38

This course is designed to give students the basic technical and stylistic skills necessary to write creative prose. It will use insights from critical theory but focus on the craft of writing and the art of evoking reader response. Students will develop their creativity through writing exercises and performance and become acquainted with the basics of writing professionally. They will be evaluated on the artistic quality, originality, and polish of their works. As endterm evaluation there will be four one-hour-long sessions of presentations open to the entire department in the final week of the course, and a final written examination.

MA INTRODUCTION

The purpose of the new MA course in English, under the semester system, is to offer the postgraduate student of English Literature both basic and specialised training at an advanced level. It is qualitatively different from the BA Honours course, in that it assumes that the student has already made a commitment to higher learning, and is training either for an academic career, or for one that will utilise expertise in area studies.

Students will be required to take eight compulsory or 'core' courses, and eight optional courses. 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

- At the MA level, students will have to take eight 'core or compulsory courses, and eight optional courses.
- Optional courses are grouped under eight clusters: A, B, C, D, E, F, G, and H (see below). Students are free to choose any combination of options.

Optional courses

- 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.
- The department may devise new optional courses from time to time. These will be notified to the students through a decision of the Board of Studies, approved by the Faculty Council and the Executive Council, Jadavpur University.
- Specific reading lists for the optional courses will be supplied to students who opt for those courses well before the beginning of the semester. Course materials, as and when necessary, may also be supplied in the form of a booklet.

COURSE STRUCTURE

MA

CORE COURSES

Semester 1

1. Medieval and Renaissance English Literature	Eng/PG/1.1.1
2. English Literature 1830-1900	Eng/PG/1.1.5

Semester 2

3. English Literature 1630-1760	Eng/PG/1.2.3
4. English Literature 1760-1830	Eng/PG/1.2.4

Semester 3

5. English Literature 1900-2000	Eng/PG/2.1.6
6. Literary Theory and Cultural Studies	Eng/PG/2.1.8

Semester 4

7. Renaissance Drama	Eng/PG/2.2.2
8. Postcolonial English Literature	Eng/PG/2.2.7

OPTIONAL COURSES

Cluster A: Medieval and Renaissance English Literature

1. Old English Poetry and Prose	Eng/PG/A1
2. Old English Grammar	Eng/PG/A2
3. Early Middle English Literature	Eng/PG/A3
4. The Pilgrimage in Medieval Literature	Eng/PG/A4
5. Medieval Drama	Eng/PG/A5
6. Dream in Medieval Literature	Eng/PG/A6
7. Arthurian Romance	Eng/PG/A7
8. Chaucer	Eng/PG/A8
9. Petrarch and the Renaissance	Eng/PG/A9
10. Humanism	Eng/PG/A10
11. Renaissance Epic	Eng/PG/A11
12. Renaissance Art	Eng/PG/A12
13. The Protestant Reformation	Eng/PG/A13
14. Renaissance Political Thought	Eng/PG/A14
15. Renaissance Drama Excluding Shakespeare	Eng/PG/A15
16. Shakespeare	Eng/PG/A16
17. Donne	Eng/PG/A17
18. Revenge Tragedy	Eng/PG/A18
19. Science, Poetry and Politics in the Renaissance	Eng/PG/A19
20. Women and the Renaissance	Eng/PG/A20

Cluster B: English Literature 1630-1760

21. Society and Literature during the English Civil War	Eng/PG/B1
22. Milton: Prose and Poetry	Eng/PG/B2
23. Enlightenment and the Culture of Reason	Eng/PG/B3
24. The Beginnings of the Novel	Eng/PG/B4
25. Poetry, Politics, and Society, 1660-1760	Eng/PG/B5
26. Drama: Heroic, Comic and Sentimental	Eng/PG/B6

Cluster C: English Literature 1760-1830

27. Literature and the French Revolution	Eng/PG/C1
28. Romanticism and the Culture of Dissent	Eng/PG/C2
29. Shelley	Eng/PG/C3
30. Keats	Eng/PG/C4
31. Romantic Geographies	Eng/PG/C5
32. The Historical Novel	Eng/PG/C6
33. Sensibility, Travel and the Gothic	Eng/PG/C7

Cluster D: English Literature 1830-1900

34. Victorian Literature and Empire	Eng/PG/D1
35. Mystery and Detection in the Victorian Novel	Eng/PG/D2
36. New Woman Novels	Eng/PG/D3
37. Thomas Hardy	Eng/PG/D4
38. Darwin and the Victorian Novel	Eng/PG/D5
39. Science and Victorian Poetry	Eng/PG/D6
40. George Eliot	Eng/PG/D7
41. Nineteenth Century Women Novelists	Eng/PG/D8

Cluster E: Literature in the Twentieth Century

42. Graham Greene	Eng/PG/E1
43. Modern Theatre	Eng/PG/E2
44. British Fiction Between the Wars	Eng/PG/E3
45. Modern European Fiction	Eng/PG/E4
46. Modernism and Poetry	Eng/PG/E5
47. Postmodern Fictions	Eng/PG/E6

Cluster F: Postcolonial and American Literature

48. Indian Writing in English	Eng/PG/F1
49. Subaltern Studies	Eng/PG/F2
50. American Literature in the Nineteenth Century	Eng/PG/F3
51. American Literature in the Twentieth Century	Eng/PG/F4
52. Ethnic-American Literature	Eng/PG/F5
53. African Writing in English	Eng/PG/F6
54. Caribbean Writing in English	Eng/PG/F7
55. Diaspora Studies	Eng/PG/F8

56. Canadian Literature	Eng/PG/F9
57. The Literature of New Zealand, Australia and the Asia Pacific	Eng/PG/F10
58. Shakespeare and Empire	Eng/PG/F11

Cluster G: Literary Theory and Cultural Studies

59. Textual Criticism	Eng/PG/G1
60. Many Feminisms	Eng/PG/G2
61. Foucault	Eng/PG/G3
62. Literature and Psychoanalysis	Eng/PG/G4
63. Greek Literary and Aesthetic Thought	Eng/PG/G5
64. Romantic Critical Thought	Eng/PG/G6
65. Realism	Eng/PG/G7
66. Structure, Sign and Play	Eng/PG/G8
67. Image and Text	Eng/PG/G9
68. A Change of Mind: Literature and the Human Brain	Eng/PG/G10
69. The Dream in Literature	Eng/PG/G11

Cluster H: Special Areas

70. Women, Writing, Madness	Eng/PG/H1
71. History of the Book	Eng/PG/H2
72. Shakespeare in Performance	Eng/PG/H3
73. Literature and the Visual Arts	Eng/PG/H4
74. Popular Literature	Eng/PG/H5
75. Translation: A Case Study of Tagore	Eng/PG/H6
76. Literature and Gender	Eng/PG/H7
77. Queer Studies	Eng/PG/H8
78. Utopian Literature	Eng/PG/H9
79. The Literature of Espionage	Eng/PG/H10
80. Writing Leisure	Eng/PG/H11
81. Learning English? A Study of Text Books in English	Eng/PG/H12
82. Literature and Film	Eng/PG/H13
83. Performative Play: The Literature and Culture of Sport	Eng/PG/H14
84. The Theban Plays of Sophocles	Eng/PG/H15
85. Classical Tragedy	Eng/PG/H16
86. Classical Comedy	Eng/PG/H17
87. Drama in Practice	Eng/PG/H18
88. Special Author	Eng/PG/H19
89. Children's Literature	Eng/PG/H20
90. Science Fiction	Eng/PG/H21
91. Linguistics	Eng/PG/H22
92. Language and Thought	Eng/PG/H23
93. Death in Western Civilization	Eng/PG/H24
94. Literature and Medicine	Eng/PG/H25
95. Writing in Practice	Eng/PG/H26

CORE COURSES

1. Medieval and Renaissance English Literature

Eng/PG/1.1.1

The purpose of this course will be to ground the students' understanding of Medieval and Renaissance English literature in the study of specific texts. However, some basic conceptual and historical orientation will also be given in the introductory and valedictory hours.

Course structure:

1. Medieval and Renaissance: the historical and conceptual framework.
2. Two or three tales from *The Canterbury Tales* or other equivalent material from Chaucer.
3. Two or three passus from *Piers Plowman*.
4. *The Faerie Queen*: any one book.
5. A selection of Renaissance English poetry, from the Elizabethan lyric; mythological poetry; Shakespeare's sonnets; Metaphysical poetry and other early seventeenth century pieces down to the Cavalier poets, bringing out affinities and continuities obscured by the present canonical categories.
6. A selection of Renaissance English prose.

Recommended reading and works of reference:

(a) Selected primary texts from relevant sections of *The Oxford Anthology of English Literature* and/or *The Norton Anthology of English Literature*, *The Portable Renaissance Reader*, ed. E. Cassirer, P.O. Kristeller and J.H. Randall, Penguin Viking 1953, *The Renaissance Philosophy of Man*, Chicago, 1948.

(b) Works on the age and background:

C.S. Lewis, *The Discarded Image*, Cambridge, 1964

Marc Bloch, *Feudal Society* (English translation, London 1961)

Jacques le Goff, *Time, Work and Culture in the Middle Ages*, Chicago, 1980

Eileen Power, *Medieval Women*, Cambridge, 1975

Hardin Craig, *The Enchanted Glass*, New York, 1936

Paul O. Kristeller, *Renaissance Thought and Its Sources*, New York, 1979

C.S. Lewis, *The Allegory of Love*, Oxford 1936

William Kerrigan and Gordon Braden, *The Idea of the Renaissance*, Baltimore, 1989

J.B. Trapp (ed.) *Background to the English Renaissance*, London 1974

Douglas Bush, *Mythology and the Renaissance Tradition in English Poetry*, New York, 1963

Carlo Ginzburg, *The Cheese and the Worms*, Baltimore, 1992

Gilbert Highet, *The Classical Tradition*, Oxford, 1949, relevant sections

Robert Ashton, *Reformation and Revolution, 1558-1660*, London 1984,

Julia Briggs, *This Stage-Play World*, Oxford 1997, 2nd edn.

Stephen Greenblatt, *Renaissance Self-Fashioning*, Chicago 1980,

Margaret L. King, *Women in the Renaissance*, Chicago 1991

2. Renaissance Drama

Eng/PG/2.2.2

1. Three plays from among the work of the following dramatists: Kyd, Marlowe, Jonson, Webster, Middleton, Marston.

2. Four plays of Shakespeare, taking one each from any four of these five groups:

a) *Much Ado About Nothing*, *The Merchant of Venice*, *A Midsummer Night's Dream*

b) *King Lear*, *Hamlet*

c) *Measure for Measure*

d) *Richard III*, *Henry IV Parts 1 & 2*

e) *Julius Caesar*, *Anthony and Cleopatra*

Note: All the above options need not be taught.

Recommended reading and works of reference:

Revels History of English Drama: relevant volumes

E.K. Chambers, *William Shakespeare: A Study of Facts and Problems*, London 1930

Jean Wilson, *The Archaeology of Shakespeare*, Stroud, 1995

E.K. Chambers, *The Elizabethan Stage*, Oxford 1923

G.E. Bentley, *The Jacobean and Caroline Stage*, Oxford 1941-68

Stanley Wells and Gary Taylor, (eds), *William Shakespeare: A Textual Companion*, Oxford 1987

O.J. Campbell and E.G. Quinn, (eds.) *A Shakespeare Encyclopaedia* (also published as *Reader's Encyclopaedia of Shakespeare*) London/New York 1966

Julia Briggs, *This Stage-Play World*, Oxford 1997, 2nd edn.

3. English Literature 1630-1760

Eng/PG/1.2.3

A. Poetry

Selected texts from Vaughan, Marvell, Milton, Dryden and Pope

B. Fiction

Two novels by Behn, Fielding and Sterne

C. Allegory and Satire

One text each by Bunyan and Swift

D Non-Fictional Prose

Selections from biography/autobiography, travel literature, religious, scientific and philosophical prose.

E. Drama

Two plays from Milton, Dryden, Congreve and Wycherley

Recommended reading:

Basil Willey, *The Seventeenth Century Background; The Eighteenth Century Background*

Christopher Hill, *Milton and the English Revolution*

Raymond Williams, *The Country and the City*

W. J. Bate, *The Burden of the Past and the English Poet*
Anthony Low, *The Georgic Revolution*
L.J. Bredvold, *The Intellectual Milieu of John Dryden*
E.J. Waith, *Ideas of Greatness; The Herculean Hero*
Maynard Mack, *The Garden and the City*
John Dixon Hunt, *The Figure in the Landscape*
Ian Watt, *The Rise of the Novel*
Paul Fussell, *The Rhetorical World of Augustan Humanism*
Revels History of English Drama, relevant volumes

4. English Literature 1760-1830

Eng/PG/1.2.4

Poetry

1. Wordsworth - The Prelude
2. Romantic Narrative Poetry - selections from the following poets:
 - William Blake,
 - Percy Bysshe Shelley,
 - George Gordon Noel, Lord Byron,
 - John Keats.
3. Shorter poems selected from the following poets:
 - Oliver Goldsmith,
 - William Cowper,
 - George Crabbe,
 - Robert Burns
 - S.T. Coleridge
 - John Keats
 - William Jones
 - John Clare
 - Robert Southey
 - Felicia Hemans
 - Mary Robinson

4. Fiction

To be selected from the works of the following:

- Lawrence Sterne
- Horace Walpole
- Anne Radcliffe
- M.G. Lewis
- Jane Austen
- Walter Scott
- Thomas Love Peacock
- Mary Shelley

5. Non-fiction Prose

A selection from the writings of William Hazlitt, Charles Lamb, James Boswell, Thomas De Quincey, Edmund Burke, Thomas Paine, William Godwin, and Mary Wollstonecraft.

Recommended reading:

M.H. Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (1953)

Cynthia Chase, *Romanticism* (1993)

Stuart Curran, *The Cambridge Companion to British Romanticism* (1993)

Duncan Wu, *Romanticism: A Critical Reader* (1995)

The following anthologies may be consulted although selection of pieces may be from other sources:

Harold Bloom and Lionel Trilling, *Romantic Poetry and Prose* (1973)

Jerome J. McGann, *The New Oxford Book of Romantic Period Verse* (1993)

Duncan Wu, *Romanticism: An Anthology* (1994)

Duncan Wu, *Romantic Women Poets: An Anthology* (1994)

5. English Literature 1830-1900

Eng/PG/1.1.5

A. Fiction

1. One novel by Dickens

2. One novel by George Eliot

3. One novel by W.M. Thackeray / Wilkie Collins / George Gissing / Samuel Butler / Thomas Hardy / Nathaniel Hawthorne / Herman Melville

B. Poetry

Selections from the poetry of Alfred Lord Tennyson, the Brownings, Matthew Arnold, the Rossettis, Charlotte Mew, William Morris, George Meredith

C. Prose

Selections from the prose of Matthew Arnold, Thomas Carlyle, Henry Mayhew, William Morris, John Ruskin

Recommended reading:

Friedrich Engels, *The Working Class in Manchester* 1884.

Karl Marx and Friedrich Engels, *The Communist Manifesto*

G.M. Young, *Victorian England: Portrait of an Age*

E.P. Thompson, *The Making of the English Working Class*

E.H. Hobsbawm, *Industry and Empire*

T.B. Macaulay, *Minute on Education in India* 1835

Charles Darwin, *Origin of Species*

6. English Literature 1900-2000

Eng/PG/2.1.6

A. Fiction

1. One novel by Joseph Conrad

2. One Novel by James Joyce

3. One novel by Graham Greene / William Faulkner / John Fowles / Ralph Ellison

B. Drama

1. One play by George Bernard Shaw
2. One play by Harold Pinter / Tom Stoppard / Edward Bond / Edward Albee

C. Poetry

Selections from the poetry of T.S. Eliot, W.H. Auden, Stephen Spender, Langston Hughes, Seamus Heaney

D. Non-fictional Prose

Selections from the work of English and American writers

Recommended reading:

Jean-Paul Sartre, *Being and Nothingness*

Sigmund Freud, *The Interpretation of Dreams*

Sigmund Freud, *Civilization and Its Discontents*

Robert Graves, *Goodbye to All That*

Albert Einstein, *The World As I See It*

Virginia Woolf, 'Modern Fiction' in *The Common Reader*

Henrik Ibsen, *A Doll's House* and *Ghosts*

Anton Chekhov, *The Cherry Orchard*

Samuel Hynes, *The Auden Generation*

Stephen Spender, *The Struggle of the Moderns*

Ellman and Feidelson (eds) *The Modern Tradition: Backgrounds of Modern Literature*

Ellman and Butler, *The Modern Tradition*

Leon Edel, *The Psychological Novel*

Malcolm Bradbury and James McFarlane (eds) *Modernism*

Robert Humphrey, *Stream of Consciousness and the Modern Novel*

Edmund Wilson, *Axel's Castle*

7. Postcolonial English Literature

Eng/PG/2.2.7

A. Themes, Issues, Backgrounds

This section will cover readings of history and basic essays on the issues related to it, such as Gandhi, Nehru, Fanon, Ngugi, Selections from the *Postcolonial Reader* (ed. Ashcroft, Griffith, Tiffin)

B. Early Works

From novels by Raja Rao, Jean Rhys, Alan Paton

C. Constructing the Nation

From novels and/or plays by Ngugi wa Thiongo, Wole Soyinka, George Lamming, Salman Rushdie

D. Literature from Settler Colonies

Selections of poems and novels by Patrick White, Margaret Atwood, J.M. Coetzee,

Nadine Gordimer, and selections from 'native' writers.

E. Diaspora

Novels by V.S. Naipaul, Amy Tan, Hanif Kureishi, Michael Ondaatje

F. Beyond the Nation

The work of Ama Ata Aidoo, Amitav Ghosh, selection of short stories and poems from *Postcolonial Literatures in English* ed. John Thieme

Suggested reading:

Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*

K.W. Appiah, *In My Father's House: Africa in the Philosophy of Culture*

Homi Bhaba, ed. *Nation and Narration*

W. Harris, Tradition, *The Writer and Society*

G. Lamming, *The Pleasures of Exile*

Meenakshi Mukherjee, *The Twice-Born Fiction: Themes and Techniques of the Indian Novel in English*

Edward Said, *Orientalism*

Wole Soyinka, *Myth, Literature and the African World*

8. Literary Theory and Cultural Studies

Eng/PG/2.1.8

Topics

The Nature of Literary Theory

Classical Literary Theory and the notion of mimesis. Poetry as false knowledge: Plato

Classical Literary Theory and the notions of structure and form. The ends of poetry: Aristotle.

Renaissance Neoclassicism and the issues of pleasure and profit. History, philosophy and poetry: Castelvetro and Sidney.

The Consolidation of Neoclassicism: nature, judgement and decorum in the seventeenth and eighteenth centuries: Dryden, Boileau and Johnson

German aesthetic theory. Poetry and the other arts: Lessing. The poet and the world: Schiller.

Varieties of English Romanticism. Imagination and feeling: Wordsworth, Coleridge, Keats, Shelley

Reactions to Romantic egoism: Arnold, Eliot, Richards. 'Romantic' literary history: Bloom.

Fictional representation: constituting and dissolving selves: James, Woolf.

Fictional representation: History, society, dialogue: Lukacs, Bakhtin

Linguistics and structuralism: Saussure, Jakobson, Barthes

Dissolving subjects: Derrida, Lacan

Interrogating discourses: Foucault, Said, feminist theories

Recommended reading:

The Cambridge History of Criticism, relevant volumes

D.A. Russell and M. Winterbottom, eds, *Ancient Literary Criticism*
A.H. Gilbert, ed. *Literary Criticism: Plato to Dryden*
David Simpson, ed., *The Origins of Modern Critical Thought*
K. Wheeler, D. Simpson, H. Nisbet, eds, *German Aesthetic and Literary Criticism* 3 vols.
Rene Wellek, *A History of Modern Criticism*
Hazard Adams and Leroy Searle, eds, *Critical Theory Since 1965*
David Lodge, ed., *Modern Criticism and Theory: A Reader*

OPTIONAL COURSES

Note: Not all of these courses will be offered in any given semester. The choice of courses to be offered will depend on the convenience of teachers and the interest shown by students, with the provision that all major areas must be covered.

Cluster A: Medieval and Renaissance English Literature

1. Old English Poetry and Prose

Eng/PG/A1

Close reading of selected texts from Sweet's Anglo-Saxon Reader, revised by D. Whitelock, and other selections. Also, a study of the general literary and social background of the period. Basic elements of the language too will be considered.

2. Old English Grammar

Eng/PG/A2

A study of the major points of OE phonology, accentuation, vocabulary, syntax and dialectology.

3. Early Middle English Literature

Eng/PG/A3

Close reading of selected prose and verse texts of the period c.1100-c.1350, and the literary and social background. Also, the language of the various selected texts.

4. The Pilgrimage in Medieval Literature

Eng/PG/A4

This course will examine the centrality of the pilgrimage in Medieval life and literature. It will look first at the idea of the pilgrimage in the Old Testament and especially the New Testament Emmaus pilgrimage. One would read Deguileville, Lydgate, Boccaccio etc in translation where necessary and the works of Chaucer and Langland looking at least as far forward as Bunyan if not to the present day.

5. Medieval Drama

Eng/PG/A5

This course will introduce students to the rise of drama in medieval Europe. It will cover selected English Mystery and Miracle Plays as well as European cognates.

6. Dream in Medieval Literature

Eng/PG/A6

On this course students will be expected to study prototypes of the dream from Classical and Biblical sources, medieval ones like the Roman de la Rose, others from hagiographical texts. From here they will move to medieval dream poems in English where the dream frames narrative poems and also examine dreams mentioned or described in the course of the narrative poems.

7. Arthurian Romance

Eng/PG/A7

The Arthurian legends; French and British traditions; the rise of romance; reading of one text from Malory, one from Chretien de Troyes, *Gawain and the Green Knight*, *The Quest of the Holy Grail*.

8. Chaucer

Eng/PG/A8

This course will offer students the opportunity to specialise in the work of Chaucer, focussing on historical and social background, language, poetic forms and a close study of selected texts.

9. Petrarch and the Renaissance

Eng/PG/A9

This course will examine the poetry and literary influences of Petrarch, whose work inaugurates in many important ways the cultural and historical movement known as the Renaissance. It will include close examination of texts while also considering the history of ideas, forms and motifs.

10. Humanism

Eng/PG/A10

This course will attempt to define the contours of the complex and wide-ranging European pedagogic and cultural enterprise known as Humanism. It will begin by looking at the thought and influence of the earliest European humanists, professional scholars and teachers located mainly in Italy, and then consider the spread of the movement all over Europe, especially through the influence of figures such as Erasmus. The association of this pedagogic enterprise with philosophical, cultural and literary achievements, as well as its social and intellectual prestige, will be examined.

11. Renaissance Epic

Eng/PG/A11

This course will examine the mixed form of Renaissance epic, focussing on exemplary instances of chivalric or romantic epic such as those written by Ariosto, Tasso and Spenser. It will also take into account other Renaissance endeavours in the epic form, such as those by Ronsard, Vida or Du Bartas, looking ahead to the summit of Renaissance epic composition as achieved in the poetry of Milton. It will relate texts not only to contemporary history and culture, but also to Renaissance theories of heroic and epic poetry, such as that provided by Tasso's *Discourses on the Heroic Poem*.

12. Renaissance Art

Eng/PG/A12

This course will introduce students to the major achievements of Renaissance art and artists. While taking students through a history of the development of styles of modes of representation as well as technical innovations, it may also consider art theory, iconography, analogies between the visual and the verbal, and the larger contexts of society, culture, patronage and the market.

13. The Protestant Reformation

Eng/PG/A13

Course components: Reform and reformation: late medieval religion; humanism and the reformation; study of major ideas of Luther, Zwingli, Calvin, Arminius; the radical reformation; literature and reformation thought. Suggested reading: selections from major

Reformation texts in H.J. Hillerbrand, *The Protestant Reformation*.

14. Renaissance Political Thought

Eng/PG/A14

Course components: Overview of classical and medieval political theory; early humanism; the *vir virtutis*; Machiavelli, fortune and virtue; the state of nature and the social contract; Protestant and reformed political theory. Suggested background reading: *The Foundations of Modern Political Thought*, 2 vols; J.G.A. Pollock, *The Machiavellian Moment*.

15. Renaissance Drama Excluding Shakespeare

Eng/PG/A15

Any two plays from each of groups A and B and one play from group C shall be offered to each batch, making a total of five plays:

Group A

Thomas Kyd, *The Spanish Tragedy*

Christopher Marlowe, *Doctor Faustus* (Versions: A & B)

John Webster, *The White Devil*

John Ford, *'Tis Pity She's a Whore*

Group B

John Lyly, *Endymion* or *Campaspe*

Ben Jonson, *Epicene* or *Volpone*

Thomas Middleton and Thomas Dekker, *The Roaring Girl*

Thomas Middleton, *A Chaste Maid in Cheapside*

Group C

John Fletcher, *The Wild Goose Chase* or *Philander*

Ben Jonson, *Oberon: The Faery Prince*, *The Golden Age Restored*, *Love's Triumph Through Callipolis*

A knowledge of practices in the playhouse and printing-house of the time, and an acquaintance with the history of the early modern English theatre would be expected. Recommended for reference: A.R. Braunmuller and Michael Hattaway, eds, *The Cambridge Companion to English Renaissance Drama* (Cambridge: Cambridge University Press, 1990)

16. Shakespeare

Eng/PG/A16

- a) Shakespeare's life and professional career
- b) Shakespeare's texts, canon and chronology
- c) Shakespeare's theatre: architecture, audience, patronage, regulation
- d) Shakespeare scholarship and criticism (select study of editions, schools, etc)
- e) Shakespeare in India: curriculum, performance, translation (historical study of select instances)

17. Donne

Eng/PG/A17

This will be a specialized course on the poetry and prose writings of John Donne, examining his career, his secular and religious writings, and his place in the culture of late sixteenth and early seventeenth century England. Students will be expected to read

most of Donne's major work in its social and historical context.

18. Revenge Tragedy

Eng/PG/A18

This course will treat the development of the Revenge genre, from its classical beginnings (*Oresteia*, Seneca's *Thyestes* etc) to its specific manifestations in Elizabethan and Jacobean drama. It will involve a close study of dramatists like Kyd (*The Spanish Tragedy*) Shakespeare (*Titus Andronicus* and *Hamlet*), Tourneur (*The Revenger's Tragedy*), Webster (*The White Devil* and *Duchess of Malfi*) Ford (*The Broken Heart*) focussing on themes of family, kinship, honour codes, feudalism, Christianity, notions of masculinity etc.

19. Science, Poetry and Politics in the Renaissance

Eng/PG/A19

This option will focus on the advancements in astronomy, medicine and other sciences in the Renaissance as well as some of the pseudo-sciences allied with these fields. The course will draw attention to the debates that arose as a result, and at the way in which this entire intellectual ferment is reflected in the poetry of Milton, Marvell, Donne and others.

20. Women and the Renaissance

Eng/PG/A20

The course will examine the following issues:

- a) Did women have a renaissance? Examining Joan Kelly's question through a study of the debates about women in the different discourses of politics, religion, education, marriage and family, medicine etc.
- b) Representations of women in men's literature/ feminist rereadings of drama, romances, masques, lyrics and satire. This section will introduce students to the vast body of feminist readings of Renaissance texts.
- c) Women in the Visual Arts: representations of women's bodies, the iconography of Queen Elizabeth etc.
- d) Women's writings: a study of women authors like Mary Sidney, Queen Elizabeth, Isabella Whitney, Aemilia Lanyer, Elizabeth Carey, Mary Wroth and others. This section will also examine how certain genres were appropriated and feminized by women.

Cluster B: English Literature 1630-1760

21. Society and Literature during the English Civil War

Eng/PG/B1

The course will study the relations between society and culture of the English Civil War period. Apart from components on social and economic history, the course of study will include historical and philosophical texts; various kinds of Presbyterian, Independent and sectarian writing; poetry and autobiography.

Background reading:

C. Russell, ed., *The Origins of the English Civil War* (1973)

C. Hill, *The World Turned Upside Down* (1972)

H. Brailsford, *The Levellers and the English Revolution* (1961)

A.L. Morton, *The World of the Ranters* (1970)

Nigel Smith, *Perfection Proclaimed: Language and Literature in English Radical Religion 1640-1660* (1989)

22. Milton: Prose and Poetry**Eng/PG/B2**

Course components: Life and education; Civil War, Regicide and Protectorate; the Restoration; study of selected texts.

Suggested texts:

Nativity Ode, Comus, Lycidas, Paradise Lost, Paradise Regained, Samson Agonistes, Of Reformation, Areopagitica, Doctrine and Discipline of Divorce, Ready and Easy Way

23. Enlightenment and the Culture of Reason**Eng/PG/B3**

This course will take stock of the movement known as the European Enlightenment, tracing its beginnings in the scientific revolution of the seventeenth century, its links with the spirit of rational enquiry and philosophical empiricism fostered by the Royal Society and John Locke, and its pan-European spread through the thought of the eighteenth century *philosophes*. Attention will be focussed on representative English writers, such as Jonathan Swift, and reference made to the larger context of European thought.

24. The Beginnings of the Novel**Eng/PG/B4**

This course will focus on the rise and development of the novel in English, and its emergence as the vehicle of a new representational impulse in the early eighteenth century and thereafter. Beginning with examples of Elizabethan prose fiction, the course will require students to read representative texts from Defoe to Sterne, and to relate them to social and historical contexts.

25. Poetry, Politics, and Society, 1660-1760**Eng/PG/B5**

The hundred years from 1660 to 1760 constitute a great age of public poetry, a poetry directly and vividly informed by social and political concerns. This course will examine the contexts within which this poetic discourse was shaped, the formal choices (such as the choice of genres) that resulted. The course includes and selective reading of English poetry produced in the age of Enlightenment with a view to analysing how far the political and social concerns of the English poets are representative of the trends of the Enlightenment, and to what extent they are fraught with the tensions inevitable to a process of transition from the domination of aristocratic culture to bourgeois hegemony.

26. Drama: Heroic, Comic and Sentimental**Eng/PG/B6**

The reopening of the theatres in England at the close of the Interregnum led to a great resurgence in drama. This course will study the variety of new dramatic forms in the late seventeenth and early eighteenth centuries, focussing especially on the heroic play, the comedy of manners, and the sentimental drama (both comic and tragic) which took precedence at the turn of the century and thereafter.

Cluster C: English Literature 1760-1830**27. Literature and the French Revolution****Eng/PG/C1**

The years immediately preceding and succeeding the French Revolution produced a body of works which responded to the spirit of the Revolution in a variety of ways. This course will survey a sample of such works, on both sides of the English Channel. Possible

authors: Tom Paine, Mary Wollstonecraft, Beaumarchais, the Marquis de Sade, Andre Chenier, Edmund Burke, the early Romantics, William Godwin.

28. Romanticism and the Culture of Dissent

Eng/PG/C2

Recent work by New Historicist critics throws fresh light on many familiar poems by Blake, Wordsworth, Coleridge, Keats and others. This course will direct attention to the existence of a number of dissenting groups, specially in London, and the close connection between them and major poets of the Romantic period as a way of encouraging a fresh look at the poetry of the time.

29. Shelley

Eng/PG/C3

This course will require a sustained and specialised study of the works of Percy Bysshe Shelley, placing him in the contexts of history and politics. Shelley's revolutionary thought, the political impetus he sought to give to his lyrical gift, and his dramatic experiments, will all be considered in relation to the central corpus of his poetry.

30. Keats

Eng/PG/C4

This course focuses on Keats's poems and letters, as well as letters written by others to Keats. The course looks at the phenomenon of 'Cockney' romanticism, and tries to locate Keats in his time.

31. Romantic Geographies

Eng/PG/C5

This course looks at the importance of the Lake District and the interactions taking place there, as well as the politics of walking in the period.

32. The Historical Novel

Eng/PG/C6

Starting with Walter Scott and the rise of the historical novel at the beginning of the nineteenth century, this course intends to trace the development of the form looking forward to George Eliot's *Romola*.

33. Sensibility, Travel and the Gothic

Eng/PG/C7

This course will deal with the new forms of writing that emerge in the later part of the eighteenth century, arguing for a general shift in feeling and in the structures of representation. The literature of sensibility, productive both of fiction and of poetic texts; the treatment of travel as a form of moral education; and the gothic romance, which tends to combine sensibility with travel, will provide the main texts under review.

CLUSTER D: ENGLISH LITERATURE 1830-1900

34. Victorian Literature and Empire

Eng/PG/D1

The Empire figures strongly in the life and literature of this period. Representative texts in prose, poetry and fiction will be read.

35. Mystery and Detection in the Victorian Novel

Eng/PG/D2

The beginnings of the genre will be examined in the Victorian period using texts such as those of Wilkie Collins, Charles Dickens and samples from the Gothic bibliography of

Montague Summers.

36. New Woman Novels

Eng/PG/D3

This course will examine the social, political, economic and legal conditions which led to the emergence of the 'New Woman' in England in the 1880s and '90s. Fictional representations of the 'New Woman' in the works of Olive Schreiner, Grant Allen, George Egerton, Sarah Grand, Thomas Hardy and George Gissing will be selected for detailed study. Journalistic responses to this literary phenomenon will also be reviewed, e.g. in the works of Eliza Lynn Linton, Margaret Oliphant, and Mona Caird.

37. Thomas Hardy

Eng/PG/D4

This course is designed to take a holistic approach to Thomas Hardy's cast literary output — fourteen novels, fifty-plus short stories, nonfictional prose (prefaces and essays), approximately a thousand poems, and the epic drama *The Dynasts* — in order to focus on reiterative motifs and imagery patterns, and also certain unifying artistic and philosophical concerns. This course will highlight modern critical approaches to Hardy especially feminist interpretations of his work.

38. Darwin and the Victorian Novel

Eng/PG/D5

This course will look at the Evolutionary debate carried on in the nineteenth century, culminating in Darwin's *The Origin of Species* (1859). The fictional reverberations of this challenge to traditional religious belief as reflected in the novels of the Victorian writers, especially George Eliot, Thomas Hardy, George Gissing, will be discussed.

39. Science and Victorian Poetry

Eng/PG/D6

This course will examine the impact of science and technology on Victorian poetry with special reference to the poems of Tennyson, Arnold, Elizabeth Barrett Browning, A.C. Swinburne, William Morris and D.G. Rosetti.

40. George Eliot

Eng/PG/D7

An assessment of George Eliot's contribution to women-centric issues in nineteenth century fiction, taking on board modern — especially feminist — revaluations of her work.

41. Nineteenth Century Women Novelists

Eng/PG/D8

This course will survey the profession of authorship among women in nineteenth century England in general and certain key fictional texts in particular. This course will focus on novels by the following authors: George Eliot, Elizabeth Gaskell, Margaret Oliphant, Olive Schreiner and Sarah Grand, among others.

CLUSTER E: LITERATURE IN THE TWENTIETH CENTURY

42. Graham Greene

Eng/PG/E1

This course will deal with the life and major works of Greene (including travelogues, short stories and letters), place him against the socio-political background of the period and students are also expected to be acquainted with the diverse critical approaches to his

writing.

43. Modern Theatre

Eng/PG/E2

The theory, practice and literature of the modern stage form the focus of this course. Readings include Stanislavsky, Brecht, Artaud, Ibsen, Chekhov, Strindberg, Pirandello, Lorca, Tagore, Beckett, Ionesco, Genet, Pinter, Grotowski, Brook and Sircar.

44. British Fiction Between the Wars

Eng/PG/E3

This course includes a study of the socio-political background of the period (1914-1939) relating it to novelists such as Joyce, Lawrence, Woolf, Huxley, Waugh, Isherwood and Orwell.

45. Modern European Fiction

Eng/PG/E4

This will be a reading course in some of the most significant examples of the modern European novel from the late nineteenth to the late twentieth centuries. Students will move from texts of high bourgeois realism (such as Tolstoy) through modernism (Kafka) to postmodernism (Kundera). The emphasis of the course will be on reading a wide variety of texts, placing them in their appropriate historical, political and formal contexts.

46. Modernism and Poetry

Eng/PG/E5

This course will consider the impact of Modernism as a cultural and aesthetic movement in English poetry of the early twentieth century, taking into account the major European influences. Beginning with the works of the Symbolists and the Imagists, it will trace the lines of development represented in the poetry of Yeats and Eliot. It will then go on to consider the poetry of the post-war period, looking at the influence of radical politics, social change and altered notions of individuality, selfhood and psychological process.

47. Postmodern Fictions

Eng/PG/E6

This course will introduce students to the range and variety of postmodern fiction, especially the novel, produced in the second half of the twentieth century. It will begin with theoretical considerations regarding the nature and definition of postmodernism, and continue by applying these theoretical insights to the study of a number of fiction texts.

CLUSTER F: POSTCOLONIAL AND AMERICAN LITERATURE

48. Indian Writing in English

Eng/PG/F1

This course will cover Indian writing in the nineteenth and twentieth centuries, written originally in English or in translation. Themes such as nation-building, the politics of language, and the rewriting of history will be examined. The development of the novel, the short story, drama and poetry will be traced from the colonial to the postcolonial period. The relevance of the development of print media (especially the press) the publishing industry and popular culture to Indian literature will be explored. Contemporary writing in English is one of the thrust areas of the course.

49. Subaltern Studies

Eng/PG/F2

This course introduces the student to issues in subaltern studies not only as they apply to

India but to alternative writing of other indigenous peoples of the world. The course will introduce students to relevant concepts and controversies in the social sciences regarding subaltern groups and develop sensitivity to key issues in nation-building in India, North America and Australia such as reservations, separatism and land rights and the way literary/paraliterary texts deal with them. Audio-visual elements may be included in the course. Lectures may cover such areas as: the subaltern studies project; orality and literacy; Dalit issues and Dalit literature; women and subalternity; Fourth World studies; native writing; culture and history; constructing identity.

50. American Literature in the Nineteenth Century

Eng/PG/F3

This course will outline the social, historical, cultural and critical contexts of American literature in the nineteenth century. It will seek to define ‘trends’ in the different genres and link them up with individual authors/texts.

51. American Literature in the Twentieth Century

Eng/PG/F4

This course will look at some of the major American novelists of the twentieth century like Fitzgerald, Hemingway, Saul Bellow, Toni Morrison, dramatists like O’Neill, Tennessee Williams, and poets like Frost, Wallace Stevens, Langston Hughes, and Alan Ginsberg.

52. Ethnic-American Literature

Eng/PG/F5

This course directs attention to the Ethnic –American writers who, despite inhabiting ‘borderlands’, are determining national discourse. This course seeks to analyse different texts by Native American, Indian-American, Chinese-American and Mexican-American writers and relate them to the ‘borderland’ theory.

53. African Writing in English

Eng/PG/F6

This course will cover the history and development of African literatures in English, looking at politics, culture and social transformations. Notable texts from the literatures of Nigeria, Kenya and South Africa, among others, will be covered.

54. Caribbean Writing in English

Eng/PG/F7

This course will focus not only on literary texts but on the various forms and manifestations of popular and performance texts — such as Calypso, dub poetry etc — tracing the origins of these forms in the social and historical contexts of the Caribbean islands.

55. Diaspora Studies

Eng/PG/F8

This course provides an opportunity to students to specialize in diaspora writing of the category of their choice, such as the literature of the South Asian diaspora, Caribbean diaspora and so on. Some of the theoretical aspects of the course may overlap with the requirements of the core paper in Postcolonial studies. Since this optional paper offers several categories of diaspora literature from which the student can choose, emphasis will be laid on individual research work, projects and student seminars. The general lectures will focus on the themes of immigration patterns in colonial and postcolonial history; displacement and the nation; hybridity; multiculturalism; authenticity/ethnicity;

imagining homelands.

56. Canadian Literature

Eng/PG/F9

This course explores the development of the Canadian canon and the exclusions from it. As this is a course on the literature of a geographically and culturally diverse region that has traditionally defined itself in relation to or in opposition to Britain and the USA, students will be given an overview of Canadian politics and history and contemporary issues of national importance. Works by prominent Canadian theorists of nationalism and multiculturalism will be examined and the course may include Quebecois or French Canadian writing in translation.

57. The Literature of New Zealand, Australia and the Asia Pacific

Eng/PG/F10

The course will introduce the students to the major developments in Australian literature, from the literature of contact to various movements in poetry and contemporary writing. Mainstream writing, immigrant literature and popular/fringe culture will feature in the course. The interaction of the Maori and white populations and the persistent influence of British literary traditions in New Zealand will be explored. Literature and theoretical writing emerging out of Southeast Asia may be incorporated in order to develop an understanding of Asian/Australian identity.

58. Shakespeare and Empire

Eng/PG/F11

This course will deal with the emergence of Shakespeare studies in colonial India and the political and cultural implications of introducing Shakespeare in Indian curricula by British educationists and colonial administrators from the 1830s. The course will include the diverse range of responses to Shakespeare by the indigenous elite of mid-19th and early 20th century Bengal and the ambivalence of such encounters between Shakespeare the intelligentsia of colonial Bengal. Ultimately the course will be directed at exploring the connection between Shakespeare and the Empire.

CLUSTER G: LITERARY THEORY AND CULTURAL STUDIES

59. Textual Criticism

Eng/PG/G1

This course will be among the options offered on critical theory. It will deal with principles of textual criticism in the post-print era, basic concepts, and a brief outline of the debates centres on bibliography, textual scholarship and editing in English studies. Students will have to know about the contribution of such major figures as Greg, Bowers, Tanselle and McGann. The basic text recommended is Philip Gaskell's *From Writer to Reader*.

60. Many Feminisms

Eng/PG/G2

This course is designed to make students aware of the multiplicity of theoretical and methodological approaches within what appears to be the monolithic structure of feminist discourse. The readings, however, will not be confined to a discussion of feminist theory as a tool for literary criticism only, but will attempt to capture some of the diversity of motivation and experience informing feminist academic debates related to other areas of cultural practice.

61. Foucault**Eng/PG/G3**

This course will introduce students to selected writings of the French poststructuralist Michel Foucault, whose work on the frontier between philosophy and history has helped to transform many disciplines including literary criticism. Special emphasis will be laid on Foucault's contribution to Discourse Theory and his exploration of the constitutive relationship between knowledge and politics, including a study of Edward Said's application of Foucault's approach to the analysis of Orientalism as a discourse.

62. Literature and Psychoanalysis**Eng/PG/G4**

Candidates are expected to study some of the fundamental concepts of Freudian and Lacanian psychoanalysis through a close reading of selected primary texts, to familiarize themselves with some of the important theories of application, and to use psychoanalysis in interpreting literary works.

63. Greek Literary and Aesthetic Thought**Eng/PG/G5**

This course will study the major strands in Greek aesthetic thought, starting with an examination of the beginnings in epic poetry, and go on to study seminal texts from Plato, Aristotle, Demetrius, Hermogenes and Longinus. The texts will be selected from those translated in D.A. Russell and M. Winterbottom, *Ancient Literary Criticism* (Oxford 1979)

64. Romantic Critical Thought**Eng/PG/G6**

This course will look at the work of German thinkers like Schiller, Moritz, Schlegel and others as well as the critical writings of Wordsworth, Coleridge, Shelley, etc, to examine the development of ideas during this crucial period of the history of aesthetics and critical thought.

65. Realism**Eng/PG/G7**

This course will combine theoretical and textual study, examining theories of literary realism against signal instances of realist fictional texts, especially from the nineteenth century. It will look at the ideological investment in realist representation as well as the hold that such fictions have on the structures of feeling.

66. Structure, Sign and Play**Eng/PG/G8**

This course will study the meaning and influence attached to terms like 'structure', 'sign' and 'play' in twentieth century critical theory, especially in structuralist, semiotic and poststructuralist textual analysis. Discussion will focus on the work of Saussure, Jakobson, C.S. Pierce, Eco, Barthes, Derrida, Lacan, Baudrillard, and Lyotard among others.

67. Image and Text**Eng/PG/G9**

This course will look at all the major genres which deploy image and text in relation to each other, such as the medieval illuminated manuscripts, the *biblia paupera*, early modern printed books, ephemera, story-pictures, cartoons, illustrated books, comic strips, comic books and graphic novels. The course will pay attention to the production,

consumption and dissemination of such texts as well as their visual and narrative protocols.

68. A Change of Mind: Literature and the Human Brain

Eng/PG/G10

Ideas about the nature and functioning of the human mind have influenced the writing of texts, shaping form, content and techniques of composition from Aristotle to the Beat Generation and beyond. This course offers students the opportunity to explore the interface between literature and Western philosophy, particularly with reference to language and creativity. In this course, students examine selected literary texts in which writers explore the processes by which they think, remember, recreate and write, as well as learn about the historical and philosophical backgrounds which shape their thinking.

69. The Dream in Literature

Eng/PG/G11

The dream has a very important space in literature. Students will be expected to study prototypes of the dream from classical and Biblical sources, from medieval ones like the *Roman de la Rose* and the dream literature in Medieval England and from hagiographical texts. This portion of the reading may be done in modern English translation. In this section, the dream as frame in narrative poems will be discussed. We shall move on to more modern ways of the interpretation and analysis of dreams within narratives, poems and prose writings. This section will require readings from Freud, Jung and Lacan along with a wide ranging selection from literary texts which will be announced from time to time.

CLUSTER H: SPECIAL AREAS

70. Women, Writing, Madness

Eng/PG/H1

This course will examine the relationship between constructions of women's madness, femininity and creativity. It will focus on the works of Virginia Woolf, Sylvia Plath, Anne Sexton, Antonia White and others. It will read them in the context of feminist and psychoanalytic theory (Freud, Lacan, Juliet Mitchell, Helene Cixous, Julia Kristeva, Luce Irigaray, Elaine Showalter, Shoshana Felman, Phyllis Chesler and others.)

71. History of the Book

Eng/PG/H2

This course will survey the various manifestations of the book, ranging from the invention of movable type in Germany in the fifteenth century to the rapid proliferation of the digital word in the present day. The course will concentrate on the book trade in England in particular, as well as the various technological innovations in the history of the printed and digital book.

72. Shakespeare in Performance

Eng/PG/H3

The performance of Shakespeare's plays, from his own times to the present, and covering theatrical, cinematic and dance productions from across the world, forms the focus of this course. It starts with a detailed survey of the Elizabethan and Jacobean stage, and concludes with a study of screen versions of the plays.

73. Literature and the Visual Arts

Eng/PG/H4

This course will examine the range of aesthetic influences across visual and verbal media.

It will enquire into the possibility of a 'common aesthetic' and study the many ways in which painting and other visual arts have influenced, or been affected by, literature. Students will make a special study of periods in which the relationships are particularly close, such as the Renaissance, the nineteenth century and the Modernist period.

74. Popular Literature

Eng/PG/H5

Besides the theoretical background, this course may focus on specific authors who were/are popular, and investigate the reasons behind their continuing/extinct popularity. Also, a study of how 'characters' in prose fiction become part of the popular literary consciousness.

75. Translation: A Case Study of Tagore

Eng/PG/H6

Tagore's career and canon offer multiple perspectives on translation. This course examines his own translating practice as an example of auto-translation, as well as his Bengali works translated into English by others. The aim is to sensitize students to the demands of translation, so that they may be able to apply these principles in any translation activity that they undertake. Perquisite: familiarity with the Bengali language.

76. Literature and Gender

Eng/PG/H7

This course is an introduction to the concept of gender as a cultural category and how it is constructed in literature. It will introduce students to the major critical approaches to literature that feminist theorists have devised to understand 'woman' as a single or variable entity in literature.

77. Queer Studies

Eng/PG/H

This course will be an introduction to lesbian, gay and bisexual studies, focussing on such issues as theories of sexual orientation, the history of the gay movement, AIDS, queer theory, the lesbian/gay artist/writer and lesbian and gay literary theories.

78. Utopian Literature

Eng/PG/H9

This course will be a selective reading of Utopian literature, including its dystopian and satirical variations, ranging from the Renaissance to the present day. The readings will be discussed in the context of relevant political and social theory, with special attention to some of the literary techniques employed to create a distinct tradition.

79. The Literature of Espionage

Eng/PG/H10

This course will study the 'spy thriller' and its antecedents as a distinctly marked sub-genre in modern fiction. It will begin with theoretical considerations of form and genre, examine the psychology of surveillance and espionage in social and historical manifestations, and look at the development of the genre in the twentieth century, reaching its peak in the Cold War novel. Texts for special study may include Kipling, Buchan, Greene, Deighton, Fleming and Le Carre among others.

80. Writing Leisure

Eng/PG/H11

The first part of this course will identify the construction of the notions of 'leisure' in the post-Industrial Revolution period. We will look at examples of products for the 'leisure

markets' — both texts and non-text commodities. The primary texts will be examples of the evolution of the 'popular taste'. Secondary texts will consist primarily of books and essays from 'Culture Studies' and will include books/essays by Graham Murdock, Nicholas Garnham, Adorno and Horkheimer, Bakhtin, Barthes, Stuart Hall, Laura Mulvey, Ien Ang.

81. Learning English? A Study of Text Books in English

Eng/PG/H12

The history of English teaching in India; relevant reports of various Commissions on Education; analysis of textbooks. The first part of the course will consist of reading secondary texts like Gauri Vishwanathan. The second part will consist of reading relevant sections of Commissions and policy statements like Macaulay, Sadler Commission, Tara Chand Commission, Kothari Commission. The third part will consist of project work where students will look at textbooks for teaching English to analyse them. They will submit a project report for evaluation.

82. Literature and Film

Eng/PG/H13

This course will examine the relationship between literature and film using some key cinematic transformations of classical literary texts (Bibhutibhushan Bandyopadhyay and Rays' trilogy; Shakespeare and Kurosawa; Dostoyevsky and Bresson etc) as well as popular texts (Frankenstein and its several film versions, Dracula and the films it has spawned, more recently the film versions of the works of Tolkien and Rowling etc.) It will study the role of literature in the development of cinema, its growing independence from the literary and the body of debate surrounding the role of literature in cinema. It will also investigate issues of the influence of cinema on literary writing.

83. Performative Play: The Literature and Culture of Sport

Eng/PG/H14

This course will study the complex cultural notion of 'play' and its embodiment in forms of human activity variously described as art, recreation, sport, games or literature. Beginning from the Greek *paedeia*, it will examine the culture of sport as well as the literature devoted to it, looking at risk-taking, game theory, and performance practices. Using Huizinga's description of man as *homo ludens*, a being who plays, it will study the analogies between sport and literature as mimetic forms, and their social and historical interrelations. Texts to be read will range from Plato to Malamud and beyond.

84. The Theban Plays of Sophocles

Eng/PG/H15

Candidates are expected to read Sophocles's *Oedipus the King*, *Antigone* and *Oedipus at Colonus* closely, and to explore some of the important questions raised in the plays with reference to selected landmark commentaries on them through the ages.

85. Classical Tragedy

Eng/PG/H16

This course will examine the origins and development of classical tragedy from Aeschylus to Seneca. It will require students to make a special study of major Greek and Latin tragedies, considering these plays in relation to myth, ritual, religion and law. The formal and structural characteristics of classical tragedy and the questions it raises concerning human freedom and responsibility will also be examined.

86. Classical Comedy**Eng/PG/H17**

Course components: Origins of comedy; comedy and the polis; the dramatization of intelligence; reading of two plays by Aristophanes, one each by Menander and Plautus.

87. Drama in Practice**Eng/PG/H18**

The idea that plays must be studied with reference to their staging is the pedagogical aim of this course. The instructor will direct a production of a text involving students in both onstage and backstage activities. Evaluation comprises papers and/or examinations on the selected play or author, as well as assessment of the students' involvement and creative contribution to the project. Admission to this course will depend on auditions and tests conducted in the first week. Therefore, interested students must submit their resumes with relevant information to the instructor in advance.

88. Special Author**Eng/PG/H19**

This course will offer students the opportunity to specialize in the work of any author of substantial importance.

89. Children's Literature**Eng/PG/H20**

Literature written specially for children emerges as a significant category only in the nineteenth century (though there are antecedents in earlier periods) in the wake of pedagogical reform and new notions regarding the socialization of children. By the twentieth century it had come to constitute an influential and widely disseminated sub-genre, with its own divisions of 'high' and 'low', 'literary' and 'popular'. This course will study the nature and historical development of the genre, looking at the great age of Victorian children's fiction as well as contemporary development in the genre to suit changed markets.

90. Science Fiction**Eng/PG/H21**

The course will be an introduction to science fiction, from the late nineteenth century to the present day. Apart from studying key SF texts — both novels and short stories — the course will also examine the social, historical, scientific and cultural contexts of the origin and growth of the genre.

91. Linguistics**Eng/PG/H22**

This course will offer an overview of the scope of contemporary linguistics, emphasizing both theoretical and practical applications. Students will gain an insight into historical linguistics and sociolinguistics as well as transformational-generative grammar.

92. Language and Thought**Eng/PG/H23**

This course will explore fundamental questions of cognition and verbalization, linking the discipline of literary studies with the cognitive sciences and linguistics. It will focus upon the generation of meaning in human discourse and examine problems of semantics and philosophical linguistics.

93. Death in Western Civilization**Eng/PG/H24**

The course begins with the Platonic view of death and moves through an historical

overview of Western civilization's attitudes and practices vis-à-vis death and mortality. What did death mean in antiquity? Did Christianity offer a different notion of death? How did politics, philosophy and psychoanalysis transform the understanding of the literary representations of death? These are some of the questions that the course will explore.

94. Literature and Medicine

Eng/PG/H25

This course will include literature about illness, epidemics and the science and practice of medicine. The course aims to look at the ways in which representations of disease and health in literary texts are determined by the science and practice of medicine. The course will also explore the cultural context within which notions about healers and healing can be understood in literary texts.

95. Writing in Practice

Eng/PG/H26

This course is designed to give students the basic technical and stylistic skills necessary to write creative prose. It will use insights from critical theory but focus on the craft of writing and the art of evoking reader response. Students will develop their creativity through writing exercises and performance and become acquainted with the basics of writing professionally. They will be evaluated on the artistic quality, originality, and polish of their works. As evaluation there will be four one-hour-long sessions of presentations open to the entire department in the final week of the course, and a final written examination.

M. PHIL SYLLABUS IN ENGLISH

Candidates will have to complete the course-work indicated below after which, at the end of the first year of study, they will appear for the M.Phil. Qualifying Examination. Successful candidates must then present a thesis on a research area of their choice.

Course contents

PAPER I: Theory of Literature **100 marks**

Group A: General Theory **50 marks**

This course will cover the major years of theoretical interest in literary studies, such as representation, form, imagination and symbol, as well as different theoretical approaches to literature, such as Marxist, feminist, structuralist and post-structuralist.

Group B: Special Theory **50 marks**

Candidates may choose any one of the following options:

(i) Theory of Poetry (ii) Theory of Drama (iii) Theory of Fiction

Each course will be supervised by a specially assigned course co-ordinator, who will be responsible for the design and structure of the course contents.

PAPER II: Background to Literature **100 marks**

Group A: General Background **50 marks**

The social, economic historical and intellectual background to literary production will be examined through a series of seminars, lectures and student presentations extending from the earliest periods of European literary culture to the present day.

Group B: Special Background **50 marks**

Students may opt to study a specific historical period in depth by choosing from among a range of special areas offered by the Department, from the medieval to the modern periods.

THESIS: After the successful completion of the M.Phil. Qualifying Examination, candidates will be required to submit a thesis of roughly 20,000-30,000 words on any specialized area of their choice, under the supervision of a teacher appointed by the Faculty of the Department.