

# **REGULATIONS AND SYLLABUS FOR MASTER OF ARTS ENGLISH**

(For CBCS System in RGNIYD)

## **REGULATIONS AND SYLLABUS**

**FOR**

**MASTER OF ARTS**

**ENGLISH**

**(For CBCS System in RGNIYD)**

(Effective from the Academic Year 2021-2022)

### **Eligibility for Admission**

Candidates who have secured 50% of marks or above in any one of the following or equivalent, are eligible to apply: Master's Arts in English.

### **Duration of the Course**

The course duration shall be for two years spread over four semesters. The maximum duration to complete the course shall be 4 years.

### **Medium**

The medium of instruction shall be English.

### **Passing & Classification**

Passing Eligibility & Classification for the award of the Degree will be as per the RGNIYD Norms

## **CURRICULUM**

(Effective from the Academic Year 2021 - 2022)

### **COURSE STRUCTURE**

<b>Course Category</b>	<b>Number of Credits</b>
Minimum credits for Core and Departmental Electives	<b>73</b>
Soft Core Course (English for Communication / Buddhist Philosophy / Ethics & IPR)	<b>02</b>
Internship (Optional)	<b>03</b>
<b>Total</b>	<b>78</b>

**Important Note:** If the candidates are undergoing a six-month dedicated project during their fourth semester course of study in any of the Industries / MNCs / Organizations, then they should take an additional course from SWAYAM / MOOC / NPTEL etc., instead of their regular course offered by RGNIYD during the fourth semester

## About RGNIYD

The Rajiv Gandhi National Institute of Youth Development (RGNIYD), Sriperumbudur, Tamil Nadu, is an Institute of National Importance by an Act of Parliament No. 35/2012 under the Ministry of Youth Affairs and Sports, Government of India. It functions as a vital resource centre by offering academic programmes viz., Under Graduate, Post Graduate, Ph.D., and Diploma programmes encompassing various dimensions of youth development, engaging in seminal research in the vital areas of youth development and conducting Training programmes catering to the need of youth across the country. RGNIYD has close cooperation with the state agencies, NSS, NYKS and empaneled organizations in the implementation of training programmes. Being an apex body for youth development the RGNIYD strives to develop into a globally recognized and acclaimed centre of academic excellence in the field of youth development, fully responsive to the national agenda for inclusive growth and the needs and aspirations of young people of the country to realize their potentials to create a just society.

## Vision of the Department

1. To provide appropriate pedagogies - including class size and environments (classrooms, equipment, resources, and technology) that will lead to student retention and success as well as an increase in the number of majors and minors.
2. To help students see themselves as professionals, as part of any discipline, with skills and abilities valuable in the business, teaching, publishing, or post-graduate work.
3. To provide students a sense of themselves as citizens of a larger community by encouraging participation in service learning and in diverse and international course work and programming.
4. To assure that students encounter creativity crucial to English studies through performances, readings by professional writers, and their own creative and critical productions and presentations.
5. To balance the needs of general education - communication, diversity, global perspectives, interdisciplinary studies - with those of the major subject.
6. To value faculty scholarship and service through greater support for and participation in activities of the profession.

## Course Description

English Literature is the most widely read art form in the world. This aspect, along with the primary position held by the language, when it comes to global communication, makes the study of English one of the most sought – after, as well as fundamental courses in the current academia. This course attempts to facilitate the learners with a comprehensive insight of its growing impact in its native land, the United Kingdom, and places beyond the British Isles. At the same time, the course also seeks to aid the learners in inculcating essential skills which may be of great help in their future pursuits. This course seeks to assert due importance to the study of English Literature as well as enabling the students to internalize essential soft skills that might help them in their professional endeavours.

The curriculum has been prepared based on the Choice Based Credit System. The course is uniformly divided into four semesters. There are a total of sixteen Core Courses and twelve Optional Courses that are spread over two years. Each course shall carry four credits and a candidate must accumulate a total of eighty credits over four semesters. Thus, in addition to the Sixteen Core Courses, they must also select four optional courses in a manner that they deem fit. The Project is an optional Core Paper that can be taken up by only those students who are interested. The other students can take up a corresponding Optional Course that will be offered during that semester to complete their quota of eighty credits.

The design of the curriculum aims to familiarize the students with all the major developments in the field of English Literature. They will come across the major social and literary movements that have influenced the literary production of that decade/century. At the same time, they will also gather knowledge about the renowned practitioners of the literature of a particular age and how they influenced the overall growth and expansion of the art form at different periods. The sixteen Core Courses included here will deal with this growth and expansion of various modes of literary practices, namely, Poetry, Prose, Fiction and Drama. These courses will explore how the various literary modes evolved with time and how different genres emerged. The British Isles, being the birthplace of the English Language, dominates much of the Core Course. Besides, the growth of English Literature in other parts of the world has also been explored. Theory and Criticism, which forms a major area of modern literary studies, have also been included in this section.

The Optional Courses provide some amount of flexibility to the students. They are expected to choose from a wide range of subjects and topics which are not bound to the study of English Literature alone. There are courses based on English Translations of World Literature and also certain courses which might enhance various communicative and soft skills.

The Core Courses include four courses on poetry, which have been covered over four semesters. Three of them are focused on the development of poetry in England, while one course takes up the growth of American Poetry. One course has been dedicated to English Prose, which saw unprecedented popularity in the 18<sup>th</sup> and 19<sup>th</sup> centuries. There are three courses on drama which combine the British and American traditions and one dedicated course on Shakespeare, which seeks to explore some of the key ambiguities that shaped the reading and criticism of his plays. Two courses have been dedicated to British Fiction and one course on American Fiction has also been included. Other than these, there is one paper on New Literature and one paper on Indian Writing in English. Theory and Criticism take up two courses and there is one optional Project. The optional courses take up specific literary genres or modes of writing in 10 of the courses. These range from fiction to drama to Sonnets. In addition, there is one course on Research Methodology and one on Professional communication.

## Goals and Objectives of the Department

Upon completion of M.A. in English, a graduate will be able to do the following:

**Goal I:** Write analytically and creatively, expressing ideas clearly and incisively in their writing in ways required both inside and outside the academia.

**To accomplish this goal a student will be able to:**

1. Compose a well-constructed narrative, mostly in the form of a descriptive essay, which develops a clearly defined claim of interpretation, supported by close textual reading.
2. Employ effective rhetorical strategies in order to persuasively present ideas and perspectives.
3. Utilize literary terminology, critical methods, and various lenses of interpretation in their writing.
4. Apply the rules of English Grammar.
5. Adhere to the formatting and documenting conventions of our discipline.

**Goal II:** Analyse a broad range of literatures written in English (including representative authors and major literary periods), recognizing their temporal, social, political, and artistic contexts.

**To accomplish this goal a student will be able to:**

1. Interpret and critically evaluate texts of various genres, forms, and historical periods.
2. Demonstrate knowledge of the historical context of a work or author.
3. Choose an appropriate critical approach through which to analyze a given text.

4. Describe a range of literary techniques and rhetorical strategies used in a variety of texts, including their relationship to the audience, purpose, and cultural contexts/constraints.

**Goal III:** Use effectively a range of writing, reading, and research strategies applicable to multiple disciplines.

**To accomplish this goal a student will be able to:**

1. Integrate primary and secondary sources into their writing.
2. Employ methods of active reading, including annotating, summarizing, questioning, and synthesizing.
3. Locate and critically evaluate print and electronic sources.
4. Utilize current technologies to assist in the research and presentation of critical and creative writing.

### **Course Regulations:**

The M.A in English is offered by Department of English, Rajiv Gandhi National Institute of Youth Development as a full time programme of two years duration which consists of four semesters.

### **Admission Criteria**

1. Bachelor's degree in English with a minimum of 45 percent marks from a recognized university.
2. There will be no age restriction for admission to these academic programmes.
3. Selection of candidates will be based on overall percentage of marks obtained in the qualifying degree examinations.
4. Reservation of seats as per the Government of India norms.

## M.A. (English) Course Structure

FIRST SEMESTER			
Code	Title	Credits	Marks
MAEN101	British Poetry From Chaucer to Pope	4	100
MAEN 102	Elizabethan and Restoration Drama	4	100
MAEN 103	18 <sup>th</sup> and 19 <sup>th</sup> Century British Prose Narratives	4	100
MAEN 104	Indian Writings in English	4	100
	Optional Paper 1	3	100
Total Credits/Marks		19	500

SECOND SEMESTER			
Code	Title	Credits	Marks
MAEN 201	Shakespeare: Works, Life and Criticism	4	100
MAEN 202	Romantic and Victorian Poetry	4	100
MAEN 203	American Fiction	4	100
MAEN 204	Literary Theory and Criticism I	4	100
	Optional Paper 2	3	100
Total Credits/Marks		19	500

THIRD SEMESTER			
Code	Title	Credits	Marks
MAEN 301	Modern Drama	4	100
MAEN 302	Modern British Fiction	4	100
MAEN 303	Modern British Poetry	4	100
MAEN 304	American Poetry	4	100
	Optional Paper 3	3	100
Total Credits/Marks		19	500

FOURTH SEMESTER			
Code	Title	Credits	Marks
MAEN 401	Research Methodology	4	100
MAEN 402	Literary Theory and Criticism II	4	100
MAEN 403	Dissertation	8	200
	Internship/ Optional Paper	3	100
Total Credits/Marks		19	500



Softcore			
Code	Title	Credits	Marks
MAEN 501	English Communication	2	100
MAEN 502	Buddhist Philosophy	2	100
MAEN 503	Ethics & IPR	2	100

**Total Credits: 74 + 4 = 78**

### **LIST OF ELECTIVES (Intra-Department)**

1. THE ENGLISH SONNET
2. MODERN EUROPEAN DRAMA
3. GOTHIC FICTION
4. MODERN SHORT STORIES
5. POPULAR FICTION
6. DETECTIVE AND ESPIONAGE FICTION
7. PARTITION LITERATURE: MEMORY AND TRAUMA
8. LITERATURE AND THE VISUAL MEDIA
9. INDIAN LITERATURE IN TRANSLATION
10. NEW LITERATURES
11. SCIENCE FICTION
12. GENDER STUDIES

## MAEN 101- BRITISH POETRY FROM CHAUCER TO POPE

The Course introduces the students to the first major English Poet, Geoffrey Chaucer. This is followed by a discussion on the poetic traditions of the Elizabethan and Jacobean period, combined with Textual Analysis of certain texts. This is followed by an overview of the Augustan Age and its literary traditions. The course shall include a combination of textual analysis and a brief overview of the historical background that prompted the literary productions of the age.

**Text and Context:** Overviews of *Sir Gawain and the Green Knight*, Thomas Malory's *Le Morte d' Arthur*. Historical background of 15<sup>th</sup>, 16<sup>th</sup> and 17<sup>th</sup> Century England and their influence on the poetry of the period.

### **Textual Analysis:**

**Geoffrey Chaucer:** The General Prologue and Wife of Bath Tale from *The Canterbury Tales*

**Vaughan:** "The Retreat"

**Donne:** "The Sun Rising", "The Flea", "The Canonization"

**Marvell:** "To His Coy Mistress"

**John Milton:** *Paradise Lost* Book 1

**John Dryden:** *Mac Flecknoe*

**Alexander Pope:** *The Rape of the Lock*

### **References:**

1. Marilyn Corrie, *A Concise Companion to Middle English Literature*, Blackwell Publishing Ltd, 2009
2. Peter Brown, *A Companion to Chaucer*, Blackwell Publishers Ltd, 2002
3. Bart van Es, *A Critical Companion to Spenser Studies*, Palgrave Macmillan UK, 2006
4. Christopher Ricks (editor): *Metaphysical Poetry*, Penguin , 2006
5. Burton Raffel (editor): *The Annotated Milton: Complete English Poems*, Bantam Classics; Annotated edition, 1999
6. Robin Sowerby: *The Augustan Art of Poetry*, OUP Oxford, 2006
7. Felicity Rosslyn: *Alexander Pope: A Literary Life*, Lume Books, 2017

## MAEN 102 - ELIZABETHAN AND RESTORATION DRAMA

The course will commence with a brief discussion of the Middle English traditions of Mystery and Morality Plays and how those influenced the Elizabethan Stage. Some of the major playwrights of the Elizabethan Age have been considered for detailed study. The course will simultaneously analyze the textual elements with the socio-political factors that influenced its production. The discussion on Elizabethan Drama will be followed by a brief overview of Restoration theatrical traditions. This will also involve the detailed textual analysis of a canonical play.

**Text and Context:** Overview of Medieval Drama, the Cycles and Everyman. The dramatic tradition of the Elizabethan and Jacobean age. The emergence of drama after Restoration and major playwrights of that period.

### **Textual Analysis:**

**Thomas Kyd:** *The Spanish Tragedy* (Non-Detailed)

**Thomas Dekker:** *The Shoemaker's Holiday* (Non-Detailed)

**Ben Jonson:** *Volpone*

**John Webster:** *The Duchess of Malfi*

**William Congreve:** *The Way of the World* (Non-Detailed)

**R. B. Sheridan:** *The Rivals*

### **References:**

Christine Richardson and Jackie Jonston: *Medieval Drama*, Palgrave Macmillan, 1991

Sara Deats and Robert Logan (Editors): *Placing the Plays of Christopher Marlowe*, Ashgate Publishing, Ltd, 2008

David Farley-Hills: *Jacobean Drama: A Critical Study of the Professional Drama*, Macmillan, 1988

Susan Owen (editor): *A Companion to Restoration Drama*, Wiley, 2008

Harold Bloom (editor): *Elizabethan Drama*, Chelsea House Publishers, 2004

## MAEN 103 - 18<sup>TH</sup> AND 19<sup>TH</sup> CENTURY BRITISH PROSE NARRATIVES

This course deals with some of the major prose writers of 18<sup>th</sup> and 19<sup>th</sup> Century England. Francis Bacon's works and influence will be briefly discussed here, followed by a deliberation upon the rise of prominent print magazines like *The Spectator*. This course will also introduce the Novel as a literary art form. It will initiate the discussion with the rise of the novel in the late 17<sup>th</sup> century and continue with its establishment as one of the more prominent modes of literary discourses. The textual analysis will involve a variety of novels belonging to different periods of literary history. Through this course, the facilitators wish to illustrate before the students, the subtle variations and transitions through which the novel has passed in these centuries. The combination of the detailed and non- detailed texts shall help in doing so.

**Text and Context:** Bacon and Later Century Prose Writers, The Rise of the Novel, Early English Novelists, The transition of the Novel over the centuries

### **Textual Analysis:**

**Joseph Addison and Richard Steele:** "Of the Club" "Sir Roger at the Theatre" "Reflections in Westminster Abbey"

**Charles Lamb:** "Modern Gallantry" "My First Play"

**Henry Fielding:** *Joseph Andrews*

**Emily Bronte:** *Wuthering Heights*

**Thomas Hardy:** *Tess of the D'Urbervilles*

**Charles Dickens:** *Hard Times*

**George Eliot:** *The Mill on the Floss* (Non-Detailed)

### **References:**

Robert J. Allen: *Addison and Steele Selections from the Tatler and the Spectator*, Rinehart, 1957

Francis O'Gorman: *A Concise Companion to the Victorian Novel*, Wiley, 2008

Harold Pagliaro: *Henry Fielding: A Literary Life*, Palgrave Macmillan UK, 1998

Patrick Parrinder: *Nation and Novel: The English Novel from Its Origins to the Present Day*, Oxford University Press, 2008

Deirdre David: *The Cambridge Companion to the Victorian Novel*, Cambridge University Press, 2001

## MAEN 104 - INDIAN WRITINGS IN ENGLISH

This course introduces the students to the literary stalwarts of Indian English writing. A brief overview will be provided of the tradition of Indian writing in English in this course. This shall be done through discussions related to the rise and prominence of Indian writing in English in the 19<sup>th</sup> century. This course shall make ample use of textual analysis to aid the process of perception.

**Text and Context:** Introducing Indian Writings in English from the 19<sup>th</sup> century and its evolution into the 20<sup>th</sup> century. The effects of India's freedom struggle on the literature and the changing trends of literary production before and after Independence and Partition.

### Textual Analysis:

#### Poetry

**Henry Derozio:** "To India – My Native Land", **Toru Dutt:** "Our Casuarina Tree", "Lakshman", **Nissim Ezekiel:** "Poet, Lover, Birdwatcher", "Night of the Scorpion", **A. K. Ramanujan:** "Love Poem for a Wife" **Arun Kolatkar:** "The Priest's Son", "The Butterfly", **Agha Shahid Ali:** "The Half Inch Himalayas", "A Lost Memory of Delhi", **Kamala Das:** "An Introduction"

#### Drama

**Asif Currimbhoy:** *Goa*, **Mahesh Dattani:** *Tara*

#### Prose Narrative

**Raja Rao:** *Kanthapura*, **R. K. Narayan:** *Waiting for the Mahatma*

### References:

Meenakshi Mukherjee: *The Perishable Empire: Essays on Indian Writing in English*, Meenakshi Mukherjee, 2002

Bruce King (editor): *Modern Indian Poetry in English*, OUP India, 2004

Priya Gopalan: *The Indian English Novel: Nation, History and Narration*, Oxford Studies in Postcolonial Literatures, 2009

Arvind Krishna Mehrotra: *An Illustrated History of Indian Literature in English*, Orient Blackswan Private Limited - New Delhi, 2005

M.K. Naik, S.K. Desai and G.S. Amur: *Critical Essays on Indian Writing in English*, Macmillan Company of India, 1977

Meenakshi Mukherjee: *The Twice Born Fiction*, Arnold-Heinemann, 1974

## MAEN 201 - SHAKESPEARE: WORKS, LIFE AND CRITICISM

This course will acquaint the students with one of the greatest literary figures of World Literature. The course will primarily focus on his plays while also reserving some portions of the module for his longer poems. This course will help the students in understanding the life and circumstances of Shakespeare that prompted his ascension to the literary pedestal. The course will also introduce the students to the great tradition of Shakespearean criticism, starting from Dr Johnson to Stephen Greenblatt in the 20<sup>th</sup> century.

**Text and Context:** Life and Times of Shakespeare, His Plays and Poems, Critical Tradition from Dr Johnson to Stephen Greenblatt

### **Textual Analysis:**

*As You Like It*

*The Merchant of Venice*

*Othello*

“A Lover’s Complaint”

### **References:**

Andrew Murphy (editor): *A Concise Companion to Shakespeare and the Text*, Wiley, 2010

Janette Dillon: *The Cambridge Introduction to Shakespeare’s Tragedies*, Cambridge University Press, 2007

Penny Gay: *The Cambridge Introduction to Shakespeare’s Comedies*, Cambridge University Press, 2008

Alan Sinfield and Jonathan Dollimore: *Political Shakespeare: New Essays in Cultural Materialism*, Manchester University Press, 1985

## MAEN 202 - AMERICAN FICTION

The course aims to familiarize the students with the rise of an American literary voice in the next few courses. This particular course will take up the genesis and growth of American Fiction in the 19<sup>th</sup> Century and follow this development into the 20<sup>th</sup> century. Textual Analysis will be accompanied by a study of the historical background of the concerned period in this course.

**Text and Context:** Development of fiction in the 19<sup>th</sup> century. Impact of the 20<sup>th</sup> century on American Fiction. Historical background of the two centuries of development.

### Textual Analysis:

**Edgar Allan Poe:** “The Purloined Letter”

**H.B. Stowe:** *Uncle Tom’s Cabin*

**Mark Twain:** *Adventures of Tom Sawyer*

**Kate Chopin:** “The Storm”

**Ernest Hemingway:** *The Sun Also Rises*

**F. Scott Fitzgerald:** *The Great Gatsby*

**J.D. Salinger:** *Catcher in the Rye*

**Margaret Mitchell:** *Gone With the Wind* (Non-Detailed)

### References:

Peter Stoneley and Cindy Weinstein: *A Concise Companion to American Fiction*, Wiley, 2008

Gregg Crane: *The 19<sup>th</sup> Century American Novel*, Cambridge University Press, 2007

John T. Matthews (editor): *A Companion to the Modern American Novel 1900-1950*, Wiley, 2013

Julia Sun-Joo Lee: *The American Slave Narrative and the Victorian Novel*, Oxford University Press, USA, 2010

## MAEN 203 - ROMANTIC AND VICTORIAN POETRY

This course will commence the discussion with the age of Enlightenment. The precursors to the Romantic Movement, otherwise known as the early Romantics, would form a part of the early discussions about the rise of the Romantic age. The major poets of the Romantic age will be discussed here, along with textual analysis. The discussion of the Victorian and Pre-Raphaelite poets shall follow this, which will help the students to get acquainted with some of the greatest poets of English Literature.

**Text and Context:** The age of Enlightenment and the Early Romantics, The influence of French Revolution and the return to nature, The Lake Poets, The Late Romantics, The Dramatic Monologue and Victorian Poetry, Rise of the female voice in Victorian England

### **Textual Analysis:**

**William Blake:** “The Chimney Sweeper”

**William Wordsworth:** “Ode to Intimations of Immortality”, “To the Skylark”

**S. T. Coleridge:** “Dejection: An Ode”

**P. B. Shelley:** “Ode to the West Wind”, “To a Skylark”

**John Keats:** “La Belle Dame Sans Merci”

**Alfred Tennyson:** “Break Break Break”, “Ulysses”

**Robert Browning:** “Fra Lippo Lippi”, “Andrea del Sarto”

**Matthew Arnold:** “Dover Beach”

### **References:**

Mark Storey: *The Problem of Poetry in the Romantic Period*, Palgrave Macmillan UK, 2000

Brian Goldberg: *The Lake Poets and Professional Identity* Isobel Armstrong: *Victorian Poetry: Poetry, Poets and Politics* Richard

Cronin (editor): *A Companion to Victorian Poetry*, Wiley, 2008



## MAEN 204 - LITERARY THEORY AND CRITICISM I

This course introduces the students to the Critical Heritage of Literary Studies. The course commences with discussions on the Greek Masters, followed by the works of some of the renowned critics of English Literature. It also includes such non-fictional works for discussion, which helped in establishing the English Critical Heritage. This course limits the study to early literary criticism. The various ideological schools shall be taken up for discussion in a later course.

### Theorists and their Texts:

**Aristotle:** *Poetics* (Selections)

**Longinus:** *On the Sublime* (Selections)

**Ben Jonson:** *Everyman Out of His Humour* (Extracts)

**Dr. Samuel Johnson:** *Preface to Shakespeare* (Selections)

**William Blake:** “The Marriage of Heaven and Hell”

**William Wordsworth and S.T. Coleridge:** Preface to *Lyrical Ballads*

**Matthew Arnold:** *Essays in Criticism* (Selections)

**Henry James:** “The Art of Fiction”

**T.S. Eliot:** “Tradition and Individual Talent”

**Virginia Woolf:** “Modern Fiction”

**I.A. Richards:** “The Language of Criticism”

### References:

S Ramaswami and V. S. Sethuraman (editors): *The English Critical Tradition*

(Volumes 1 and 2), Macmillan Publishers India Limited, 2000

Multiple Editors: *The Cambridge History of Literary Criticism* (Volumes 1 to 7 out of 9), Cambridge University Press, 2013

## MAEN 301 - MODERN DRAMA

This Course aims to familiarize the students with the theatrical experiments of the 20<sup>th</sup> century. An overview will be provided of the socio-political context of the age, which played a major role in the development of the theatre. This course shall encompass playwrights from both the British Isles and the United States.

**Text and Context:** Studying the Modern Age and Modern American Drama. Precursors to Modern Drama and Drama in Ireland. Major Playwrights from Britain and America.

### **Textual Analysis:**

**John Osborne:** *Look Back in Anger* (Non-Detailed)

**J.M. Synge:** *Playboy of the Western World*

**Harold Pinter:** *The Birthday Party* (Non-Detailed)

**Arthur Miller:** *Death of a Salesman* (Non-Detailed)

**Eugene O'Neill:** *Long Day's Journey Into Night*

**Tennessee Williams:** *The Glass Menagerie*

**Edward Albee:** *The Zoo Story*

### **References:**

Mary Luckhurst (editor): *Companion to Modern British and Irish Drama: 1880 to the Present*, Wiley, 2008

Harold Bloom (editor): *Modern American Drama*, Chelsea House Publishers, 2005

David Krasner (editor): *A Companion to Twentieth-Century American Drama*, Wiley, 2008

John Russell Taylor: *Anger and After: A Guide to the New British Drama*, Methuen, 1962

## MAEN 302 - MODERN BRITISH FICTION

The impact of Modernism and the World Wars were well illustrated in the novels of the 20th century. This course will introduce some of the representative modern novels to the students, for them to possess a better understanding of the modern era. The course will deal with the contextual impact on the various novels written in this period and open the door for further readings.

**Text and Context:** Modern Age and its impact on Fiction. Discussing the major novelists of the Modern Era, till World War I.

### **Textual Analysis:**

**Virginia Woolf:** *To the Lighthouse*

**D.H. Lawrence:** *Sons and Lovers*

**Joseph Conrad:** *Heart of Darkness*

**E.M. Forster:** *A Passage to India* (Non-Detailed)

**William Golding:** *Lord of the Flies*

### **References:**

Simon Joyce: *Modernism and Naturalism in British and Irish Fiction, 1880-1930*, Cambridge University Press, 2015

Morag Shiach: *The Cambridge Companion to the Modernist Novel*, Cambridge University Press, 2007

D.C.R.A. Goonetilleke: *Developing Countries in British Fiction*, Rowman and Littlefield, 1977

Malcolm Bradbury: *The Modern British Novel*, Penguin, 2001

## **MAEN 303 - MODERN BRITISH POETRY**

Modernism and its effects were also observed in the poetry of the age. The course will introduce the students to a selected few from amongst the large group of modern poets. In due course, this module shall attempt to explore the manner in which poetry evolved in this period and what influenced the poetry and sensibility of the period.

**Text and Context:** Modernism and its impact on American Poetry. The historical context and variations in Modern Poetry.

### **Textual Analysis:**

**W.B. Yeats:** “Sailing to Byzantium”, “Lapis Lazuli”, “The Second Coming”

**T. S. Eliot:** “Prufrock”, “Preludes”

**Wilfred Owen:** “Futility”, “Strange Meeting”

**Philip Larkin:** “The Whitsun Weddings”

**Ted Hughes:** “The Thought Fox”, “Hawk Roosting”

**Dylan Thomas:** “Fern Hill”, “Do Not Go Gentle Into That Good Night”

**W. H. Auden:** “The Unknown Citizen”, “Musee des Beaux Arts”

### **References:**

Michael Roberts and Peter Porter: *The Faber Book of Modern Verse*, Faber & Faber, 1982

Justin Quinn: *The Cambridge Introduction of Modern Irish Poetry*, Cambridge University Press, 2008

Louis Untermeyer: *Modern British Poetry*, Harcourt, Brace and Howe, 1920

Christopher Ricks: *The Force of Poetry*, Clarendon Press, 1995

## **MAEN 304 - AMERICAN POETRY**

This course shall focus on the rise and development of poetry in the 19<sup>th</sup> and 20<sup>th</sup> centuries in America. Some of the key figures involved in this phase shall be taken up for discussion and analysis. Some of the major movements that shaped the poetic development shall also be discussed here.

**Text and Context:** American Poetry of the 19<sup>th</sup> Century. Historical Context and impact of Transcendentalism. Modernism and its impact on American poetry.

### **Textual Analysis:**

**Walt Whitman:** “Passage to India”, “I hear America Singing”

**Robert Frost:** “After Apple Picking”, “Mending Wall”

**Emily Dickinson:** “I Taste a Liquor”, “A Bird Came Down the Walk”

**Langston Hughes:** “Harlem”, “The Weary Blues”

**Robert Lowell:** “The Skunk Hour”

**Sylvia Plath:** “Mirror”, “Daddy”

**William Carlos Williams:** “Red Wheel Barrow”

**Ezra Pound:** “Hugh Selwyn Mauberley”

**Allen Ginsberg:** “America”

### **References:**

David Lehman (editor): *The Oxford Book of American Poetry*, Oxford University Press, 2006

Jennifer Ashton: *From Modernism to Postmodernism: American Poetry and Theory in the 20<sup>th</sup> Century*, Cambridge University Press, 2006

Charles Altieri: *The Art of 20<sup>th</sup> Century American Poetry: Modernism and After*, Wiley-Blackwell, 2008

William Spengemann: *19<sup>th</sup> Century American Poetry*, Penguin Classics; First Edition edition, 1996

Roy Harvey Pearce: *The Continuity of American Poetry* Princeton University Press, 2020)

## **MAEN 401 - RESEARCH METHODOLOGY**

This course will discuss various issues concerning Research and Ethics. This course is highly recommended for students who wish to take up the Project in their IVth Semester.

**Aim of the Course:** To acquaint the students with various practices and ethics in Research. The course will also train students in academic writing.

### **Modules:**

1. Knowledge and Research
2. Research and its types
3. Research Ethics
4. Different types of Citations
5. Plagiarism
6. Writing a Dissertation

### **References:**

MLA Handbook 9<sup>th</sup> Edition, Modern Language Association of America; 8th edition, May 2022

Simon Eliot and W. R. Owens (editors): *A Handbook to Literary Research*, Psychology Press, 1998

## MAEN 402 - LITERARY THEORY AND CRITICISM II

This course continues the discussion of the earlier semester concerning the Critical Heritage of Literary Studies. While the previous course focused on some of the early figures of literary theory and criticism, this course will take up most of the critical schools of thought and the different ideologies that developed, mostly in the 20<sup>th</sup> Century. The discussion would elucidate upon each school of thought and follow it up with a discussion regarding the key individuals belonging to each school and their contributions to the development of the schools of thought.

### **Theory and Major Theorists**

**Psychoanalytic Criticism:** Karl Jung, Sigmund Freud, Jacques Lacan

**Feminism:** Elaine Showalter, Simone de Beauvoir, Kate Millett, Julia Kristeva

**Formalism & New Criticism:** Viktor Shklovsky, Mikhail Bakhtin, William Empson, Cleanth Brooks

**Marxism:** Terry Eagleton, The Frankfurt School

**Structuralism:** Ferdinand de Saussure, Roland Barthes

**Deconstruction:** Jacques Derrida, Michel Foucault

**Postcolonialism:** Edward Said

**New Historicism:** Stephen Greenblatt

**Culture Studies:** Raymond Williams

**Ecocriticism:** Richard Kerridge

### **References:**

Terry Eagleton: *Literary Theory: An Introduction*, Wiley–Blackwell; Anniversary ed edition, 1996

Julian Wolfreys, Ruth Robbins and Kenneth Womack: *Key Concepts in Literary Theory*, Edinburgh University Press; 3rd edition, 2014

Gregory Castle: *The Blackwell Guide to Literary Theory*, Wiley–Blackwell, 2007

J. A. Cuddon: *Penguin Dictionary of Literary Terms and Literary Theory*, Penguin Books; 5th edition, 2015

Hazard Adams and Leroy Searle: *Critical Theory Since 1965*, Florida State University Press, 1986

## THE ENGLISH SONNET

This course will discuss the Sonnet form and its development in England through the ages. The major sonneteers of English Poetry will be discussed here.

**Development of a Genre:** Roots of the Sonnet, Sonnet Sequences. The Sonnet in the Post-Elizabethan Periods of literature. Variations and Experimentations with the structure.

### **Textual Analysis:**

**Thomas Wyatt:** “Farewell Love”

**Henry Howard:** “Complaint of a Lover Rebuked”

**Philip Sidney:** Sonnet 1

**Edmund Spenser:** Sonnet 75

**William Shakespeare:** Sonnets 65, 130,

**John Donne:** “Batter My Heart”

**John Milton:** “When I Consider”

**William Wordsworth:** “Upon Westminster Bridge”, “Scorn not the Sonnet”

**P.B. Shelley:** “Ozymandias”, “To Wordsworth”

**John Keats:** “If By Dull Rhymes Our English Must be Chain’s”

**Elizabeth Barrett Browning:** “How do I love thee? Let me count the ways”

**G.M. Hopkins:** “The Windhover”

**W.B. Yeats:** “Leda and the Swan”

**W.H. Auden:** “The Secret Agent”

### **References:**

Natasha Distiller: *Desire and Gender in the Sonnet Tradition*, Palgrave Macmillan, 2008

Joseph Phelan: *The 19<sup>th</sup> Century Sonnet*, Palgrave Macmillan UK, 2005

Michael Spiller: *The Development of the Sonnet: An Introduction*, Taylor & Francis, 2003



## MODERN EUROPEAN DRAMA

This course will deal with some of the major European Playwrights of the 20<sup>th</sup> Century and their theatrical techniques. All the texts included in this study are English translations of the original texts.

**Text and Context:** Variations of theatrical practices over Europe, Contributions of each playwright towards the development of the Genre and their significance in the literary canon.

### Textual Analysis:

**Henrik Ibsen:** *A Doll's House*

**Bertolt Brecht:** *The Caucasian Chalk Circle*

**Eugene Ionesco:** *Rhinoceros*

**Anton Chekhov:** *Uncle Vanya* (Non- Detailed)

**August Strindberg:** *Miss Julie* (Non-Detailed)

### References:

Brian Docherty (editor): *Twentieth-Century European Drama*, Palgrave Macmillan UK, 2010

Michael Egan (editor): *Henrik Ibsen*, Taylor & Francis, 2013

Ian Donaldson (editor): *Transformations in Modern European Drama*, Palgrave Macmillan UK, 1983

Raymond Williams: *Drama from Ibsen to Brecht*, Random House, 2013

## GOTHIC FICTION

This course aims to introduce the genre of Gothic fiction to the students which rose prominently in the 19<sup>th</sup> century. The canonical texts belonging to this genre will be discussed in the class, illustrating the various nuances of the genre.

**Development of a Genre:** Romantic and Gothic and the early practitioners. The major figures of the 19<sup>th</sup> century. The American Counterpart.

### Textual Analysis:

**Horace Walpole:** *The Castle of Otranto* (Non-Detailed)

**Anne Radcliffe:** *Udolpho* (Non-Detailed)

**Mary Shelley:** *Frankenstein*

**Bram Stoker:** *Dracula*

**Washington Irving:** “Rip Van Winkle”

**Edgar Allan Poe:** “The Fall of the House of Usher”

**R.L. Stevenson:** *Dr Jekyll and Mr Hyde* (Non-Detailed)

**Oscar Wilde:** *The Picture of Dorian Gray*

### References:

Maggie Kilgour: *The Rise of the Gothic Novel*, Taylor & Francis, 2013

Gail Turley Houston: *From Dickens to Dracula: Gothic, Economics and Victorian Fiction*, Cambridge University Press, 2005

Jerrold E. Hogle (editor): *The Cambridge Companion to Gothic Fiction*, Cambridge University Press, 2002

## MODERN SHORT STORIES

The course aims to establish the tradition of short stories to the students. In due course, the students will also get to explore some of the modern masters of the short story mode.

**Development of a Genre:** The ancient Oriental and Occidental traditions of Jataka, Panchatantra, Aesop and the Bible. The 19<sup>th</sup> century popularity of the genre. The modern masters in Europe, Asia and the Americas. The discussions will also talk about prose romances and their influences on the short story.

### Textual Analysis:

**Guy de Maupassant:** “Mademoiselle Fifi”

**Anton Chekhov:** “About Love”

**Rudyard Kipling:** “The Man Who Would be King”

**W.S. Maugham:** “The Kite”

**Saki:** “The Toys of Peace”

**O’Henry:** “The Last Leaf”

**Jhumpa Lahiri:** “Interpreter of Maladies”

**Jorge Louis Borges:** “The Library of Babel”

**Omair Ahmad:** *The Storyteller’s Tale* (2 Tales)

**Roberto Bolaño:** *The Return* (Selections)

### References:

Martin Scofield: *The Cambridge Introduction to the American Short Story*, Cambridge University Press, 2006

David Malcolm and Cheryl Alexander Malcolm (editors): *A Companion to the British and Irish Short Story*, Wiley-Blackwell; 1st edition, 2008

Dominic Head: *The Modernist Short Story: A Study in Theory and Practice*, Cambridge University Press, 2010

## POPULAR FICTION

This course will take up one of the more upcoming and well-known modes of fiction in the 20<sup>th</sup> century. Renowned authors from different subgenres of Popular Fiction will be discussed here.

**Development of a Genre:** The late 19<sup>th</sup> Century and rise of popular culture, Theory of Popular Culture, The genesis of Popular Fiction and the various genres of Popular Fiction

### Textual Analysis:

**Dan Brown:** *Angels and Demons*

**John Grisham:** *The Pelican Brief*

**Stephen King:** *Cujo*

**J.K. Rowling:** *Harry Potter and the Prisoner of Azkaban*

**Neil Gaiman and Terry Pratchett:** *Good Omens* (Non-Detailed)

### References:

Christopher Pawling (editor): *Popular Fiction and Social Change*, Palgrave Macmillan, 1984

Clive Bloom: *Bestsellers: Popular Fiction Since 1900*, Palgrave Macmillan UK, 2002

Ken Gelder: *Popular Fiction: The Logics and Practices of a Literary Field*, Routledge; 1st edition, 2004

Ken Gelder (editor): *New Directions in Popular Fiction*, Palgrave Macmillan; 1st ed. 2016 edition, 2016

## DETECTIVE AND ESPIONAGE FICTION

This course will take up one of the more interesting variations of Popular Fiction which was shaped by socio-political events of the 19<sup>th</sup> century. The course will take up writers from both the Indian and the Western tradition.

**Development of a Genre:** Newgate Prison and its influence. The figure of the private detective in the late 19<sup>th</sup> Century. The Crimean War and the World Wars. The necessity of a Spy. The Cold War. Post 9/11 social conditions. The detective in India.

### Textual Analysis:

**Arthur Conan Doyle:** “A Scandal in Bohemia”

**Agatha Christie:** *Murder on the Orient Express*

**John Buchan:** *The Thirty-Nine Steps*

**Hergé:** *Cigars of the Pharaoh*

**John Le Carre:** *The Spy Who Came in From the Cold*

**Ian Fleming:** *From Russia With Love*

**Satyajit Ray:** “The Gold Coins of Jehangir”

**Sharadindu Bandopadhyay:** “The Quills of the Porcupine”

### References:

Clive Bloom (editor): *Spy Thrillers - From Buchan to le Carré*, Palgrave Macmillan; 1990th edition, 1990

Brett F. Woods: *Neutral Ground - A Political History of Espionage Fiction*, Algora Publishing, 2008

Sam Goodman: *British Spy Fiction and the End of an Empire*, Taylor & Francis, 2015

Charles Rzepka and Lee Horsley (editors): *A Companion to Crime Fiction*, Wiley, 2020

## PARTITION LITERATURE: MEMORY AND TRAUMA

This course aims to introduce the students to the events of the Indian Partition of 1947 and the fictive narratives produced by the contemporary literary stalwarts.

**Text and Context:** The context of the partition. The trauma associated with the event. Various themes explored by the authors.

### Textual Analysis:

**Saadat Hasan Manto:** “Thanda Gosht”, “Toba Tek Singh”, “Khol Do”

**Amrita Pritam:** *The Skeleton*

**Khushwant Singh:** *Train to Pakistan*

**Khadija Mastur:** *A Promised Land*

**Bapsi Sidhwa:** *Ice Candy Man*

**Krishna Sobti:** *A Gujarat Here, A Gujarat There* (Non-Detailed)

### References:

Urvashi Butalia: *The Other Side of Silence: Voices from the Partition of India*

Kamla, Duke University Press, 2000

Bhasin and Ritu Menon: *Border and Boundaries: Women in India's Partition, Kali for Women, 1998*

Gyanendra Pandey: *Remembering Partition, Cambridge University Press, 2010*

Debjani Sengupta: *Looking Back: The Partition of India 70 Years On, Orient Blackswan, 2017.*

## INDIAN LITERATURE IN TRANSLATION

The course will acquaint the students with the masterpieces produced in the various regional literary traditions of India. It will also help in gauging the depths of various regional experiences of the Indian literary tradition.

**Text and Context:** A brief overview of Translation Studies and the nuances involved in this process. A brief introduction will also be provided for each of the writers chosen here and how their translated works contributed to the enrichment of the Indian English Literary Tradition.

### Textual Analysis:

**Munshi Premchand:** *Godan*

**A.K. Ramanujan:** *Folk Tales From India* (Selections)

**Kaifi Azmi:** *Kaifiyat* (Selections)

**Mahsweta Devi:** *Mother of 1084* (Non- Detailed)

**Ismat Chughtai:** “Quilt”

**Rabindranath Tagore:** *Gitanjali* (Selections)

**Girish Karnad:** *Hayavadana*

**Vijay Tendulkar:** *Silence! The Court is in Session* (Non-Detailed)

### References:

K.R.S. Iyenger: *Indian Writing in English, Sterling Publications Private Limited; Revised, Updated edition, 2019*

V.S. Naravane: *An Introduction to Rabindranath Tagore, South Asia Books, 1978*

Peter France: *The Oxford Guide to Literature in English Translation, OUP UK, 2012*

Meenakshi Mukherjee: *Realism and Reality: The Novel and Society in India, Oxford University Press, 1999*

Lawrence Venuti: *The Translation Studies Reader, Routledge, 2000*

## NEW LITERATURES

The course will introduce the students to the field of writings that were associated with erstwhile colonies of the British Empire. The various texts in this course have been selected from three such colonies. These works will help illustrate how Colonization had affected their way of life and how the people had benefitted/had been deprived of it. A brief overview of the genesis of the literary production will be conducted before the textual analysis is performed.

**Text and Context:** Imperialism and its impact, Rise of Postcolonial Literature, Brief historical overview of African, Australian and Canadian Literature

### Textual Analysis:

**Chinua Achebe:** *An Image of Africa*

**Doris Lessing:** *The Grass is Singing*

**Wole Soyinka:** *The Lion and the Jewel*

**Michael Ondaatje:** *The English Patient*

**David Malouf:** *Remembering Babylon*

**Peter Carey:** *Jack Maggs*

**Margaret Atwood:** *The Handmaids's Tale*

**Alice Munro:** *Dear Life* (Selections)

### References:

Rowland Smith (editor): *Postcolonizing the Commonwealth: Studies in Literature and Culture*, Wilfrid Laurier University Press, 2000

William Walsh: *Commonwealth Literature*, Clarendon Press, 1973

Elizabeth Webby (editor): *The Cambridge Companion to Australian Literature*, Cambridge University Press, 2000

Eva-Marie Kroller(editor): *The Cambridge Companion to Canadian Literature*, Cambridge University Press, 2004

C. D. Narasimhaiah: *Commonwealth Literature: Problems and Response*, Hans Zell Publishers, 1991



## SCIENCE FICTION

This course will indulge the students in the study of this paradoxical mode of fictive narratives. The students will be familiarized with the rise and legacy of Science Fiction from the early 19<sup>th</sup> century, to the present scenario, all over the world. The Literary texts included for this course have been considered from all over the world, whether available in English or in translation. The course will also aim to familiarize the students with the different variations of science fiction through the texts suggested for the curriculum.

**Text and Context:** Coexistence of Science and Fiction, Rise of the Novel, Mary Shelley and her influence, Science Fiction in late 19<sup>th</sup> and early 20<sup>th</sup> century.

**H. G. Wells** – *The Invisible Man*

**Aldous Huxley** – *Brave New World*

**Satyajit Ray** – “The Unicorn Expedition”

**Isaac Asimov** – *I, Robot*

**Michael Crichton** – *Jurassic Park*

**Anthony Burgess** – *A Clockwork Orange* (Non-Detailed)

### References:

Edward James and Farah Mendlesohn (Editors): *The Cambridge Companion to Science Fiction*, Cambridge University Press

Adam Roberts: *Science Fiction*, Routledge

Robin Anne Reid (Editor): *Women in Science Fiction and Fantasy*, Greenwood

Ronald T Sion: *Aldous Huxley and the Search for Meaning: A Study of the Eleven Novels*, McFarland and Company

Patrick Parrinder (editor): *H. G. Wells: The Critical Heritage*, Routledge

## **GENDER STUDIES**

This course will familiarize the students with the genesis and evolution of Feminism from the 18<sup>th</sup> Century to the present scenario. This task will be achieved with a combination of fictive and non-fictive discourses, associated with different literary forms. This will acquaint the students with the various phases of Gender Studies, including the movement from the Feminist perspective towards the Queer identity.

**Text and Context:** Feminism in the 18<sup>th</sup> and 19<sup>th</sup> centuries. The different waves of Feminism in the 20<sup>th</sup> century and questions about the Queer Identity will be discussed. The prose works of Wollstonecraft, Woolf, Butler and Spivak will be discussed in detail, before moving on to the literary texts.

**Mary Wollstonecraft:** *A Vindication of the Rights of Women* (Selections)

**Christina Rossetti:** “Goblin Market”

**Jean Rhys:** *Wide Sargasso Sea*

**Binodini Dasi:** *My Story and My Life as an Actress*

**Lorraine Hansberry:** *A Raisin in the Sun*

**Maya Angelou:** “Still I Rise”, “Caged Bird”

**Gwendolyn Brooks:** “Jessie Mitchell’s Mother”, “kitchenette building”

**Gayatri Spivak:** “Three Women’s Text”

**Virginia Woolf:** “Shakespeare’s Sister”

**Judith Butler:** “Subjects of Sex/ Gender/ Desire”

References:

Sarah Gamble: *The Routledge Companion to Feminism and Postfeminism*

Judith Butler: *Feminism and the Subversion of Identity*

Simon de Beauvoir: *The Second Sex*

Angela Leighton: *Victorian Women Poets: Writing Against the Heart*

Harold Bloom (editor): *American Women Poets 1650-1950*

## ENGLISH FOR COMMUNICATION

This course will take up various aspects of Written and Oral Communication that might be helpful to the students in their future exploits in academics or any other sector.

**Aim of the Course:** To train students in writing effectively. The course will help in academic as well as professional purposes. The three major aspects of human personality and communication will be addressed here.

### Modules:

1. Forms and Elements of Communication
2. Reading: Functional Grammar and Comprehension/Editing Skills
3. Writing: Different types of Letters, Resume, Reports
4. Speaking: Public Speaking, Group Activities
5. Ethics in Communication

### References:

Raymond Murphy: *Murphy's English Grammar*, Cambridge University Press, 2004

Michael Swan: *Practical English Usage*, Oxford University Press; Fourth - International edition, 2017

Krishna Mohan: *Developing Communication Skills*, Trinity Press, 2017

Anne Nicholls: *Mastering Public Speaking*, How To Books Ltd; 4th edition, 1998