

**DEPARTMENT OF ENGLISH
NEHU, SHILLONG**

MA Syllabus (Under CBCS)

The M A programme in English comprises 15 Core Courses consisting of a total of 60 credits and 3 Open Courses of a total of 12 credits over 4 semesters.

It is so organised as to cover all the important genres, periods, movements, shifts and directions in canonical English Literature as well as New/ Non-British literatures in English.

The programme consists of 15 Core Courses - 3 each around the four major genres, i.e., Poetry, Fiction, Drama, Literary Theory & Criticism; one on Shakespeare, Environment and Indian Writing in English. Poetry 1-3 spans the entire range of English poetry from Chaucer to Heaney. Fiction 1-3, similarly, assimilates landmark texts in the evolution of the novel from Defoe to Rand and Sillitoe. Drama 1-3 traces the development of drama from the Medieval to the Post-War Period, from *Everyman* to Wesker's *Roots* and Churchill's *Top Girls*. Criticism 1-3 attempts to ground students in literary criticism and theory from Plato's 'Dialogues' to Derrida's rejection of 'the metaphysics of presence'. Indian Writing in English and Environment literature has become an important area of literary studies and forms a necessary part of the programme. The course on Shakespeare, is an integral part of any meaningful M A programme in English Literature for he looks backward and forward at once to *Everyman* and Plato's 'ideal' as well as to Derrida's dismissal of traditionally-accepted stabilities. American Literature 1 consists of the study of the beginnings of American literature as it is related to the American Dream and as this is reflected in all genres of nineteenth century American Literature. It will familiarize the students with the broad spectrum of writing that defines American Literature as it is understood today. It also prepares them for American Literature II.

The remaining courses consist of Open Courses to be offered in Semester II and Semester III from which students from within the department and those from other disciplines may choose the course/s of their choice viz., (1) Commonwealth Literature (Option A) or World Literature in Translation (Opt. B), (2) American Literature II and (3) Indian Fiction in Translation (Opt. A) or Women's Writing (Opt. B).

As literature is a fluid discipline, it cannot be approached through stratification. A very short poem or a play in 3 acts or a novel like *Tom Jones* or *Middlemarch* or a weighty critical essay like "Technique as Discovery" will require different kinds and degrees of attention.

A brief introduction is provided at the beginning of each course so as to make the entire programme self-explanatory.

SEMESTER I

COURSES	CORE/ OPEN	CREDITS	CONTACT HOURS	MARKS
ENG:C 101 Poetry I	Core	4	48	100
ENG:C 102 Fiction I	Core	4	48	100
ENG:C 103 Drama I	Core	4	48	100
ENG:C 104 Literary Theory and Criticism I	Core	2	24	50
ENG:C 105 American Literature I	Core	4	48	100
Total		18	216	450

SEMESTER II

COURSES	CORE/ OPEN	CREDITS	CONTACT HOURS	MARKS
ENG:C 106 Poetry II	Core	4	48	100
ENG:C 107 Fiction II	Core	4	48	100
ENG:C 108 Drama II	Core	4	48	100
ENG:C: 109 Literary Theory and Criticism II	Core	2	24	50
ENG:O 110 Commonwealth Literature (Option A) World Literature in Translation (Option B)	Open	4	48	100
Total		18	216	450

SEMESTER III

COURSES	CORE/ OPEN	CREDITS	CONTACT HOURS	MARKS
ENG:C 111 Poetry III	Core	4	48	100
ENG:C 112 Shakespeare I	Core	2	24	50
ENG:C 113 Literary Theory and Criticism III	Core	4	48	100
ENG:O 114 American Literature II	Open	4	48	100
ENG:O 115 Indian Fiction in Translation (Option A) Women's Writing(Option B)	Open	4	48	100
Total		18	216	450

SEMESTER IV

COURSES	CORE/ OPEN	CREDITS	CONTACT HOURS	MARKS
ENG:C 116 Fiction III	Core	4	48	100
ENG:C 117 Drama III	Core	4	48	100
ENG:C 118 Shakespeare II	Core	2	24	50
ENG:C 119 Literary Theory and Criticism IV	Core	4	48	100
ENG: C 120 Environment & Indian Writing in English	Core	4	48	100
Total		18	216	450

FIRST SEMESTER

ENG: C 101 - POETRY I (Core Course) 4 Credits

This course is designed to familiarise students with the poetic achievements of Chaucer, the first English poet. The course includes 3 books of Milton's *Paradise Lost* - another landmark achievement of the English poetic tradition. It also includes the Metaphysical poets and comes down to the neo-classical or Augustan poets of the 18th century, exposing students to their penchant for the heroic couplet and their mock-heroic treatment of social and political themes. All the poems in the course are prescribed for detailed study.

Reference to the context question compulsory

Unit I

Chaucer: *The Prologue to the Canterbury Tales*

Unit II

Spenser: *Faerie Queene*, Book I

Unit III

Milton: *Paradise Lost*, Books I, II & IX

Unit IV The Metaphysical Poets:

- (a) John Donne: i) The Sunne Rising
 ii) The Extasie
 iii) The Canonization
 iv) Batter My Heart, Three-Person'd God
 v) This is my Playes Last Scene
- (b) Andrew Marvell: To His Coy Mistress
- c) Henry Vaughan: The Retreat
- d) Pope: An Essay on Criticism

Suggested Reading:

Black, Joseph (Ed). : *The Broadview Anthology of British Literature* Concise Edition, Vol. A. Broadview Press, London, 2007.

Corns, T N(ed.) *The Cambridge Companion to English Poetry*. Cambridge: University Press, 1973

Duran, Angelica : *Concise Companion of Milton*, London, Blackwell, ,2006

Eliot, T.S.: *On Poetry and Poets*, London, Faber and Faber, 1957

Ford, Boris ed. *The Age of Chaucer and From Donne to Marvell in The Pelican Guide to English Literature*. Harmondsworth: Penguin Books, 1976.

Frye, N: *The Return of Eden: Five Essays on Milton's Epics*, Toronto: University of Toronto Press , 1965

George, Jodi Anne : *Geoffrey Chaucer. The General Prologue to the Canterbury Tales*, Columbia, Columbia University Press, 2000

Milton, John :*Paradise Lost and Other Poems*, Signet Classic (Penguin Group), with introduction by Edward M. Cifelli, Ph.D. and notes by Edward Le Comte. New York, 2000.

Parry, G.: *The Seventeenth Century: The Intellectual and Cultural Context of English Literature*. Harlow: Longman, 1989.

Rajan, B; *Paradise Lost and the Seventeenth Century Reader*, London: Chatto & Windus, 1974

Rivers, Isabel. *Classical and Christian Ideas in English Renaissance Poetry*. London: Penguin Books, 1979.

Rogers, Pat : *The Cambridge Companion to Alexander Pope*, Cambridge, Massachusetts: Cambridge University Press, 2007

Sherwood, T. G : *Fulfilling the Circle : A Study of John Donne's Thought* , Toronto, Toronto Press, 1984

Thomas, P.R.; *The General Prologue: G Chaucer*, University of Oklahoma Press -1993

ENG: C102 - FICTION I (Core Course) 4 Credits

This course is designed to familiarise students with the emergence of the Novel as an art form in the eighteenth century and its successive development throughout the eighteenth and nineteenth centuries with interesting ramifications of "formal realism". It includes six representative texts for non-detailed critical study. Hence there is no reference to context question in this course.

Unit I

a) Defoe: *Moll Flanders*

b) Fielding: *Tom Jones*

Unit II

Jane Austen: *Persuasion*

Unit III

Dickens: *Hard Times*

Unit IV

George Eliot: *The Mill on the Floss*

Hardy: *Tess of the D'Urbervilles*

Suggested Reading:

- Allen, Walter. *The English Novel*. Harmondsworth: Penguin Paperback, 1992.
- Hasan, Noorul. *Thomas Hardy: The Sociological Imagination*. Delhi/London: Macmillan, 1982.
- Kettle, Arnold. *Introduction to the English Novel* (Vols.1 & 2). London: Hutchinson & Co., 1999.
- Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. California: University of California Press, 1957.
- Rawson, Claude. *Cambridge Companion to Henry Fielding*. Cambridge: Cambridge University Press.
- Frost, Ginger S. *Promises Broken: Courtship, Class, and Gender in Victorian England*. Charlottesville: u of Virginia P, 1995.
- Sanders, Andrew. *Dickens and the Spirit of the Age*. Oxford: Oxford University Press, 1999.
- U. C. Knoepfelmacher. *George Eliot's Early Novels: The Limits of Realism*. Berkeley: University of California Press, 1968.
- Josef L. Altholz (ed.). *The Mind and Art of Victorian England*. Minneapolis: University of Minnesota Press, 1976.

ENG: C 103 – DRAMA I (Core Course) 4 Credits

Drama I deals with the beginnings of English drama and its development through the Medieval, Elizabethan and Jacobean ages.

Representative texts will be studied for their thematic concerns, techniques and structural innovations and also their dramatic relevance to modern times.

Reference to the context question compulsory

Unit I

Anonymous: *Everyman*

Unit II

- a. Thomas Kyd: *The Spanish Tragedy*
- b. Christopher Marlowe: *The Jew of Malta*

Unit III

- a) Thomas Dekker: *The Shoemaker's Holiday*
- b) Ben Jonson: *Volpone*

Unit IV

Webster: *The Duchess of Malfi*

Suggested Reading:

Barber, C. L. *Creating Elizabethan Tragedy*. Chicago: Chicago UP, 1988.

Braunmuller, A. R., and Michael Hattaway, eds. *The Cambridge Companion to English Renaissance Drama*. Cambridge and NY: Cambridge UP, 1990.

Gibbons, Brian. *Jacobean City Comedy*. London and New York: Methuen & Co., 1980

Bradbrook, M. C. *John Webster: Citizen and Dramatist*. New York: Columbia UP, 1980

_____ *Themes and Conventions of Elizabethan Tragedy*, Cambridge & London Cambridge University Press, , 1935, 2nd ed. 1980.

Clark, Sandra. *Renaissance Drama*. Cambridge: Polity, 2007.

Champion Larry S. *Thomas Dekker and the Traditions of English Drama*. New York : Peter Lang Publishing, 1985.

Davidson Clifford and John H. Stroupe eds. *Drama in the Middle Ages: Comparative and Critical Essays*. Second Series. New York: AMS Press, 1991.

Ellis- Fermor Una M. *The Jacobean Drama: An Interpretation*. 4th ed. London: Methuen & Co. 1965.

Goodman, J. R. *British Drama before 1660: A Critical History*. Boston: Twayne Publication, 1990.

Gurr, Andrew. *The Shakespearean Stage, 1574-1642*. Cambridge and New York: Cambridge Univ. Press, 1980.

Leggatt, Alexander. *English Drama: Shakespeare to the Restoration, 1590-1660*. London and New York: Longman, 1988.

Muir, Kenneth, and Samuel Schoenbaum, eds. *A New Companion to Shakespeare Studies*. Cambridge UP, 1984

Potter, Robert. *The English Morality Play: Origins, History and Influence of a Dramatic Tradition*. London: Routledge & Kegan Paul, 1975.

Shepherd, Simon & Mick Wallis. *Drama/ Theatre/ Performance*. New York : Routledge, 2004.

Styan, J.L. *The Elements of Drama*. London & New York; Cambridge Univ. Press, 1973.

----- *The Dramatic Experience*. London & New York: Cambridge Univ. Press, 1971.

The Casebook Series on the prescribed texts.

ENG: C 104 – LITERARY THEORY & CRITICISM I (Core Course) 2 Credits

This course is intended to acquaint students with the classic texts of literary theory and criticism from the ancient times. It includes Plato, Aristotle, Longinus and Horace.

Unit I

a)Plato: *Republic*, Book X

b)Aristotle: *Poetics*

Unit II

a) Longinus: *On the Sublime*

b) Horace: *Ars Poetica*

Suggested Reading:

- Wellek, Rene. *A History of Modern Criticism: 1750-1950*. Vol I. Chapel Hill: Yale University Press, 1955.
- Daiches, David. *Critical Approaches to Literature*. New Delhi: Orient Longman, 1956.
- Rajan, B. and George, A. G. *Makers of Literary Criticism*. Vol I. New Delhi: Asia Publishing House, 1966.
- Wimsatt, W. K. and Brooks, C. *Literary Criticism: A Short History*. New Delhi: Oxford & IBH Publishing Co., 1970.
- Russell, D. A. and Bottom, M. eds. *Ancient Literary Criticism*. London: Oxford University Press, 1972.
- Ramaswami, S. and Seturaman, V. S. eds. *The English Critical Tradition*. Vol. I. Madras: Macmillan India Limited, 1986.
- Enright, D. J. and Chickera, E. D. eds. *English Critical Texts*. Kolkata: Oxford University Press, 2002.
- Groden, Michael, Martin Kreiswirth, and Imre Szeman, Ed. *The Johns Hopkins Guide to Literary Theory and Criticism, Second Edition*. Baltimore: Johns Hopkins University Press, 2004.
- Adams, Hazard. *Critical Theory Since Plato (3RD 05 Edition)*. N. p.: Heinle & Heinle, 2005.
- Habib, M.A.R. *A History of Literary Criticism and Theory: From Plato to the Present*, Los Angeles: Blackwell Publishing, 2007.

ENG: C 105 – AMERICAN LITERATURE I (Core Course) 4 Credits

American Literature is being taught in many Indian universities at the Master's level and the Department of English at NEHU has also been teaching this course since the early eighties. Our students are thus given an opportunity to study the literature of a country other than Britain. Many of our students have gone on to do M.Phil and Ph. D. in American Literature.

In these two courses, students are required to read certain classics of American Literature spanning almost 150 years, beginning from the transcendentalists to the end of the nineteenth century..

In designing these two courses, care has been taken to include as many texts as possible, which are representative of the different ages and genres of American Literature.

Reference to the context question compulsory

Unit I

- a) Ralph Waldo Emerson: i) The Divinity School Address
ii) The American Scholar
iii) Nature

Unit II

- a) Edgar Allan Poe: The following –
- i) The Fall of the House of Usher
 - ii) The Raven
 - iii) The Philosophy of Composition
- b) Nathaniel Hawthorne: *The Scarlet Letter*
- c) Herman Melville: *Moby Dick*

Unit III

- a) Mark Twain: *Adventures of Huckleberry Finn*
- b) Henry James: *Portrait of a Lady*

Unit IV

- a) Walt Whitman: i) Song of Myself
 ii) I Hear America Singing
 iii) I Sing the Body Electric
 iv) I Hear It Was Charged Against Me
 v) Over the Carnage Rose Prophetic a Voice
- b) Emily Dickinson: The following poems –
- i) I Have a King, Who does not speak
 - ii) I Felt a Funeral in My Brain
 - iii) Because I Could Not Stop for Death
 - iv) Behind Me Dips Eternity
 - v) I Heard a Fly Buzz
 - vi) Why do they shut Me Out of Heaven?
 - vii) I meant to have but modest needs
 - viii) Tie the String to my Life, My Lord

Suggested Reading:

- Cullen, Jim. *The American Dream. A Short History of An Idea that Shaped a Nation.* Oxford: OUP 2002.
- Mathiessen, F.O. *American Renaissance: Art and expression in the age of Emerson and Whitman.* Oxford: OUP, 1941.
- Simon, Myron & H.Parsons, Thornton ed. *Transcendentalism and Its Legacy.* Ann Arbor: University of Michigan Press, 1966.
- Fisher, William J. ed. *American Literature of the Nineteenth Century: An Anthology.* New Delhi: Eurasia Publishing House, 1996.
- Kar, P.C. & D.Ramakrishna. *The American Classics Revisited: Recent Studies of American Studies.* Hyderabad: Research Centre, 1995.
- Silverman, Kenneth ed. *New Essays of Poe's Major Tales.* Cambridge: Cambridge University Press, 1993.
- Gilmore, Michael T. ed. *Twentieth Century Interpretations of Moby Dick.* New Jersey: Prentice-Hall, Inc., 1977.
- Sundquist, Eric J. *Mark Twain: A Collection of Critical Essays.* New Century Views, New Jersey: Prentice Hall, Inc., Englewood Cliffs, 1994.

Kar, Prafulla C. ed. *Mark Twain: An Anthology of Recent Criticism*. New Delhi: Pencraft International, 1992.

Jehlen, Myra ed. *Herman Melville: A Collection of Critical Essays*, New Century Views. New Jersey: Prentice Hall, Inc, Englewood Cliffs, 1994.

Cowley, Malcolm. (Hindu Mysticism and Whitman's "Song of Myself") 'Introduction' to *Leaves of Grass*. New York: Viking Press, 1959.

Martin, Wendy. *The Cambridge introduction the Emily Dickinson*. Cambridge: Cambridge Univ. Press 2007.

Kher, Inder Nath. *The Landscape of Absence: Emily Dickinson's Poetry*. New Haven Connecticut, 1974.

Ao, Tamsula. *Henry James and the Quest for an Ideal Heroine*. Calcutta Writers Workshop, 1989.

SECOND SEMESTER

ENG: C 106 – POETRY II (Core Course) 4 Credits

This course comprises the Romantic and Victorian poets. It involves a close study of the Romantic Movement in English poetry associated with Wordsworth, Coleridge, Shelley and Keats as well as offering an insight into the social and historical factors that nurtured this milieu. It moves on to Victorian poets such as Browning, Tennyson, and Hardy, offering the students scope to view their poetry against the background of a clash between Science and Religion, Faith and Skepticism, Hope and Despair. The prescribed poems embody these themes in a variety of interesting ways. All the poems in this course are meant for detailed study.

Reference to the context question compulsory

Unit I

Blake: *Songs of Innocence and Songs of Experience*

Unit II

- a) Wordsworth:
- i) Tintern Abbey
 - ii) Ode on Intimations of Immortality
 - iii) *The Prelude*, Book I
- b) Keats:
- i) Bards of Passion and of Mirth
 - ii) Ode to a Nightingale
 - iii) Ode on a Grecian Urn
 - iv) Ode to Autumn

Unit III

- Tennyson:
- i) The Lotos-Eaters
 - ii) Ulysses
 - iii) To Virgil

iv) Tears, Idle Tears

Thomas Hardy:

- i) Neutral Tones
- ii) Beyond the Last Lamp
- iii) Oxen
- iv) The Going
- v) Under the Waterfall

Unit IV

Browning:

- i) Rabbi Ben Ezra
- ii) Prospice
- iii) The Bishop Orders His Tomb...
- iv) Fra Lippo Lippi

Suggested Reading:

Bate, Jonathan : Shakespeare and the English Romantic Imagination, Oxford, OUP, 1986

Bowra, C. M. The Romantic Imagination. New Delhi: OUP, 1999..

Bloom, H : *The Best Poems of the English Language*, New York, HarperCollins Publishers, 2004.

Culler, A. D. *The Poetry of Tennyson*. New Haven: Yale University Press, 1997.

Erdman, DV, and Bloom, H : *The Complete Poetry and Prose of William Blake*, University California Press

Frye, N, and Halmi, N : *Fearful Symmetry : A Study of William Blake*, Toronto, Univ of Toronto press, 2004

Hasan, Nooral : *Thomas Hardy : The Sociological Imagination* , Delhi, Macmillan, 1982

Homchaudhuri, S. *Keats: A Reading of His Major Poems*. New Delhi: Reliance Publishing House, 1992.

Keating, P. J. *Robert Browning: A Reader's Guide*. London: Writers & Their Background Series, 1974.

Keynes, Kt. Jeffrey. *Blake Studies: Essays on His Life and Work*. Oxford: Clarendon Press, 1971.

Liu, Alan : *Wordsworth: the Sense of History* Stanford, Stanford Univ Press, 1989

Manning, Peter: *Reading Romantics: Texts and Contexts* , New York, Viking, 1990

Marsdon, K: *The Poems of Thomas Hardy*, London, Macmillan, 1997 Matthews, D, ed.

Keats: *The Critical Heritage*. London: Routledge and Kegan Paul, 1971.

Neil, E: *Trail by Ordeal: Thomas Hardy and the Critics*, Drawer, Columbia Camden House, 1999

Paulin, T : *The Poetry of Perception*, London, Macmillan, 1990

Stubbs, John. *Donne: The Reformed Soul*, New York, Viking, 2006.

Thompson, E.P : *Witness Against the Beast and Moral Law*, Cambridge , Harvard University Press, , 1993 Vendler, Helen: *The Odes of John Keats*. Cambridge: Harvard University Press, 1983.

ENG: C 107 – FICTION II (Core Course) 4 Credits

The last decades of the 19th and the first of the 20th century marked a period of transition during which the novel underwent radical changes in form in the hands of its best practitioners. The changes were not related to literary tradition and technique alone, but were psychological, sociological, epistemological and cosmological that radically transformed the novel as an art form. The course studies the major novels that reflect these changes.

Unit I

- a) Henry James: 'The Jolly Corner'
- b) Conrad: *Lord Jim*

Unit II

D. H. Lawrence: *Sons and Lovers*

Unit III

E.M. Forster: *A Passage to India*

Unit IV

- a) Virginia Woolf: *To the Lighthouse*
- b) James Joyce: *A Portrait of the Artist as a Young Man*

Suggested Reading:

Friedman, Alan. *The Turn of the Novel*. London: OUP, 1966.

Stevenson, Randall. *Modernist Fiction: An Introduction*. Hertfordshire: Harvester Wheatsheaf, 1992.

Fraser, G. S. *The Modern Writer and His World*. Harmondsworth: Penguin, 1953.

Bradbury, Malcolm & McFarlane, James eds. *Modernism*. Harmondsworth Penguin, 1976.

Daiches, David. *The Novel and the Modern World*. Chicago: University of Chicago Press, 1960.

Cox, C. B. & Dyson, A. E. *The Twentieth-Century Mind*. London: OUP, 1972.

Watt, Ian. *Conrad in the Nineteenth Century*. London: Chatto & Windus, 1980.

Berthoud, Jacques. *Joseph Conrad: The Major Phase*. London: Cambridge University Press, 1978.

Sanders, Scott Russel. *D.H. Lawrence: The World of the Major Novels*. London: Vision Press, 1973.

Cowan, James C. *D.H. Lawrence: Self and Sexuality*. Ohio: Ohio State University, 2002.

McNeillie, Andrew. ed. *The Essays of Virginia Woolf: Volume Three, 1919-1924*. New York: Harcourt Brace Jovanovitch, 1988.

Bennett, Joan. *Virginia Woolf: Her Art as a Novelist*. Cambridge: Cambridge University Press.

Stone, Wilfred. *The Cave and the Mountain: A Study of E.M. Forster*. London: Oxford University Press, 1966.

Page, Norman. *Modern Novelists: E.M. Forster*. London: Macmillan, 1987.

Tindall, William York. *A Readers' Guide to James Joyce*. London: Thames and Hudson, 1959.

Parrinder, Patrick. *James Joyce*. Cambridge: Cambridge university Press, 1984.

Mazumdar, M. M. "Imperial Standpoints and the ethos of *A Passage to India*" *The Journal of Assam University* 15, No 1 (2000):142-46.

ENG: C 108– DRAMA II (Core Course) 4 Credits

This course is a continuation of Drama I. It will deal with English drama from the late seventeenth to the early twentieth centuries. Representative texts will be studied to show the development of drama during the period concerned and their relevance today.

Reference to the context question compulsory

Unit I

John Dryden: *All for Love*

Unit II

Aphra Behn: *The Rover*

Unit III

a) William Congreve: *The Way of the World*

b) Richard B. Sheridan: *The School for Scandal*

Unit IV

a) G. B. Shaw: *Arms and the Man*

b) J.M. Synge: *The Playboy of the Western World*

Suggested Reading:

Bloom, Harold ed. *John Dryden: Modern Critical Views*. New York :Infobase Publishing. Publishing, 1987.

-----George Bernard Shaw : *Modern Critical Views*. New York: Infobase Publishing, 1987.

Brustein, R.F. *The Theatre of Revolt*. Boston: Little, Brown & Co., 1964.

Canfield J. Douglas. *Trickster and Estates: On the Ideology of Restoration Comedy*. Lexington: Univ. of Kentucky, 1997.

Richards, Shaun. *The Cambridge Companion to Twentieth-century Irish Drama*. Cambridge: Cambridge Univ. Press, 2004.

Casey, Daniel J. *Critical Essays on John Millington Synge*. Boston : G.K. Hall & Co., 1994.

Dietrich, R. *British Drama-1890 to 1950: A Critical History*. Boston: Twayne Publications, 1989.

Ellis-Fermor, U.M. *The Frontiers of Drama*. London: Methuen, 1964.

Hammond, Paul and David Hopkins, eds. *John Dryden: Tercentenary Essays*. New York: Oxford University Press, 2000.

Hume, R.D. *The Development of English Drama in the Late Seventeenth Century*. Oxford: Clarendon Press, 1988.

Hughes, Derek. *The Theatre of Aphra Behn*. Palgrave Macmillan, 2001.

Innes, Christopher. *Modern British Drama, 1880 – 1990*. Cambridge, Cambridge Univ. Press, 1995.

_____ ed. *The Cambridge Companion to George Bernard Shaw*. Cambridge : Cambridge Univ. Press, 1998.
Kaul, A.N. *The Action of English Comedy*. New Haven: Yale Univ. Press, 1970.
King, Bruce Alvin. *Twentieth Century Interpretations of All for Love: A Collection of Critical Essays*. Prentice Hall, 1968.
McMillan, S. *Restoration and Eighteenth Century Comedy*. 2nd.ed. New Yourk & London: W.w. Norton & Co., 1997.
Morwood, Michael R. and David Crane. *Sheridan Studies*. Cambridge : Cambridge Univ. Press. 2000.
Singh, Sarup. *Family Relationships in Shakespeare and the Restoration Comedy of Manners*. NY: Oxford University Press, 1983.
Todd, Janet ed . *Aphra Behn Studies* .Cambridge: Cambridge Univ. Press, 1996
Zwicker Steven N. ed. *The Cambridge Companion to John Dryden*. Cambridge: Cambridge University Press, 2004.

The Casebook Series on the prescribed texts.

ENG: C 109 – LITERARY THEORY & CRITICISM II (Core Course) 2 Credits

This Course is a continuation of Literary Theory and Criticism I and is intended to expose students to the neo-classical period linking the classic to the neo-classic critical thought.

Unit I

Philip Sydney: *An Apologie for Poetrie*

Unit II

a) Dryden: 'French vs English Plays' from *An Essay of Dramatic Poesy*

b) Samuel Johnson: 'Preface to Shakespeare'

Suggested Reading:

Wellek, Rene. *A History of Modern Criticism: 1750-1950*. Vol I. Chapel Hill: Yale University Press, 1955.
Daiches, David. *Critical Approaches to Literature*. New Delhi: Orient Longman, 1956.
Rajan, B. and George, A. G. *Makers of Literary Criticism*. Vol I. New Delhi: Asia Publishing House, 1966.
Wimsatt, W. K. and Brooks, C. *Literary Criticism: A Short History*. New Delhi: Oxford & IBH Publishing Co., 1970.
Russell, D. A. and Bottom, M. eds. *Ancient Literary Criticism*. London: Oxford University Press, 1972.
Ramaswami, S. and Seturaman, V. S. eds. *The English Critical Tradition*. Vol. I. Madras: Macmillan India Limited, 1986.
Enright, D. J. and Chickera, E. D. eds. *English Critical Texts*. Kolkata: Oxford University Press, 2002.

Groden, Michael, Martin Kreiswirth, and Imre Szeman, Ed. *The Johns Hopkins Guide to Literary Theory and Criticism, Second Edition*. Baltimore: Johns Hopkins University Press, 2004.

Adams, Hazard. *Critical Theory Since Plato (3RD 05 Edition)*. N. p.: Heinle & Heinle, 2005.

Habib, M.A.R. *A History of Literary Criticism and Theory: From Plato to the Present*, Los Angeles: Blackwell Publishing, 2007.

ENG: O 110 – COMMONWEALTH LITERATURE (Open Course -Option A) 4 Credits

This course introduces students to a complex of cultural narratives in English and to the 'writerly' strategies employed by six novelists to interrogate the experience of the colonized/ diasporic. Reading/ discussion of these texts shall draw on the discourse of post-colonial literary theories.

Unit I

a) Alan Paton: *Cry, the Beloved Country*

b) Nadine Gordimer: *My Son's Story*

Unit II

a) Chinua Achebe: *No Longer at Ease*

b) Ngugi Wa Thiongo: *A Grain of Wheat*

Unit III

V.S. Naipaul: *A House for Mr. Biswas*

Unitl V

Salman Rushdie: *Midnight's Children*

Suggested Reading:

Callan, Edward. *Alan Paton*. New York: Twayne Publishers, 1968.

King, Bruce ed. *The Later Fiction of Nadine Gordimer*. London: Macmillan Press, 1993.

Innes, C.L. *Chinua Achebe*. Cambridge: Cambridge University Press, 1990.

Gurr, Andrew. *Writers in Exile*. London: Harvester Publishers, 1981.

Mustafa, Fawzia. *V.S. Naipaul*. Cambridge: Cambridge University Press, 1995.

Mukherjee, Meenakhsi ed. *Midnight's Children: A Book of Readings*. New Delhi: Pencraft, 1999.

Trivedi, H. & M. Mukherjee eds. *Interrogating Post-Colonialism (Theory, Text and Context)*. Shimla: Institute of Advanced Study, 1996.

Boehmer, Elleke. *Colonial and Postcolonial Literature*. New York: Oxford University Press, 1995.

- Narasimhaiah, C.D. ed. *Awakened Consciousness: Studies in Commonwealth Literature*. Delhi: Sterling Publishers, 1978.
- Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. New York: New York University Press, 1988.
- Viswanathan, Gauri. *Outside the old: Conversion, Modernity and Belief*. Princeton: Princeton University Press, 1998.
- Jacobs, Johan. *Migrating the Texts: Hybridity as a Postcolonial Construct*. Turin: L'Harmattan Italia, 2003.
- Alexander, Peter F. *Alan Paton: A Biography*. Oxford: Oxford University Press, 1995.
- John, O. Jordan." Alan Paton and the Novel of South African Liberalism: Too Late the Phalorope" in *Modern Fiction Studies* 42.4, pp 681-706.
- King, Bruce ed. *The Later Fiction of Nadine Gordimer*. London: Macmillan, 1998.
- Temple_Thurston, Barbara. *Nadine Gordimer Revisited*. New York: Twayne Publishers, 1999.
- Sinha, Namita. *Nadine Gordimer's My Son's Story: A Critical Study*. New Delhi: Asia Book Club, 2005.
- Ball, John Clement. *Satire and the Postcolonial Novel: V.S. Naipaul, Chiuwa Achebe, Salman Rushdie*. London: Routledge, 2003,
- Osei-Nyame, Godwin. "The Nation as Community: Chiuwa Achebe's No Longer at Ease". *Kunapipi*, 21,1 pp30-41, 2007.
- Lane, Richard.J. *National Consciousness:Ngugi Wa Thiongo's A Grain of Wheat*. Oxford: Polity Press, 2006.
- Mustafa, Fawzia. *V.S. Naipaul*. Cambridge: Cambridge University Press, 1995.
- Ray, Mohit.ed. *V.S. Naipaul: Critical Essays Vol. III*. New Delhi: Atlantic, 2005.

ENG: O 110 – World Literature in Translation (Open Course- Option B) 4 Credits

World Literature in Translation has emerged as a viable category of literary studies. The course aims at familiarising students with contemporary literary classics originally written in languages such as Norwegian, French, German, Italian and Spanish. Besides covering the genres of drama, novel and poetry, the course also introduces students to literary techniques and styles like magic realism, epic theatre, commedia dell'arte and literature of the absurd.

Unit I

- a) Ibsen: *A Doll's House*
- b) Brecht: *Mother Courage*

Unit II

Dario Fo: *Accidental Death of an Anarchist*

Unit III

- a) **Albert Camus**: *The Outsider*
- b) **Gabriel Garcia Marquez**: *Chronicle of a Death Foretold*

Unit IV

a) **Pablo Neruda:**

- i) Everyday You Play
- ii) Poetry
- iii) I'm Explaining a Few Things
- iv) Ode to a Tomato
- v) Walking Around
- vi) Fable of the Mermaid and the Drunks

b) **Rainer Maria Rilke:**

- i) Fear of the Inexplicable
- ii) Falling Stars
- iii) The Panther
- iv) Loneliness
- v) You Who Never Arrived
- vi) Duino Elegies: The Fourth Elegy

Suggested Reading:

Jacobus, Lee A. *Bedford Introduction to Drama*. New York: St. Martin's Press, 1989.
Kahns, Richards. *Tragedy: Contradictions and Repression*. Chicago: Chicago University Press, 1993.
Ellmann, Richard (ed.). *The Modern Tradition: Backgrounds of Modern Literature*. New York: Oxford University Press, 1992.
Parker, Emmett. *Albert Camus: the Artist in the Arena*. New York: Routledge and Kegan Paul, 1965.
Northam, John. *Ibsen: A Critical Study*. London: Everyman, 1970.
Hirst, David. *Dario Fo and Franca Rame*. Hampshire: Macmillan, 1989.
Bloom, Harold. *Modern Critical Views: Gabriel Garcia Marquez*. New York: Chelsea House Publishers, 1989.
Metzger, Erika A. & Metzger, Michael M. (eds.). *A Companion to the Works of Rainer Maria Rilke (Studies in German Literature Linguistics and Culture)*. New York: Camden House, 2004.
Raymond Williams. *Drama from Ibsen to Brecht*. London: Chatto and Windus, 1968.

THIRD SEMESTER

ENG: C 111 - POETRY III (Core Course) 4 Credits

The course is structured to acquaint students with Modernism in general and Modern English Poetry in particular. Students are expected to have some knowledge of the history of Modern Poetry, and how the Imagist movement and French symbolist poetry have influenced its course.

Beginning with Hopkins, the 'proto-Modernist' nineteenth-century poet, and ending with Heaney, a poet firmly rooted in the Irish countryside, the course is aimed at representing the complexity and exciting diversity of Modern English Poetry. All the poems in this course are for detailed study.

Reference to the context question compulsory

Unit I

a) Hopkins:

- i. 'God's Grandeur'
- ii. 'The Windhover'
- iii. 'Pied Beauty'
- iv. 'As Kingfishers Catch Fire, Dragonflies Draw Flame'
- v. 'Felix Randal'

b) Yeats:

- i. 'Adam's Curse'
- ii. 'Easter, 1916'
- iii. 'The Second Coming'
- iv. 'Sailing to Byzantium'
- v. 'Among School Children'

Unit II

a) Eliot: 'The Waste Land'

Unit III

a) Auden:

- i. 'September 1, 1939'
- ii. 'The Unknown Citizen'
- iii. 'Musée des Beaux Arts'
- iv. 'The Shield of Achilles'
- v. 'In Memory of W. B. Yeats'

Unit IV

a) Dylan Thomas:

- i. 'The Force that through the Green Fuse Drives the Flower'
- ii. 'And Death Shall Have no Dominion'
- iii. 'Poem in October'
- iv. 'Fern Hill'
- v. 'Do Not Go Gentle into that Good Night'

b) Seamus Heaney:

- i. 'Digging'
- ii. 'Mid-term Break'
- iii. 'Punishment'
- iv. 'Twice Shy'
- v. 'Casualty'

Suggested Reading:

Bromwich, David. *Skeptical Music: Essays on Modern Poetry*. Chicago & London: University of Chicago Press, 2001.

Brooks, Cleanth. *Modern Poetry and the Tradition*. New York: OUP, 1965.

Corcoran, Neil. *English Poetry since 1940*. London: Longmans, 1993.
 De Sola Pinto, V. *Crisis in English Poetry 1880-1940*. London: Hutchinson's English Library, 1967.
 Ellmann, Richard & Fiedelson Jr., Charles eds. *The Modern Tradition: Backgrounds of Modern Literature*. New York: OUP, 1965.
 King, P.R. *Nine Contemporary Poets*. London: Methuen, 1979.
 Perkins, David. *A History of Modern Poetry*. 2 volumes. Harvard: Harvard University Press, 1987.
 Schmidt, Michael. *An Introduction to Fifty Modern British Poets*. London: Pan Books, 1979.
 Stead, C.K. *The New Poetic: Yeats to Eliot*. Harmondsworth: Penguin Book 1967.

ENG: C 112 – SHAKESPEARE I (Core Course) 2 Credits

This course is designed to acquaint students with the full range of Shakespeare's dramatic and poetic genius. It includes two tragedies, two comedies, one problem play and one history play, all meant for detailed study.

Reference to the context question compulsory

Unit I

Macbeth
King Lear

Unit II

The Taming of the Shrew

Suggested Reading:

Lerner, Laurence ed. *Shakespearean Tragedy*. Harmondsworth: Penguin Paperback, 1999.
 Lerner, Laurence ed. *Shakespearean Comedy*. Harmondsworth: Penguin Paperback, 1999.
 Fluchere, Henri. *Shakespeare*. London: Longman, Green & Co, Indian Edition, 2001.
 Danson, Lawrence. *Shakespeare's Dramatic Genres*. Oxford: Oxford University Press, 2000.
 Kermode, F. *Shakespeare's Language*. London: Allen Lane, 2000.
 McDonald, Russ Ed., *Shakespeare: An Anthology of Criticism and Theory 1945-2000*. Wiley-Blackwell, 2004.

Wells, Stanley and Lena Cowen Orlin. *Shakespeare: An Oxford Guide*. New York: Oxford University Press, 2007.
 Dollimore J. & A. Sinfield, *Political Shakespeare: New Essays in Cultural Materialism* Manchester University Press, 1985.
 Peter Saccio, *Shakespeare's English Kings: History, Chronicle and Drama*, OUP, 1977.

Zimmerman, S. Ed., *Shakespeare's Tragedies: Contemporary Critical Essays*, London, Macmillan, 1998.

Wayne V. Ed, *The Matter of Difference: Materialist Feminist Criticism of Shakespeare*, Ithaca, New York, Cornell University Press, 1991.

Arden edition of the plays of Shakespeare.

ENG: C 113 – Literary Theory & Criticism III (Core Course) 4 Credits

This course starts with Romantic critics like Coleridge and Shelley, embraces nineteenth and early twentieth century critics like Arnold, Pater and Bradley, proceeds to the founders of the Anglo-American New Criticism like Eliot and Richards and then includes the two representative practitioners of what is known as Transitionist Criticism like Frye and Kermode. Thus this course covers a long and important phase in the development of literary theory and criticism.

Unit I

a) Coleridge: *Biographia Literaria*, Chapters XIII, XIV, XVII, XVIII

b) Shelley : “A Defence of Poetry “

Unit II

a) Arnold: “The Study of Poetry”

b) A. C. Bradley: “Poetry for Poetry’s Sake”

c) Henry James: “The Art of Fiction”

Unit III

a) I. A. Richards: “The Imagination”

b) T.S. Eliot: “To Criticize the Critic”

Unit IV

a) Northrop Frye: “Myth, Fiction and Displacement”

b) Frank Kermode: “Dissociation of Sensibility: Modern Symbolist Readings of Literary History”

Suggested Reading:

Lodge David , Wood, Nigel, *Modern Criticism and Theory: A Reader*.Delhi, Pearson Education 2007.

Lodge, David ed. *20th Century Literary Criticism*.Longman:London 1975

Ramaswami,S and Seturaman,V.S. eds. *The English Critical Tradition*.Vol II. Madras: Macmillan India Limited,1986

Seturaman, V.S. ed.*Contemporary Criticism:An Anthology*.Madras:Macmillan India Limited.1989

Rice, Philip and Waugh, Patricia eds. *Modern Literary Theory: A Reader*. London. New York 1992

Das, B.B., Mohanty, J.M., *Literary Criticism: A Reading*, Delhi, OUP 1985.

Lentricchia, Frank and McLaughlin, Thomas (eds.), *Critical terms for literary study*. Chicago: Univ. of Chicago Press. 1990

Halmi, Nicholas, *The Genealogy of the Romantic Symbol* London, OUP, 2007.

ENG: O 114 – AMERICAN LITERATURE II (Open Course) 4 Credits

This paper is a continuation of American Literature I. It will include texts of the 20th century which explore the gradual disillusionment about the American Dream. Some of the texts are by African American writers to introduce to students the multi-cultural aspects of American Literature.

Unit I

a) Scott Fitzgerald: *The Great Gatsby*

b) William Faulkner: *The Sound and the Fury*

Unit II

a) Ralph Ellison: *Invisible Man*

b) Saul Bellow: *Henderson the Rain King*

Unit III

a) Robert Frost: The following poems –

- i) Mending Wall
- ii) Home Burial
- iii) After Apple Picking
- iv) Death of a Hired Man
- v) West Running Brook
- vi) Oven Bird

b) Sylvia Plath: The following poems –

- i) The Colossus
- ii) Cut
- iii) Lady Lazarus
- iv) Edge
- v) *Three Women: A Poem for Three Voices*
- vi) Purdah

Unit V

a) Eugene O'Neill: *Long Day's Journey into Night*

b) Arthur Miller: *The Crucible*

Suggested Reading:

- Fitzgerald, F. Scott. *Echoes of the Jazz Age*. New York: New Directions Publishing Inc., 1945.
- Bradbury, Malcolm. *The Modern American Novel*. Oxford: Oxford University Press, 1983.
- Parrish, Michael E. *Anxious Decades: America in Prosperity and Depression, 1920–1941* W. W. Norton, 1992
- Bassett, John ed. *William Faulkner: The Critical Heritage*. London & Boston: Routledge & Kegan Paul, 1975.
- Wesley, Morris. *Reading Faulkner*. Madison: University of Wisconsin Press, 1989.
- Ashton, Jennifer. *From Modernism to Postmodernism American Poetry and Theory in the twentieth Century* Cambridge: Cambridge Univ. Pubs, 2006.
- Moreland, Richard C. *Faulkner & Modernism, Reading and Rewriting* Madison: University of Wisconsin Press, 1990.
- Gupta, Satish.K. *American Fiction in Perspective: Contemporary Essays*, New Delhi: Atlantic, 1997.
- Kar, P.C. & Ramakrishna, D. *The American Classics Revisited: Recent Studies of American Literature* Hyderabad: American Studies Research Centre, 1985.
- Gill, Jo. ed. *The Cambridge Companion to Sylvia Plath*. Cambridge: Cambridge Univ Pubs. 2006.
- Brater, Enoch. *Arthur Miller's Global Theatre*. University of Michigan Press 2007.
- Krassner, David. *American Drama 1945-2000*. Blackwell 2006.

ENG: O 115 –CONTEMPORARY INDIAN FICTION IN TRANSLATION (Open Course – OptionA) 4 Credits

In recent years, Indian Fiction in Translation has emerged as an important category of literary studies. The course includes texts originally written in such various languages as Hindi, Kannada, Bengali, Assamese and Urdu.

Unit I

Premchand: *Godan*. Translated by Jai Ratan. Delhi: Hind Pocket Books, 1976.

Unit II

U. R. Anantha Murthy: *Samskara*. Translated by A. K. Ramanujan . Delhi: OUP, 1978.

Unit III

- a) Mahasweta Devi: *Rudali*. Translated by Anjum Katyal. Calcutta: Seagull, 1997.
- b) Indira Goswami: *Under the Shadow of Kamakhya*

Unit IV

- a) Quratalain Hyder : *River of Fire*. 1951. New York: New Directions, 1998.

b) Bhisham Sahni : *Tamas* . Translated by Jai Ratan. New Delhi: Penguin, 1988.

Suggested Reading:

Ahmed, Aijaz. *Indian Literature – Notes Towards a Definition of Category*. London: Verso, 1992.

Mukherjee, Meenakshi. *Realism and Reality: The Novel and Society in India*. London: Oxford University Press, 1988.

Nagendra, A. *Emotive Basis of Literature*. New Delhi: B R Publishing, 1985.

Kumar, Jainendra. *Premchand: A Life in Letters*. Agra: Y K Publishers, 1993.

Ghatak, Maitreya (tr.). *The Activist Writings of Mahashweta Devi*. Kolkata: Seagull, 1997.

Katyal, Anjum. *Metamorphosis of Rudali*. Kolkata: Seagull, 1996.

Krishnamurthy, M g (ed.). *Modern Kannada Fiction: A Critical Anthology*. Madison: University of Wisconsin, 1967.

Kantak, V Y. *Perspectives on Indian Culture*. New Delhi: Pencraft, 1996.

Dutt, K C et.al (eds.). *Encyclopedia of Indian Literature*. New Delhi: Sahitya akademi, 1992.

Urvashi Butalia & Ritu Menon(eds.). *In other words: new writing by Indian Women*. New Delhi: Kali for Women, 1992.

Pandey, Gyan. *Remembering Partition*. New York: Cambridge University Press, 2001.

Sarkar, Sumit. *Modern India, 1885-1947*. New York: St. Martin's Press, 1989.

France, Peter ed. *The Oxford Guide to Literature in English Translation*. London: OUP, 2000.

ENG: O 115 – WOMEN’S WRITING (Open Course - Option B) 4 Credits

Recent years have witnessed the recognition given to Feminism as a relevant critical tool for the study of Literature. By introducing this optional course in 1999, the Department of English has incorporated this important area in its syllabus in order to keep abreast of emerging trends in literary discourse.

Grouping women writers for critical study in this course is to create space within the literary canon for women as producers of literary meaning.

Our focus here is the history, styles, themes, genres and structures of writing by women. Texts chosen for study are drawn from a spectrum of diverse cultures, enabling the discerning student to trace the ascent of the ‘other’.

Unit I

a) Virginia Woolf: ‘A Room of One’s Own’

Unit II

a) Toni Morrison: *Beloved*

b) Margaret Atwood: *The Handmaid’s Tale*

Unit III

a) Arundhati Roy: *The God of Small Things*

- b) Bharati Mukherjee: Short Stories -
i) A Wife's Story
ii) Jasmine

Unit IV

- a) Judith Wright:

Selections from – *Collected Poems* (1972) & *Man and Woman* (1949)

- i) Woman to Man
- ii) The Harp and the King
- iii) Request to a Year
- iv) South of My Days
- v) Typists in the Phoenix Building
- vi) The Old Prison

- b) Imtiaz Dharker

- i) At The Lahore Karhai
- ii) Battle-line
- iii) Making Lists
- iv) Minority
- v) Postcards from God (1)
- vi) Purdah (1)

Suggested Reading:

Monteith, Moira, ed. *Women's Writing: A Challenge to Theory*. Brighton: Harvester Press, 1986.

Latham, E.M. Jacqueline. *Critics on Virginia Woolf*. Readings in Literary Criticism. London: George Allen & Unwin, 1970.

McNay, Lois. *Foucault & Feminism: Power, Gender and the Self*. Boston: Northeastern University Press, 1992.

Booker, M.Keith. *A Practical Introduction to Literary Theory and Criticism*. New York: Longman Publishers, 1996.

(The essays on Tony Morrison & Margaret Atwood)

Nicholson, Colin ed. *Margaret Atwood: New Critical Essays Writing and Subjectivity*. Macmillan, 1993.

Cameron, Deborah ed. *The Feminist Critique of Language: A Reader*. London: Routledge, 1998.

Blackstone, Bernard. *Virginia Woolf: A Commentary*. London: The Hogarth Press, 1949.

Kulkarni, Harish. *Black Feminist Fiction*. New Delhi: Creative Books, 1999.

Ruth, Sheila. *Issues in Feminism*. California: Mayfield Publishing Company, 1995.

Dhawan, R.K. *Arundhati Roy: The Novelist Extraordinary*. New Delhi: Prestige Books, 1999.

Roy, Anuradha. *Patterns of Feminist Consciousness in Indian Women Writers*. New Delhi: Prestige Books, 1999.

King, Bruce. *Modern Indian Poetry in English*. 2nd ed. New Delhi: OUP, 2001.

Narasimhaiah, C.D. ed. *An Anthology of Commonwealth Poetry*. Chennai: Macmillan, 1990.
Paranjape, Makarand. *Indian English Poetry*. Madras: Macmillan, 1993.
De Souza, Eunice. *Nine Indian Women Poets: An Anthology*. Delhi: Oxford University Press, 1997.

Howells, Coral Ann. *The Cambridge Companion to Margaret Atwood*. Cambridge: Cambridge University Press, 2006.
Davey, Frank. *Margaret Atwood: A feminist Poetics*. New York: Talon Books, 1984.
Gillespie, Carmen. *Critical Companion to Toni Morrison: A Literary Reference to Her Life and Work*. New York: Facts on File, 2007.
Kumar, Nagendra. *Fiction of Bharati Mukherjee: A Cultural Perspective*. New Delhi: Atlantic Publishers & Distributors, 2003.

FOURTH SEMESTER

ENG: C 116 – FICTION III (Core Course) 4 Credits

The course studies six major contemporary novelists and covers the course of the novel from Greene's symbolic melodrama through Amis's "Comedy of Manners" to Fowles' *The French Lieutenant's Woman*.

Unit I

George Orwell: *1984*

Unit II

Graham Greene: *The Heart of the Matter*

Unit III

- a) William Golding: *Lord of the Flies*
- b) Kingsley Amis: *Lucky Jim*

Unit IV

- a) Alan Sillitoe: *The Loneliness of the Long-Distance Runner*
- b) J. Fowles: *The French Lieutenant's Woman*

Suggested Reading:

Fraser, G. S. *The Modern Writer and His World*. Harmondsworth: Penguin Books, 1970.
Kettle, Arnold. *Introduction to the English Novel* (Vols. 1 & 2). London: Hutchinson & Co., 1999.
Ford, Boris ed. *The New Pelican Guide to English Literature*. Vol. 7. Harmondsworth: Penguin, 1958.

- Allen, Walter. *Tradition and Dream: The English and American Novel from the Twenties*. Harmondsworth: Penguin, 1964.
- Lodge, David. *Language of Fiction*. London: Routledge & Kegan Paul, 1966.
- Rai, Alok. *Orwell and the Politics of Despair: A Critical Study of the Writings of George Orwell*. Cambridge: Cambridge University Press, 1968.
- Williams, Raymond. *George Orwell*. London: Fontana, 1991.
- Orwell, Sonia and Angus, Ian. ed. *Collected Essays, Journals and Letters of George Orwell*. London: Penguin, 1968.
- Allot, Kenneth. *The Art of Graham Greene*. London: Hamilton, 1951.
- Lodge, David. *Graham Greene*. New York & London: Columbia University Press, 1966.
- Dick, Bernard F. *William Golding*. London: Twayne, 1986.
- Kulkarni, Prahlad A. *William Golding: A Critical Study*. New Delhi: Atlantic Publishers & Distributors, 1994.
- Fussel, Paul. *The Anti-Egoist: Kingsley Amis, Man of Letters*. New York: Oxford University Press, 1994.
- Bradford, Richard. *Lucky Jim: The Life of Kingsley Amis*. London: Peter Owen, 2001.
- Thorpe, Michael. *John Fowles*. Michigan: University of Michigan Press, 1982.
- Caine, Richard C. *Iris Murdoch, Muriel Spark and John Fowles: Didactic Demons in Modern Fiction*. New Jersey: Fairleigh Dickinson University Press, 1988.

ENG: C 117 – DRAMA III (Core Course) 4 Credits

Drama III is a continuation of the Drama I and Drama II Courses. It covers Post War British plays. Through a close reading of six representative playwrights, patterns of development are traced to identify the age, as it is witness to poetic drama, theatre of the absurd, theatre of protest and feminist theatre.

Reference to the context question compulsory

Unit I

T.S. Eliot: *The Family Reunion*

Unit II

Samuel Beckett: *Waiting for Godot*

Unit III

John Osborne: *Look Back in Anger*

Harold Pinter: *The Dumb Waiter*

Unit IV

Arnold Wesker: *Roots*

Caryl Churchill: *Top Girls*

Suggested Reading:

- Block, Haskell M. & Robert G. Shedd (eds.). *Masters of Modern Drama*. New York: Random House, 1969.
- Esslin, Martin. *The Theatre of the Absurd*. New York: Doubleday & Company Inc., 1961.
- Innes, Christopher. *Modern British Drama, 1890-1990*. Cambridge: Cambridge University Press, 1992.
- Prasad, GJV (ed.). *The Lost Temper: Critical Essays on Look Back in Anger*. New Delhi: Macmillan, 2004.
- Cohn, Ruby (ed.). *Samuel Beckett: 'Waiting For Godot': A Casebook*. London: Macmillan, 1987.
- Randall, Phyllis R. (ed.). *Caryl Churchill: A Casebook*. New York: Garland, 1988.
- Gordon, Lois. *Pinter at 70: A Casebook*. New York: Routledge, 2001.
- Sanford Sternlicht. *A Reader's Guide to Modern British Drama*. Syracuse: Syracuse University Press, 2004.

ENG: C 118 – SHAKESPEARE II (Core Course) 2 Credits

This course is designed to acquaint students with the full range of Shakespeare's dramatic and poetic genius. It includes two tragedies, two comedies, one problem play and one history play, all meant for detailed study.

Reference to the context question compulsory

Unit I

Henry IV, Part I

Unit II

The Tempest

Measure for Measure

Suggested Reading:

- Lerner, Laurence ed. *Shakespearean Tragedy*. Harmondsworth: Penguin Paperback, 1999.
- Lerner, Laurence ed. *Shakespearean Comedy*. Harmondsworth: Penguin Paperback, 1999.
- Fluchere, Henri. *Shakespeare*. London: Longman, Green & Co, Indian Edition, 2001.
- Danson, Lawrence. *Shakespeare's Dramatic Genres*. Oxford: Oxford University Press, 2000.
- Kermode, F. *Shakespeare's Language*. London: Allen Lane, 2000.
- McDonald, Russ Ed., *Shakespeare: An Anthology of Criticism and Theory 1945-2000*. Wiley-Blackwell, 2004.

Wells, Stanley and Lena Cowen Orlin. *Shakespeare: An Oxford Guide*. New York: Oxford University Press, 2007.
Dollimore J. & A. Sinfield, *Political Shakespeare: New Essays in Cultural Materialism* Manchester University Press, 1985.
Peter Saccio, *Shakespeare's English Kings: History, Chronicle and Drama*, OUP, 1977.
Zimmerman, S. Ed., *Shakespeare's Tragedies: Contemporary Critical Essays*, London, Macmillan, 1998.
Wayne V. Ed, *The Matter of Difference: Materialist Feminist Criticism of Shakespeare*, Ithaca, New York, Cornell University Press, 1991.

Arden edition of the plays of Shakespeare.

ENG: C 119 – Literary Theory & Criticism IV (Core Course) 4 Credits

This course is intended to cover as many dimensions of twentieth century literary theory and criticism as possible. While the first essay discusses the central concerns and emphases of the whole tradition of literary theory and criticism from the fourth century B C to the end of the 1950s, the second essay highlights the theoretical significance of “technique” in twentieth century criticism. The other essays, respectively, deal with literary-critical issues in psychoanalytic criticism, Marxist criticism, feminist criticism, structuralist criticism, poststructuralist criticism and culture criticism. The three courses (IV, XI and XV) on literary theory and criticism have to be seen as constituting an integrated whole and as a whole they are intended to familiarize students with the various turns and twists in the evolution of literary theory and criticism as an indispensable part of literary studies from the classical period to the modern times.

Unit I

- a) M.H. Abrams: “Orientation of Critical Theories”
- b) Mark Schorer: “Technique as Discovery”
- c) Carl G. Jung: “Psychology and Literature”

Unit II

- a) Raymond Williams: “Realism and the Contemporary Novel”
- b) Jonathan Culler: “Structuralism and Literature”

Unit III

- a) Elaine Showalter: “Towards a Feminist Poetics”
- b) Edward Said: “The Scope of Orientalism” (from *Orientalism* 1978)

Unit IV

- a) Roland Barthes: “The Death Of The Author
- b) Aijaz Ahmed: “Literary Theory and Third World Literature”: Some Contexts

Suggested Readings:

- Lodge David , Wood, Nigel, *Modern Criticism and Theory: A Reader*. Delhi, Pearson Education 2007.
- Lodge, David ed. *20th Century Literary Criticism*. Longman: London 1975
- Ramaswami, S and Seturaman, V.S. eds. *The English Critical Tradition*. Vol II. Madras: Macmillan India Limited, 1986
- Seturaman, V.S. ed. *Contemporary Criticism: An Anthology*. Madras: Macmillan India Limited. 1989
- Rice, Philip and Waugh, Patricia eds. *Modern Literary Theory: A Reader*. London. New York 1992
- Rivkin Julie, Ryan, Michael eds. *Literary Theory: An Anthology*. Malden , Massachusetts Blackwell Publishers. 1998
- Das, B.B., Mohanty, J.M., *Literary Criticism: A Reading*, Delhi, OUP 1985. Lentricchia, Frank and McLaughlin, Thomas (eds.), *Critical terms for literary study*. Chicago: Univ. of Chicago Press. 1990
- Cixous, Helene. "The Laugh of the Medusa." Translated [1976] by Keith Cohen and Paula Cohen. In Hazard Adams and Leroy Searle (eds.), *Critical Theory Since 1965*. Tallahassee: Florida State Univ. Press 1986.
- Culler, Jonathan. 'Literary theory'. in Joseph Gibaldi, ed. *Introduction to scholarship in modern languages and literatures*. New York: MLA. 1992.

ENG: C 120 – Environment & Indian Writing in English (Core Course) 4 Credits

The course covers a new and expanding area of English studies. It is especially relevant to Indian students of literature in English. The texts include all the major voices of Indian fiction and poetry in English, beginning with the pioneers of the novel and poetry in English and coming down to recognized present-day writers like Anita Desai and Jayanta Mahapatra. The course also includes a text concerning environment literature.

Unit I: Environment

- a) Ruskin Bond: *Book of Nature*

Unit II

- a) Mulk Raj Anand: *Untouchable*
b) Raja Rao: *Kanthapura*

Unit III

- a) R. K. Narayan: *The Guide*
b) Anita Desai: *In Custody*

Unit IV

- a) Nissim Ezekiel:
i. 'A Time to Change'
ii. 'Enterprise'
iii. 'Night of the Scorpion'
iv. 'Poet, Lover, Birdwatcher'
v. 'Goodbye Party for Miss Pushpa T. S.'

- b) A. K. Ramanujan:
- i. 'Of Mother, Among Other Things'
 - ii. 'A River'
 - iii. 'Small-scale Reflections on a Great House'
 - iv. 'Obituary'
 - v. 'Elements of Composition'
- c) Kamala Das:
- i. 'An Introduction'
 - ii. 'The Old Playhouse'
 - iii. 'Ghanashyam'
 - iv. 'The Wild Bougainvillae'
 - v. 'Jaisurya'
- d) Jayanta Mahapatra:
- i. 'Dawn at Puri'
 - ii. 'Hunger'
 - iii. 'The Abandoned British Cemetery at Balasore'
 - iv. 'The Captive Air of Chandipur-on-Sea'
 - v. 'Possessions'

Suggested Reading:

- Iyengar, K.R. Srinivas. *Indian Writing in English*. New Delhi: Sterling, 1984.
- Khair, Tabish. *Babu Fictions: Alienation in Contemporary Indian English Novels*. New Delhi: OUP, 2001.
- King, Bruce. *Modern Indian Poetry in English*. 2nd ed. New Delhi: OUP, 2001.
- King, Bruce. *Three Indian Poets*. 2nd ed. New Delhi: OUP, 2005.
- Lall, E. N. *The Poetry of Encounter: Three Indo-Anglian Poets* (Dom Moraes, A K Ramanujan and Nissim Ezekiel). New Delhi: Sterling Publishers, 1983.
- Mehrotra, A.K. (ed.) *A History of Indian Literature in English*. New York: Columbia University Press, 2003.
- Miri, Sujata. *Ethics and Environment: Theory and the Adi and Khasi Practice*. Guwahati/Delhi: Spectrum Publications, 2001.
- Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. New Delhi: Pencraft International, 2001.
- Naik, M.K. *A History of Indian English Literature*. New Delhi: Sahitya Akademi, 1982.
- Narasimhaiah, C.D. *The Swan and the Eagle*. Shimla: Indian Institute of Advanced Study, 1969.
- Paranjape, Makarand. *Towards a Poetics of the Indian English Novel*. Shimla: Indian Institute of Advanced Study, 2000.
- Peeradina, Saleem ed. *Contemporary Indian Poetry in English*. Chennai: Macmillan India, 1972.
- Shahane, Vasant A. & M. Sivaramakrishna eds. *Indian Poetry in English: A Critical Assessment*. Delhi: Macmillan, 1980.
- Walsh, William. *Indian Literature in English*. London & New York: Longman, 1990.

Williams, H.M. *Studies in Modern Indian Fiction in English*. Calcutta: Writers Workshop, 1973.

The Environment component is of 1 credit



NORTH-EASTERN HILL UNIVERSITY

NEHU Campus, Shillong-793 022


Tel:0364-272-3503/272-3513

Prof. Esther Syiem
Head,
Department of English

10th December 2008

Time Table effective from 19 February 2009
Second Semester

Day	9.30-10:30	10.30-10:45	10.45-11:45	11.45-12:15	12.15-1:15	1.15-2:15	2.15-2:30	2.30- 3.30	3:30-4:30
Monday	Open Course	B	Open Course	B	C-106 US	C-107 NG	B	C-108 NS	C-109 KSN
Tuesday	Open Course	R	Open Course	R	C-107 NG	C-108 NS	R	C-109 KSN	C-106 US
Wednesday	Open Course	E	Open Course	E	C-108 NS	C-109 KSN	E	C-106 US	C-107 NG
Thursday	Open Course	A	Open Course	A	C-109 KSN	C-106 US	A	C-107 NG	C-108 NS
Friday	C-108 NS	K	C-107 NG	K	C-106 US	C-109 KSN	K	Tutorials NS/NG/US/KSN	Library NS/NG/US/KSN


Esther Syiem

