

**P.G. 1<sup>st</sup> Semester**  
**Paper: ENG701C (Core)**  
**Poetry I: Chaucer to Blake**  
**Credits: 4 = 3+1+0 (48 Lectures)**

**Objectives and Learning Outcome:**

This paper, traversing over four centuries, traces the evolution of English poetry starting with the greatest poet of the Middle Ages, Geoffrey Chaucer till William Blake on the cusp of the Romantic Movement. Students shall be acquainted with the various schools of poetry which emerged during these ages along with the specific technical as well as thematic concerns with which poets of the respective age engaged with.

1. Geoffrey Chaucer (1343-1400) – The Wife of Bath’s Prologue and Tale
2. Edmund Spenser (1552-1599) – Sonnets 34 and 67 from Amoretti
3. William Shakespeare (1564-1616) – Sonnets 18\* and 144\*
4. John Donne (1572-1631) –The Ecstasie, Batter my heart three-personed God\*
5. John Milton (1608-1674) - Paradise Lost, Invocation and Book 1
6. Andrew Marvell (1621-1678) – To His Coy Mistress, The Garden\*
7. John Dryden (1631-1700) – Macflecknoe\*
8. Alexander Pope (1688-1744) – Celia, Argus
9. Thomas Gray (1716-1771) – “An Elegy Written in a Country Churchyard”
10. William Blake (1757-1827) – The Marriage of Heaven and Hell

The \* marked pieces are meant for detailed study

**Recommended Readings:**

- Boris Ford, ed. The New Pelican Guide to English Literature, Vol-1.  
David Wallace. The Cambridge History of Medieval English Literature  
Piero Boitani, ed. The Cambridge Companion to Chaucer  
Jeery Brotton. The Renaissance: A Very Short Introduction  
Michael Hattaway (ed). A Companion to English Renaissance Literature and Culture.  
Eustace M. Tillyard. The Elizabethan World Picture: A Study of the Idea of Order in the Age of Shakespeare, Donne and Milton  
Richard Willmott. Metaphysical Poetry: Cambridge Contexts in Literature  
Eric Rothstein. Restoration and Eighteenth-century Poetry 1660-1780.

C. M. Bowra. *The Romantic Imagination*.

M. H. Abrams. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*.

David Daiches. *A Critical History of English Literature*. Volumes 1-4.

**Paper: ENG702C (Core)  
Drama I (Marlowe to Wilde)**

**Credits: 4 = 3+1+0 (48 Lectures)**

**Objectives and Learning Outcome:**

The Paper will introduce students to a range of plays from the Renaissance period till the Nineteenth century. The paper traces the changes and developments the British theatre witnessed and examines to what effect cultural, political and social conditions were conducive for the production of dramatic works. While trying to critically read and interpret the selected texts in the light of their original context, the paper also focuses on what social and physical spaces they were staged. The students will learn the vicissitudes of theatre culture and dramatic arts in England over the centuries.

**A. English Renaissance Drama and Theatre: (16 lectures)**

- Establishment of playhouses
- Shift from religious to secular plays
- The Elizabethan stage
- Audience and actors
- Cross-dressing and impersonation of women on stage
- Theatre as a tool to educate and disseminate information
- Growth of commercial theatre and acting culture
- Politics and Theatre

**Texts**

- Christopher Marlowe : *The Jew of Malta*\*
- John Webster : *The Duchess of Malfi*\*

**B. Closing of the Theatres and Restoration Drama: (16 lectures)**

- Restoration of theatre
- Profanity on stage
- The Proscenium stage
- Use of theatrical devices and machines
- Lighting and special effects
- Women actors on stage

**Text**

- William Congreve : *The Way of the World*

**C. Theatre in the Nineteenth Century: (16 lectures)**

- Theatres regained respectability
- Development in stage lighting
- Rise of middle class audience
- The melodrama

**Text**

- Oscar Wilde : *Lady Windermere's Fan*\*

**Note: \* marked texts are for detailed study**

**Recommended readings:**

Andrew Gurr: *The Elizabethan Stage*

Arthur F. Kinney, *A Companion to Renaissance Drama*

Christopher Innes, *Modern British Drama, 1890–1990*

Lisa Hopkins, *Christopher Marlowe, Renaissance Dramatist*

J.L Styan, *The Elements of Drama*

M.C. Bradbrook, *John Webster, Citizen and Dramatist*

Simon Trussler, *The Faber Pocket Guide to Elizabethan and Jacobean Drama*

W.H. VanVorhis, *The Cultivated Stance: The Designs of Congreve's Plays*

**Paper: ENG703C (Core)**  
**Prose- Bacon to the Present**  
**Credits: 4 = 3+1+0 (48 Lectures)**

**Objectives and Learning outcome:**

Non-fiction writings form an important part of the creative output of every literary age. This paper attempts to represent the prose (non-fictional) writings from Bacon to the present. Considering Francis Bacon to be the Father of the English essay, the paper attempts to trace the evolution of the essay as a genre till the present. Choice of texts has been made with a view to include the most representative of authors of the respective periods which shall provide the students with an idea of the social, cultural, political and intellectual concerns of the times.

Francis Bacon	: Of Truth*, Of Revenge, Of Studies
Dr. Samuel Johnson	: <i>Lives of the Poets</i> (Dryden and Milton)
Joseph Addison	: Sir Roger at Home, Uses of the Spectator
Charles Lamb	: The Praise of Chimney Sweepers*, Dream Children: A Reverie
William Hazlitt	: On Going a Journey
Matthew Arnold	: Culture and Anarchy*
Lytton Strachey	: "Florence Nightingale" from <i>Eminent Victorians</i>
Bertrand Russell	: The Road to Happiness
Virginia Woolf	: How it Strikes a Contemporary, <i>A Room of One's Own</i> (Chapter-3)
George Orwell	: Reflections on Gandhi, Politics and the English Language*
Aldous Huxley	: Wordsworth in the Tropics

Note: \*marked pieces are for detailed study

**Recommended Reading:**

1. Hugh Walker *English Essays and Essayists*.
2. R. P. Singh (ed) *An Anthology of English Essays*
3. *An Anthology of English Prose*, Vol.2, published by Gauhati University
4. Bob Blaisdell ed. *Great English Essays, From Bacon to Chesterton*.

5. R. J. Rees. *English Literature: An Introduction for Foreign Readers*
6. Marjorie Boulton: *Anatomy of Prose*
7. Hugh Walker: *English Essay and Essayists*
8. Herbert Read: *English Prose Style*

**Paper: ENG704C (Core)**  
**Literary Criticism**  
**Credits: 4 = 3+1+0 (48 Lectures)**

**Objectives and Learning Outcome:** Literary criticism constitutes a significant area of study within the broader field of literature. This paper intends to familiarise the students with primary concerns of literary critics since the period identified as Classical till the present. The choice of texts reflects the changes in critical tendencies through different periods of English literature since Classical period to the school of criticism which came to be known as New Criticism in the twentieth century. Students are expected to acquaint themselves with the founding figures in this field beginning with Aristotle while they also engage with critical practices of the Victorian stalwarts such as Johnson and Arnold and modern criticism ushered in by T. S. Eliot and his contemporaries

**Classical Literary Criticism: (16 lectures)**

Aristotle	: <i>Poetics</i>
Plato	: <i>Ion</i>
Horace	: <i>Ars Poetica</i>

**Renaissance to Victorian: (16 lectures)**

Samuel Johnson	: “Preface to Shakespeare”
Shelley	: “A Defence of Poetry”
Arnold	: “The Function of Criticism at the Present Times”

**Twentieth century Literary Criticism – the New Critics (16 lectures)**

T. S. Eliot	: “Tradition and the Individual Talent”
F .R. Leavis	: “Preface” to <i>New Bearings in English Poetry</i> *

Cleanth Brooks : “Irony as a Principle of Structure”  
Wimsatt & Beardsley : “The Intentional Fallacy”  
J.C. Ransom : “Criticism Inc”

**Recommended reading:**

David Daiches. *Critical Approaches to Literature*  
M. A. R. Habib. *A History of Literary Criticism: From Plato to Present*  
Harry Blamires. *A History of Literary Criticism*  
Wimsatt & Brooks: *Literary Criticism: A Short History*  
Ramaswami & Sethuraman (ed) *The English Critical Tradition*  
M. H. Abrams: *A Glossary of Literary Terms*  
Das & Mohanty: *Literary Criticism*

**Paper: ENG705C (Core)**  
**Writings from the North East**  
**Credits: 4 = 3+1+0 (48 Lectures)**

**Objectives and Learning Outcome:**

North East of India is a powerhouse of culture and literature that has been little known and largely misunderstood. This paper seeks to acquaint the students with the rich culture and literature emanating from the North East of India through different genres (poetry, fiction, drama and folktales) from all the eight states of the region underlining its significant diversity and indigenous representations.

**UNIT 1: Fiction**

(14 lectures)

Birendra Kumar Bhattacharya (1924- 1997) (Assam)	: <i>Mrityunjoy</i>
Indira Goswami (1942-2011 (Assam)	: <i>Moth Eaten Howda of the Tusker</i>
TemsulaAo (Nagaland)	: <i>A Simple Question</i>
BhabendraNathSaikia (1932- 2003) (Assam)	: <i>The Cavern</i>
HarekrishnaDeka (1943) (Assam)	: <i>The Prisoner</i>
Prajwal Parajuly (1984) (Sikkim)	: <i>The Gurkha’s Daughter</i>

**UNIT 2: Poetry**

(12 lectures)

Navakanta Barua (1926- 2002) (Assam)	:“Once a River”*
Nirmal Prabha Bordoloi (1933-2004) (Assam)	:“Sorrow”; “Definition of Love”
Nilmoni Phukan (1880- 1978) (Assam)	:“Do not ask me how I have been”
Hiren Bhattacharya (1932- 2012) (Assam)	:“At Harvest Time”*; “Feasting”
Robin S. Ngangom (1959) (Meghalaya)	:“Laitumkhrah”*
Jogamaya Chakma (1960) (Tripura)	:“The War Dress”*
Temsula Ao (1945)(Nagaland)	:“Stone People from Lungterok”
Mona Zote (1973) (Mizoram)	:“What Poetry Means to Ernestina in Peril”
Guru T. Ladakhi (1967) (Sikkim)	: “A Himalayan Ballad”*

**UNIT 3: Drama**

(14 lectures)

Arun Sarma (1931- 2017) (Assam)	: <i>The Fortress of Fire</i>
Ratan Thiyam (1948) (Manipur)	: <i>Wahoudok</i>

**UNIT 4: Folktales**

(6 lectures)

*The Soothsayer* (Assam)  
*The Four Friends* (Arunachal Pradesh)  
*The Peacock and the Sun* (Meghalaya)

**Unit 5: Non fictional Prose**

(2 lectures)

Tillottama Misra	:“Introduction” from Writings from the North East Vol.1 and Vol. 2
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**Recommended Readings:**

Caroline R. Marak (ed.) *Creation Myths of the Seven Tribes of The North- East India*

Garima Kalita (ed.) *Reading India’s North East: Literature, Land and People.*

Gobinda Prasad Sarma(ed.). *History of Assamese Literature.*

Kaki D. Iralu. *Nagaland and India: The Blood and The Tears.*

Katha. *Unusual Folktales from the North East: First Sun Stories.*

Robin Singh Ngangom and Kynpham Sing Nongkynrih (eds.). *Anthology of Contemporary Poetry from the Northeast*.

Robin Singh Ngangom and Kynpham Sing Nongkynrih (eds.). *Dancing Earth: An Anthology of Poetry from North East India*.

**Paper: ENG706S (SEC)**  
**Introducing Translation**  
**Credits: 2 = 2+0+0 (32 Lectures)**

Through this course the students would be introduced to the basic concepts of translation studies, a field that has of late gained prominence in academia as well as in areas such as advertising and mass media. The study of the basic concepts would be accompanied by practice within the classroom through various translation exercises.

**Unit 1: Introduction to Translation** (8 lectures)

- “What is Translation?” by Isadore Pinchuk
- “Introducing Translation – A Brief History” from *Foundational Concepts of Translation: A Beginner’s Handbook* (Halder & Ranjan)

**Unit 2: Types of Translation** (8 lectures)

Semantic and Literal Translation; Communicative and Functional Translation; Administrative and Technical Translation; Transliteration; Transcreation.

\*All the above will be accompanied by translation exercises in the classroom.

**Unit 3: Concepts and Terms Used in Translation Studies** (8 lectures)

Equivalence; language Variety; Dialect; Idiolect; Register; Code Switching and Code Mixing

\*All the above will be accompanied by translation exercises in the classroom.

**Unit 4: The Process of Translation** (8 lectures)

- Analysis, Transfer and Restructuring
- Translation of Literary and Non-literary Text

\*The above will be accompanied by translation of a text as well as a critical examination of a published translated work.

Recommended Reading:

J.C. Catford: *A Linguistic Theory of Translation*

Halder & Ranjan (eds): *Foundational Concepts of Translation: A Beginner’s Handbook*