

## P.G. 2nd Semester

**Paper: ENG801C (Core)**  
**Poetry II: (Wordsworth to Hopkins)**  
**Credits: 4 = 3+1+0 (48 Lectures)**

### Objectives and Learning Outcome:

This paper addresses the evolution of poetry as a genre during the Romantic and Victorian periods. In both the ages poetry had engaged with different themes, techniques and issues which were specific to the social, political and cultural concerns that marked the respective ages. Choices of texts have been done with an aim to familiarize the students with the significant voices and works of the periods which best exemplify the representative traits of the times.

#### Romantic Period :

#### Lectures: 24

William Wordsworth	: “Ode on Intimations of Immortality”
S T Coleridge	: “Kubla Khan”*
Lord Byron	: “Don Juan” (Canto XI, stanza 1 to 8)
P B Shelley	: “To a Skylark” *
John Keats	: “Ode on a Grecian Urn”*, “Eve of St Agnes”
Robert Southey	: “The Scholar”, “The Battle of Blenheim”

#### Victorian Period:

#### Lectures: 24

Alfred Lord Tennyson	: “In Memoriam” (Sections VII , XXXV, L, LIV, XCVI,CVI,CXIV,CXVIII), Tithonus
Robert Browning	: “My Last Duchess”*
Matthew Arnold	: “Memorial Verses”, “Shakespeare”
Christina Georgina Rossetti	: “Uphill”, “When I am dead, my dearest”
Algernon Charles Swinburne	: “Before The Beginning of Years”
Thomas Hardy	: “The Darkling Thrush”*, “The Voice”
Gerard Manley Hopkins	: “Felix Randal”*, “The Starlight Night”

#### Recommended Reading:

F T Palgrave. sel. *Palgrave’s Golden Treasury*, OUP & IBH Publishing Co, New Delhi.  
Harold Bloom and Lionel Trilling. ed. *Romantic Prose and Poetry*, OUP, New York, 1973  
David Green. ed. *The Winged Words: n Anthology of Poems*, Macmillan, Madras, 1974  
D K Barua. ed. *The Whispering Reeds*, OUP, Calcutta, 1989.

**Paper: ENG802C (Core)  
Drama II (Shakespeare)**

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

**Objectives and Learning Outcome:**

This paper introduces the students to some of the canonical works of Shakespeare with an aim to let them appreciate the diversity and complexities offered by this master playwright in the variety of genres: tragedy, comedy, historical and problem plays. One text from each of these genres has been prescribed here for in-depth study. The students shall be familiarized not only with the social and cultural contexts of Shakespearean plays, but also with the commercial perspectives related to the publication of Shakespearean works and the long vibrant tradition of Shakespearean criticism through the ages. A brief part of the paper has also been devoted to give an overview of the translations and adaptations of Shakespeare across the globe and also specifically in India. The two sections “Texts” and “Publication and Reception” are supposed to be taken up in conjunction so as to enable the students to appreciate the diverse nuances of Shakespearean theatre, film adaptations as well as critical discourse engendered by the plays of this great master.

**Texts:**

Lectures: 32

- *Hamlet\**
- *Henry IV Part I*
- *Measure for Measure\**
- *Comedy of Errors*
- *Winter's Tale*

**Publication and Reception:**

Lectures: 16

- Shakespeare in Print: Questions of authorship, folios, editions
- Shakespeare Criticism: Through the ages
- Shakespeare and Contemporary Literary Theory
- Shakespearean Adaptations and Translations: Across the Globe
- Shakespeare in Films: Screening of *Throne of Blood* (Kurusowa), *Hamlet* (Richard Burton), *Angoor*, *Vishal Bharadwaj Trilogy*(*Maqbul*, *Omkara*, *Haider*)

### Recommended Readings:

- A. C. Bradley. *Shakespearean Tragedy*.
- Amaresh Dutta. *Shakespeare's Tragic Vision and Art*.
- Brian Vickers. *Appropriating Shakespeare: Contemporary Critical Quarrels*.
- Caroline Spurgeon. *Shakespeare's Imagery and What it Tells Us*.
- Arthur Eastman. *A Short History of Shakespearean Criticism*.
- Edward Dowden. *Shakespeare: A Critical Study of his Mind and Art*.
- G. Wilson Knight. *The Wheel of Fire: Interpretations of Shakespearean Tragedies*.
- Harold Bloom. *Shakespeare: The Invention of the Human*.
- Hiren Gohain. *Nature and Art in Shakespeare*.
- James Cunningham. *Shakespeare's Tragedies and Modern Critical Theory*.
- Jonathan Dollimore, and Alan Sinfield, eds. *Political Shakespeare: Essays in Cultural Materialism*.
- Jonathan Gill Harris. *Shakespeare and Literary Theory*.
- Marion Bodwell Smith. *Dualities in Shakespeare*.
- Michael Dobson and Stanley Wells, eds. *The Oxford Companion to Shakespeare*.
- *Shakespeare Survey*.
- Stanley Wells, ed. *The Cambridge Companion to Shakespeare*.
- Stephen Greenblatt. *Renaissance Self-fashioning: From More to Shakespeare*.
- Stephen Greenblatt. *Will in the World: How Shakespeare Became Shakespeare*.
- Stephen Greenblatt. *Shakespearean Negotiations*.
- Terry Eagleton. *Shakespeare and Society: Critical Studies in Shakespearean Drama*.

**Paper: ENG803C (Core)**  
**Fiction I: From Defoe to Hardy**  
**Credits: 4 = 3+1+0 (48 Lectures)**

### Objectives and Learning Outcome:

This paper surveys some important authors, genres, and trends in the eighteenth and nineteenth century British novel, relevant both in terms of the historicity and the canon. Students will read and discuss works by significant authors that will enable them to examine the ways in which the selected texts address issues such as capitalism, individualism, and industrialization—ideas that were rapidly reshaping traditional values and personal relationships.

## Introduction to the Novel (Types and Aspects)

Lectures: 12

- Bildungsroman
- the historical novel
- epistolary writing
- realism
- irony and social criticism
- the regional novel
- the provincial novel
- the gothic novel
- the industrial novel
- the detective novel
- the science fiction novel
- themes
- characterization
- plot and structure
- point of view
- imagery/symbol
- narrator, narratee, multiple narrators

## Texts:

Lectures: 36

- Charles Dickens : *A Tale of Two Cities*
- George Eliot : *The Mill on the Floss*
- Daniel Defoe : *Robinson Crusoe*
- Jane Austen : *Mansfield Park*
- Thomas Hardy : *Tess of the D'Urbervilles*

## Recommended Readings:

Arnold Kettle, *Introduction to the English Novel*. (Vols. 1 and 2)

Barbara Hardy, *The Novels of George Eliot* (1959)

David Carroll, *George Eliot: The Critical Heritage*.

Deirdre David, ed. *The Cambridge Companion to the Victorian Novel*.

E. M. Forster, *Aspects of novel*.

Francis O'Gorman, ed. *A Concise Companion to the Victorian Novel*.

Gregor, Ian. *The Brontës: A Collection of Critical Essays*.

Heather Glen, *The Cambridge Companion to the Brontes*.

Henry James, *The Art of the Novel: Critical Prefaces*.

Humphrey House, *The Dickens World*.

Ian Watt, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*.

Ingham, Patricia. *The Brontës*.

Jeanette King, *Tragedy in the Victorian Novel: Theory and Practice in the Novels of George Eliot, Thomas Hardy and Henry James*.

John Kucich, *Repression in Victorian Fiction: Charlotte Bronte, George Eliot, and Charles Dickens*.

John, Juliet (ed.), *Dickens and Modernity, Essays and Studies*.

Katherine Kearns, *Nineteenth-Century Literary Realism: Through the Looking Glass*.

Leavis, F. R., and Q.D., *Dickens the Novelist*.

Lennard Davis, *Factual Fictions: The Origins of the English Novel*.

M. H. Abrams, *The Norton Anthology of English Literature*.

Nancy Armstrong, *Desire and Domestic Fiction: A Political History of the British Novel*

Noorul Hasan, *Thomas Hardy: The Sociological Imagination*.

Paroissien, David (ed.), *The Blackwell Companion to Dickens*.

Pat Rogers, *Daniel Defoe: The Critical Heritage*.

Raymond Williams, *The English Novel from Dickens to Lawrence*.

Stephen Wall (ed), *Charles Dickens: A Critical Anthology*.

Walter Allen, *The English Novel*.

Wayne C. Booth, *The Rhetoric of Fiction*.

**Paper: ENG804C (Core)**  
**Women and Literature**  
**Credits: 4 = 3+1+0 (48 Lectures)**

**Objectives and Learning Outcome:**

This paper intends to expose students to the complex relationship between women and literature. They will be familiarised with the practices of re-readings and rewritings- two major tools used by feminist critics and writers across the world to interrogate patriarchal representations in cultural discourses. The first part of the paper that provides a theoretical orientation on feminist literary criticism addresses issues pertaining to women as readers and women as writers. The choice of texts is diverse in terms of socio-cultural and political orientations and students shall be expected to appreciate these in conjunction with the theoretical framework provided in the previous section

**Theoretical Orientations**

**Lectures: 24**

- Sandra Gilbert and Susan Gubar. "Infection in the Sentence: The Woman Writer and the Anxiety of Authorship"
- Judith Fetterley, "Introduction: On the Politics of Literature"
- Toril Moi, "Feminist, Female, Feminine"
- Annette Kolodny. "Dancing through the Minefield: Some Observations on the Theory, Practice and Politics of a Feminist Literary Criticism"
- Luce Irigaray "Sexual Difference" from *An Ethics of Sexual Difference*
- Helene Cixous "The Laugh of the Medusa"

**Feminist Texts**

**Lectures: 24**

- Aphra Behn, *Oronooko*.
- Fay Weldon. "Angel, All Innocence"
- Zora Neal Hurston, "Sweat"
- Maya Angelou. "Phenomenal woman"
- Alice Walker. *The Color Purple*
- Ismat Chughtai, "The Quilt"
- Ambai, "In a Forest, a Deer"

## Recommended Readings:

Catherine Belsey and Jane Moore ed. *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*.

Ellen Rooney. *The Cambridge Companion to Feminist Literary Theory*.

Lizabeth Goodman (ed). *Literature and Gender*.

Maggie Humm. *Dictionary of Feminist Theory*.

Mary Eagleton. *Feminist Literary Theory: A Reader*.

Rajeswari Sunder Rajan, *Real and Imagined Women: Gender, Culture and Postcolonialism*.

Robyn R. Warhol and Diane Price Herndl, ed. *Feminisms: An Anthology of Literary Theory and Criticism*.

Ruth Vanita. *Queering India: Same Sex Love and Eroticism in India*.

Sandra Gilbert and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*

Sandra Gilbert and Susan Gubar. *The Norton Anthology of Literature by Women: The Traditions in English*.

Sonya Andermahr et al. *A Glossary of Feminist Theory*.

Susie Tharu K. Lalita. *Women Writing in India. Two Volumes*.

Tanika Sarkar. *Hindu Wife, Hindu Nation: Community, Religion and Cultural Nationalism*.

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

**Paper: ENG805C (Core)**  
**Literary Theory**  
**Credits: 4 = 3+1+0 (48 Lectures)**

## Objectives and Learning Outcome:

This paper shall introduce students to the major theoretical schools of the twentieth century to provide an elementary knowledge of the major contentions, key concepts and significant figures of some of the prominent schools of theory. The choice of texts includes some of the representative critical texts from the theoretical schools included in this paper. A unit has been

devoted to the study of some of the key concepts/ terminologies which shall enable the students to comprehend the basics of the theoretical orientation of these schools and how these ideas contribute significantly towards literary interpretation.

**Unit 1: KEY CONCEPTS:**

Lectures: 8

– articulation, representation, cultural materialism, Fabula/Sjuzet, form/content, narrative, dialogism, semiotics, discourse, ideological state apparatus, Ecopoetics/Literary Ecology, alterity, mimicry, ambivalence

**Unit 2: Structuralism to the Cultural Turn**

Lectures: 10

Ferdinand de Saussure : “Nature of the Linguistic Sign”

Mikhail Bakhtin : “From the Prehistory of Novelistic Discourse”

Stuart Hall : Introduction to *Representations: Cultural Representations and Signifying Practices*

**Unit 3: Post structuralism and the Ethical Turn**

Lectures: 10

Derrida : “Structure Sign and Play in the Discourse of Human Sciences”

Glotfelty Cheryl : “Introduction” from *The Ecocriticism Reader*

**Unit 4: Feminism, Gender and Queer theory**

Lectures: 10

Adrienne Rich : “Disloyal to Civilisation: Feminism, Racism, Gynephobia” from *On Lies, Secrets and Silence*

Judith Butler : Introduction to *Gender Trouble*.

**Unit 5: Post colonialism, race, ethnicity**

Lectures: 10

Frantz Fanon : “on National Culture”

Homi k. Bhabha : “The Other Question”



**Recommended Reading:**

Andrew Bennett and Royle Nicholas. *An Introduction to Literature, Criticism and Theory*.

Hans Bertens. *Literary Theory: The Basics*.

Harry Blamires. *A History of Literary Criticism*.

Jeremy Hawthorn. *A Glossary of Contemporary Literary Theory*.

Jonathan Culler. *Literary Theory*.

K. M. Newton. *Twentieth Century Literary Theory: A Reader*.

Lois Tyson. *Critical Theory Today*.

Patricia Waugh. *Literary Theory and Criticism*.

Peter Barry. *Beginning Theory*.

Raman Seldan et al. *A Reader's Guide to Contemporary Literary Theory*.

Terry Eagleton. *Literary Theory: An Introduction*.

Vincent B. Leitch. *The Norton Anthology of Theory and Criticism*.

Wilfred L. Guerin et al. *A Handbook of Critical Approaches to Literature*.

Stuart Hall, (ed) *Representations: Cultural Representations and Signifying Practices*.

J. A. Cuddon: *A Dictionary of Literary Terms and Literary Theory*

John Peck and Martin Coyle: *Literary Terms and Criticism*

Joseph T. Shipley: *Dictionary of World Literary Terms*

**Paper: ENG806S (SEC)**

**Poetry II: (Wordsworth to Hopkins)**

**Credits: 2 = 2+0+0 (32 Lectures)**

This course is aimed at introducing the students to the practice of writing for academic purposes by teaching them basic research writing skills such as conducting research, note taking, paraphrase, summary, direct quotation and MLA or APA style citation.

**Unit 1: Paragraphs and Essays**

Lectures: 8

1.1 – Paragraph construction (Topic sentence, Cohesion and Coherence, Unity, Adequate Development)

1.2 – Essay writing (Definition, Thesis statement)

1.2.1 – Types

1.2.2 – Characteristics

1.2.3 – Steps to Essay writing

**Unit 2: Editing and Writing Review (Book and Media)**

Lectures: 8

**Unit 3: Research Paper, Dissertation, and Thesis**

Lectures: 12

1.1 – Research Paper

1.1.1 Introduction

1.1.2 Characteristics

1.1.3 Components (Title, Abstract, Introduction, Materials and Methods, Discussion, Conclusions, Acknowledgements, References or Bibliography)

1.2 – Dissertation (Essential features, Action plan, Choosing the subject, Structure)

1.3 – Thesis (Outline, Organization, Timetable, Iteration, Style, Presentation, Structure)

**Unit 4: Citing Resources and Preparing Bibliography**

Lectures: 4

**Recommended Reading:**

Meenakshi Raman and Sangeeta Sharma: *Technical Communication: Principles and Practice* (Relevant Sections)