

P.G. 4th SEMESTER SYLLABUS
DEPARTMENT OF ENGLISH
COTTON UNIVERSITY

PAPER : ENGI001C

POSTCOLONIAL LITERATURE

(Credits: 3+1+0=4)

Lectures: 48

Objectives and Learning Outcome:

This paper aims to familiarize the students with the vast and exciting field of postcolonial literature through a reading of texts that explore how cultures, identities, and narratives have been informed, interrupted and/or transformed by colonial and postcolonial exchanges. The paper shall acquaint the students with the diverse experiences of the postcolonial subject through a revisionist lens to arrive at new ways of reading history, location, nation, culture, language, gender, memory, representation and the process of writing itself.

Texts:

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|----------------------------|---------------------------------------|
| - William Shakespeare | : <i>The Tempest</i> (Act 1, Scene 2) |
| - Jean Rhys | : <i>Wide Sargasso Sea</i> |
| - J. M. Coetzee | : <i>Waiting for the Barbarians</i> |
| - Salman Rushdie | : <i>Midnight's Children</i> |
| - Chimamanda Ngozi Adichie | : <i>Half of a Yellow Sun</i> |
| - Arun Kolatkar | : 'Jejuri' |

Lectures: 30

Theoretical Readings:

- | | |
|------------------------------|---|
| - Bill Ashcroft et al. | : "Introduction." <i>The Empire Writes Back: Theory and Practice in Post-Colonial Literatures</i> . |
| - Helen Tiffin. | : "Post-Colonial Literatures and Counter-Discourse." <i>Kunapipi</i> 9, no 3 (1987): 17-34. |
| - Gayatri Chakravorty Spivak | : "Three women's Texts and a Critique of Imperialism" |
| - Homi Bhabha | : "Of Mimicry and Men: The Ambivalence of Colonial Discourse" |
| - Sara Suleri | : "The Rhetoric of English in India" |
| - Nguigi Wa Thiong'o | : "The Language of African Literature" |

Lectures: 18

Recommended Readings:

Ania Loomba, *Colonialism/Postcolonialism*.

Ania Loomba. *Postcolonial Shakespeares*.

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

Bill Ashcroft et al., *The Post-Colonial Studies Reader*.

Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *Key Concepts in Post-Colonial Studies*.

Dennis Walder, [*Post-colonial literatures in English: History, Language, Theory*](#).

Diana Brydon and Helen Tiffin, [*Decolonising Fictions*](#).

P.G. 4th SEMESTER SYLLABUS
DEPARTMENT OF ENGLISH
COTTON UNIVERSITY

- Elleke Boehmer, [*Colonial and Postcolonial Literature.*](#)
- Homi K. Bhabha, *The Location of Culture: Nation and Narration.*
- John Thieme, *Post-Colonial Studies: The Essential Glossary.*
- Jonathan White, [*Recasting the World: Writing after Colonialism.*](#)
- Justin Edwards, *Postcolonial Literature.*
- Ngugi wa Thiong'o, *Decolonizing the Mind: The Politics of Language in African Literature.*
- Priyamvada Gopal. *Indian English Novel: Nation, History Narration.*
- Rosemary M. George, [*The Politics of Home: Postcolonial Relocations and Twentieth-Century Fiction.*](#)
- Salman Rushdie, *Imaginary Homelands: Essays and Criticism, 1981-1991.*
- Sara Lane, *The Postcolonial Novel.*
- Shirley Chew and David Richards (eds.), [*A Concise Companion to Postcolonial Literature.*](#)
- Simon Gikandi, *Maps of Englishness: Writing Identity in the Culture of Colonialism.*

(Special Paper)

PAPER : ENG1002SP1

INDIAN LITERATURE - II

(Credits: 4+1+0=5)

Lectures: 64

Objectives and Learning outcome:

This paper is a continuation of the Indian Writings paper (SPL) which the students shall be already familiar with in the previous semester. However, keeping in mind the students' contemporary situational context, an attempt has been made to place the texts in the respective context – historical, political and cultural to enable them to form a comprehensive idea about India to enable the students to comprehend what constitutes the essence of literature produced in India and how literary voices across the diverse socio-cultural landscapes conform and diverge to enrich the world of Indian literature.

UNIT 1: History and ideas

Lectures: 16

- Ashis Nandy : “The Psychology of Colonialism” from *The Intimate Enemy*
- C. T. Mohanty : Under Western Eyes: Feminist Scholarship and Western Discourse
- Dipesh Chakraborty : the Artifice of History: Who Speaks for Indian Past

P.G. 4th SEMESTER SYLLABUS
DEPARTMENT OF ENGLISH
COTTON UNIVERSITY

UNIT 2: Fiction

Lectures: 20

- Amitav Ghosh : *The Hungry Tide*
- Chitra Banerjee Divakaruni : *The Palace of Illusions*
- Khushwant Singh : "Karma"

UNIT 3: Poetry

Lectures: 16

- Nissim Ezekiel : "Enterprise", "Poet, Lover, Birdwatcher",* "Goodbye Party to Miss Puspa T.S."
- Keki Daruwala : Hawk*, Chinar, Wolf*, Crossing of Rivers
- Eunice de Souza : Autobiographical, deSouza Prabhu*, Feeding the Poor at Christmas
- Jayanta Mahapatra : Abandoned British Cemetery at Balasore*, The Captive Air of Chandipore on Sea, Hunger

UNIT 4: Drama

Lectures: 12

- Girish Karnad : *Tughlaq**
- Mahesh Dattani : *Dance Like a Man*

Recommended Reading:

KRS Iyengar: Indian Writing in English

A.K. Mehrotra: An Illustrated History of Indian Literature in English

M.K. Naik: History of Indian English Literature

Vinay Dharwardker, Modern Indian poetry (essay) from The Oxford Anthology of Modern Indian Poetry

G.N. Devy: After Amnesia

Ashis Nandy: The Intimate Enemy

S. Bhattacharya, A. K. Sinha and H. Lahiri (eds) Indian Fiction in English: Mapping the Contemporary Landscape

Amartya Sen: The Argumentative Indian: Writings on Indian Culture, History and Identity

Sara Suleri: The Rhetoric of English in India

Svati Joshi (ed): Rethinking English

Meenakshi Mukherjee: The Twice Born Fiction.

Priyamvada Gopal: The Indian English Novel.

P.G. 4th SEMESTER SYLLABUS
DEPARTMENT OF ENGLISH
COTTON UNIVERSITY

(Special Paper)

PAPER : ENG1002SP2

AMERICAN LITERATURE - II

(Credits: 4+1+0=5)

Lectures: 64

Objectives and Learning outcome:

This paper will introduce students to Native American and Asian American literature. Being the minority and the Other in America, both the Native Americans and the Asian Americans share a long-standing historically and culturally difficult relationship with mainstream America. Therefore, this paper focuses on literatures produced by the Natives and Asian Americans which not only reflect their experiences but also challenge and reconstruct the ideas of history and identity in America. The paper features some of the most enduring and provocative texts. Students will engage in exploring diverse topics such as race and ethnicity, immigration, cultural diversity and conflict, indigenous philosophy etc. Reading these texts would help students appreciate the vibrant literatures of America which do not come under the ambit of dominant literature. The students will be acquainted with the universality of human experiences and compare and contrast literature by Asian American writers from diverse cultural background. They will draw a parallel reading between Native American and Asian American literatures. This in turn would provide them a holistic approach towards the rich tapestry of American literature. It would also sensitize students about the minority's historical experiences and contemporary issues in America and instil cultural awareness.

Introduction:

Lectures: 10

- Ethnicity and race in America
- Multiculturalism
- Identity issues
- Cultural Conflict
- Rejection and assimilation, assertion
- Breaking silence – new voices in literature

Prose:

Lectures: 10

- Cochise : “I am Alone”
- Carlos Bulosan : “Freedom From Want”

Poetry:

Lectures: 10

- N.S Momaday : “Before an Old Painting Crucifixion”
- Linda K. Hogan : “The History of Red”
- Joy Harjo : “Call It Fear”
- Sherman Alexie : “Good Hair” *
- Mitsuye Yamada : “Evacuation” *

P.G. 4th SEMESTER SYLLABUS
DEPARTMENT OF ENGLISH
COTTON UNIVERSITY

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|----------------|-----------------------------|
| - Cathy Song | : "Lost Sister," "Heaven" * |
| - Li-Young Lee | : "Persimmons" |

Fiction:

Lectures: 20

- | | |
|-----------------------|-----------------------------------|
| - Amy Tan | : The Joy Luck Club |
| - Janet Campbell Hale | : The Jailing of Cecelia Capture |
| - Wakako Yamauchi | : "And the Soul Shall Dance" |
| - Leslie Marmon Silko | : "Storyteller" |
| - Jhumpa Lahiri | : "The Third and Final Continent" |

Drama:

Lectures: 14

- | | |
|-----------------------|-----------------------------------|
| - Wajahat Ali | : <i>The Domestic Crusaders</i> * |
| - Velina Hasu Houston | : <i>Tea</i> |

*Note: * marked texts are for detailed study*

Recommended readings:

Amy Ansel, *Race and Ethnicity: The Key Concepts*

Jelena Sesnie, [*From Shadow to Presence: Representations of Ethnicity in Contemporary American Literature.*](#)

[Maria Mazziotti Gillan](#) and Jennifer Gillan, *Growing Up Ethnic in America: Contemporary Fiction About Learning to Be American*

Nina Baym, *The Northon Anthology of American Literature*

[Seiwoong Oh](#), *Encyclopedia of Asian-American Literature (Encyclopedia of American Ethnic Literature)*

Bernd C. Peyer, *American Indian Non-fiction 1760s to 1930s*

George W. Cronyn, *Native American Poetry*

(Open Elective)

PAPER : ENG1003OP1

CHILDRENS' LITERATURE

(Credits: 3+1+0=4)

Lectures: 48

Objectives and Learning Outcome:

Childrens' Literature produced across the world provides an important area of studies in the contemporary times. This paper aims to provide the students with an idea of what comprises the body of literature addressed as Childrens' Literature through the introductory essays; a selection of key concepts and theoretical texts have also been made with an aim to introduce the student to the theoretical orientations that may be applied to the reading of the childrens' texts. Besides including texts from other cultural background, it also comprises pieces from India to provide the students

P.G. 4th SEMESTER SYLLABUS
DEPARTMENT OF ENGLISH
COTTON UNIVERSITY

with an idea of the socio-cultural factors responsible in the productions of childrens' stories. A section has been devoted to film adaptations of stories which would help the students to explore the ideas related to representation and text in terms of the respective works.

UNIT 1:

Lectures: 10

Background study: Selected chapters from *Understanding Children's Literature* (Introduction, Ch 1, 2, 5, 7, 8 & 9)

UNIT 2: Genre/concepts/keywords

Lectures: 10

Fable, fairy tale, folktale, metafiction, fantasy, style, setting, science fiction, animation, ur-narrative Events, Character, Time, Space, Focalization, Narrator, Speech Representation, Author -Implied Author, Reader- Implied Reader

Unit 3: Childrens' stories from the world

Lectures: 10

Aesop's Fables: "The Goose that Laid the Golden Eggs", "The North Wind and the Sun"
Anderson: "The Emperor's New Clothes", "The Ugly Duckling"
Grimm's Fairy Tales: "Hansel and Gretel", "Little Red Riding Hood", "Sleeping Beauty"
Enid Blyton: *The Mystery of the Vanished Prince*

Unit 4: Childrens' Stories from India

Lectures: 10

Ruskin Bond (ed) *Ghost Stories from the Raj* (The Munjia, The Pool)
R. K.Narayan: from *Swami and Friends* (Swami's Grandmother, What is a Tail? Swami Disappears)
Selections from the *Panchatantra* (The Monkey and the Crocodile, The Cave that Talks)

Folk Tales from the North East: from *First Sun Stories* "Latkan" (picaresque) from *Burhi Air Xadhu* (Tejimola, Ou Kuori)

Unit 5: Film adaptations

Lectures: 8

Maleficent
Kothanodi

Recommended Reading:

L. Hendrickson. (1987) *Children's Literature: A Guide to the Criticism*

D. Butts (ed.) *Stories and Society: Children's Literature in its Social Context*, London: Macmillan.

M. Khorana (1991) *The Indian Sub-Continent in Literature for Children and Young Adults*, New York: Greenwood Press.

Bruno Bettelheim. (1976). *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. New York: Knopf.

P.G. 4th SEMESTER SYLLABUS
DEPARTMENT OF ENGLISH
COTTON UNIVERSITY

Allison James. et. al. (1997). *Theorizing Childhood*. London: Polity.

Peter Hunt. (1999) *Understanding Children's Literature*. Routledge, London and New York, Second Edition.

Aries, Philippe. (1973). *Centuries of Childhood: A Social History of Family Life*. Penguin, Harmondsworth.

(Open Elective)

PAPER : ENG1003OP2

ASSAMESE WRITINGS IN TRANSLATION

(Credits: 3+1+0=4)

Lectures: 48

Objectives and Learning Outcome:

Assamese literature is a rich field of studies which is however, rather confined to the region owing to obvious constraints related to language. In the present times, there has been a welcome effort on the part of several literary figures from the region to have engaged themselves with the task of translation as a result of which there is an emerging body of work that is now available to the readers who belong to both native and non-native cultures. The department aims to incorporate this body of work through this paper to familiarise the students of English literature with the culturally rich and diverse literature of Assam through different genres like poetry, fiction, drama and non-fiction. As this paper is a continuation of the North East literature core papers offered at the undergraduate and postgraduate levels it has not included some of iconic literary personalities of Assam in order to avoid repetition. The paper shall enable the students to appreciate and comprehend the rich gamut of literary output from this region while also sensitising them towards the unique socio-cultural ethos that exemplifies the region through the landscape of literature.

UNIT 1: Fiction

Lectures: 16

Syed Abdul Malik	: <i>Longing for Sunshine</i>
Mahim Bora	: <i>Kathanibari Ghat</i>
HomenBorgohain	: <i>Looking for Ismael Shiekh</i>
Lakhinandan Bora:	: <i>Magic Wings of the Tern</i>
Saurabh Kumar Chaliha	: <i>A Game of Chess</i>
Shilabhadra	: <i>Full Circle</i>
Arupa Patangia Kalita	: <i>Dawn</i>

P.G. 4th SEMESTER SYLLABUS
DEPARTMENT OF ENGLISH
COTTON UNIVERSITY

UNIT 2: Non- Fiction Prose

Lectures: 8

BaniKantaKakati:	“Bezbaroa”
PradipAcharya:	“BishnuRabha”

UNIT 3: Drama

Lectures: 8

Jyoti Prasad Agarwala:	<i>The Silent Princess</i>
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UNIT 4: Poetry

Lectures: 16

Sankardev:	“This world is a dense forest.....”
Madhavdev:	“Be careful, brother.....”
Chandra Kumar Agarwala:	“Invincible”*
RaghunathChaudhari:	“The Rose”*
Nalinibala Devi:	"Homeland"*
AmbikagiriRaichowdhury:	“It’s the fine- lute’s tune”
Hem Barua:	“Better Darkness than Light”
BhupenHazarika:	“The Borders of Tirap”
HirendraNathDutta:	“The Berlin Wall”
NilmaniPhookan	: “Poem”
AjitBarua:	“Jengrai”
Samir Tanti:	“The night of Kadams in bloom”
Nilim Kumar:	Salt*
Jiwan Narah:	“Rhythm”

RECOMMENDED READINGS:

Birinchi Kumar Barua. *Modern Assamese Literature*

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

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

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

Hem Barua. *The Red River and Blue Hill.*

HomenBorgohain (ed.) *100 Years of Assamese Poetry*

Katha.Asomiya: *Handpicked Fictions*

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.*

TillottamaMisra.*Writings from the North East* (Vol. 1 and Vol. 2)

P.G. 4th SEMESTER SYLLABUS
DEPARTMENT OF ENGLISH
COTTON UNIVERSITY

PAPER : ENG1004DPW

DISSERTATION/PROJECT WORK (DPW)
(Credits: 6)

The DPW course is designed to enable students to identify research problem/question while exploring research questions during their Masters' programme. The students shall be required to provide an analysis, construct and evidence an argument with a personal and independent perspective.

Students shall engage with researching the field of enquiry followed by a brief literature survey; they will also need to organise a bibliography in addition to writing an abstract. Besides, the course also aims to familiarise the students with the reading process to arrive at a choice of a critical method appropriate to the respective field of enquiry. The students shall also be expected to be able to create and defend a proposal of study; finally they will have to make a final presentation after the completion of writing of their respective thesis/project work.

The students shall be briefed in the classroom on principles of research methodology and the technical details of research paper writing which will form a part of the initial preparation for the MA Dissertation in the final semesters.

Students shall be evaluated on the basis of their thesis/ project report submitted to the department which shall have to be submitted two weeks before the commencement of the End semester examination. They will be required to make an Oral presentation followed by a Viva-voce examination to be conducted by a panel of at least two members.

One examiner will be an external examiner and the other will be the student's supervisor/guide for the DPW Course and the marking scheme shall be as follows:

Total marks 100 (75+25) where, 75 shall be for the Dissertation and 25 shall be allotted for Viva - voce

Recommended reading:

Thomas Watson: *Writing a Thesis*
MLA Handbook 8th edition
