

B.A. (HONOURS) ENGLISH

(Three Year Full Time Programme)



COURSE CONTENTS

(Effective from the Academic Year 2011-2012 onwards)

**DEPARTMENT OF ENGLISH
UNIVERSITY OF DELHI
DELHI - 110007**

Course: B.A. (Hons.) English

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	Paper 2: Twentieth Century Indian Writing(i)
	Paper 3: Concurrent – Qualifying Language
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SEMESTER BASED UNDER-GRADUATE HONOURS
COURSES

Distribution of Marks & Teaching Hours

The Semester-wise distribution of papers for the B.A. (Honours), B.Com. (Honours), B. Com., B.Sc. (Honours) Statistics and B.Sc. (Honours) Computer Science will be as follows:

Type of Paper	Max. Marks	Theory Exam.	I.A.	Teaching per week
Main Papers	100	75	25	5 Lectures 1 Tutorial
Concurrent Courses	100	75	25	4 Lectures 1 Tutorial
Credit Courses for B.Sc.(Hons.) Mathematics	100	75	25	4 Lectures 1 Tutorial

- ❖ Size of the Tutorial Group will be in accordance with the existing norms.
- ❖ The existing syllabi of all Concurrent/Credit Courses shall remain unchanged.
- ❖ The existing criteria for opting for the Concurrent /Credit Courses shall also remain unchanged.

**Main Discipline Course: English
Detailed Courses of Reading**

SEMESTER - I

Paper 1: English Literature 4 (i)

Unit-1	Jane Austen	<i>Pride and Prejudice</i>
Unit-2	Charles Dickens	<i>Hard Times</i>
Unit-3	Background Prose Readings and Topics	

Readings:

- a. Karl Marx and Friedrich Engels, Selections from *A Reader in Marxist Philosophy* ed. Sels and Martel (New York. I 963). Pp. 186-8, I 90-1, 199-201.
- b. Charles Darwin, Selections from *The Descent of Man* (in the *Norton Anthology of English Literature*, 3rd edn., vol. 2) pp. 1647-52.
- c. John Stuart Mill, Selections from *The Subjection of Women* (in the *Norton Anthology of English Literature*, Vol. 2) pp. 1647-52.
- d. Matthew Arnold, Selections from *Culture and Anarchy* (in the *Norton Anthology of English Literature*, Vol. 2) pp. 1403-12.
- e. *Topics:*
The Novel Form in Nineteenth-Century England; Faith and Doubt; The Writer and Society; Fiction and its Readers.

Paper 2: Twentieth Century Indian Writing (i)

Unit-1	Rabindranath Tagore	<i>The Home and the World</i> tr. Surendranath Tagore
Unit-2	Premchand, R.K. Narayan Vaikom Muhammad Basheer Saadat Hasan Manto Ismat Chughtai Ambai	'The Holy Panchayat' 'The 'M.C.C.' 'The Card-Sharpers' 'Daughter' 'Toba Tek Singh' 'Lihaf' (The Quilt) 'Squirrel'

Unit-3 Background Prose Readings and Topics

Readings:

- a. Rabindranath Tagore, *Nationalism* (Delhi : Rupa, 1992), Chapter 1 and 3.
- b. Namvar Singh, 'Decolonising the Indian Mind', *Indian Literature*, no. 151 (Sept/Oct. 1992).
- c. U.R. Ananthamurthy, 'Being a Writer in India', from *Tender Ironies*, ed. Dilip Chitre et. al., pp. 127-46.
- d. *Topics :*
Nationalism; The Theme of the Partition; Language and Audience; in Modern India; Tradition and Experiment in Modern Indian Theatre; The Individual and Society in Modern Indian Literature.

Note: Texts prescribed in Unit 2 are available in an anthology prepared and published by the Department of English, University of Delhi, *Modern Indian Literature: Poems and Short Stories*. Oxford University Press, 1999.

PAPER – 3

**CONCURRENT – QUALIFYING
LANGUAGE**

SEMESTER - II

Paper 4 English Literature-4 (ii)

Unit-1	Charlotte Bronte	<i>Jane Eyre</i>
Unit-2	George Eliot	<i>The Mill on the Floss</i>
Unit-3	Alfred Tennyson	'The Lady of Shalott', 'Ulysses', 'Crossing the Bar', 'The Defence of Lucknow'
	Robert Browning	'My Last Duchess', 'The Last Ride Together', 'Porphyria's Lover', 'Fra Lippo Lippi'
	Christina Rossetti	'The Goblin Market'

Paper 5 **Twentieth Century Indian Writing(ii)**

Unit-1	Jibanananda Das	'Before Dying', Windy Night' 'I Shall return to this Bengal'
	Sri Sri	'Forward March' From <i>Some People Laugh,</i> <i>Some People Cry.</i>
	G.M. Muktibodh Nissim Ezekiel	'The Void', 'So Very Far' 'Enterprise', 'The Night of the Scorpion' 'Goodbye Party for Miss Pushpa .S.'
	Jayanta Mahapatra	'Hunger', 'Dhauri', 'Grandfather', 'A Country'
Unit-2	Vijay Tendulkar	<i>Ghasiram Kotwal</i> tr. Jayant Karve and Eleanor Zelliott
	Mohan Rakesh	<i>Half-way House</i> tr. Bindu Batra
Unit-3	Amitav Ghosh	<i>The Shadow Lines</i>

Paper 6: English Literature 1 (i)

Unit-1.	Christopher Marlowe	<i>Doctor Faustus</i>
Unit-2.	William Shakespeare	<i>Othello</i>
Unit-3.	William Shakespeare	<i>As You Like It.</i>

PAPER 7

CONCURRENT - CREDIT LANGUAGE

SEMESTER - III

Paper 8: English Literature 1 (ii)

Unit-1.	Geoffrey Chaucer	'The Wife of Bath's Prologue and Tale'
Unit-2.	Philip Sidney	Selection from <i>Astrophel and Stella</i> : Sonnets 1, 15, 27, 34, 41, 45
	Edmund Spenser	Selections from <i>Amoretti</i> : Sonnets XXXIV and LXVII 'Epithalamion'
	John Donne	Elegie : 'On His Mistress Going to Bed', 'The Sunne Rising', 'The Canonisation', 'A Hymn to God My God in My Sicknesse', 'Batter My Heart', 'Death be not Proud'.

Unit-3. Background Prose Readings and Topics:

Readings

- a. Pico della Mirandola, Excerpts from the *Oration on the Dignity of Man* in *The Renaissance Portable Reader*, pp. 476-9.
- b. John Calvin on Predestination and Free Will, in *The Renaissance Portable Reader*. pp. 704-11.
- c. Baldassare Castiglione, Excerpts from Book 4 of *The Courtier* on the courtier, love and beauty (from the Penguin edition, pp. 324-8, pp. 330-5).
- d. Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Bobbs-Merrill, 1970) pp.13-18.

e. *Topics:*

The Development of English Drama; Ideas of Love and Marriage in the Middle Ages and the Renaissance; Control and Censorship of Drama; The Poet in Society; Renaissance Humanism.

Paper 9: English Literature 2 (i)

Unit-1.	William Shakespeare	<i>Antony and Cleopatra</i>
Unit-2.	John Webster	<i>The Duchess of Malfi</i>
Unit-3.	Background Prose Readings and Topics:	

Readings:

- a. *The Holy Bible*, 'Genesis', chapters 1-4 (Adam and Eve. Cain and Abel) : 'Luke', chapters 1-7 and 22-24 (the Nativity, the Miracles and the Passion of Christ).
- b. Niccolo Machiavelli 2Xi from *The Prince*, chapters 15 (How not to be virtuous), 16 (Generosity), 18 (Princes need not honour their word) and 25 (On fortune).
- c. Francis Bacon. 'Of Marriage and Single Life'. 'Of Truth" and 'Of Studies' (*Norton Edition*, Vol 1, pp. 1563-8)
- d. Thomas Hobbes, from *Leviathan*, Part I, Selections from chapters 8,11 and 13 (Penguin edition. pp. 134-137, 160-161 and 185-186).
- e. John Dryden, from 'A Discourse Concerning the Origin and Progress of Satire' (*Norton* vol.1, pp. 1767-8).
- f. *Topics* :
Religion in the Seventeenth Century; Attitude to Women in the Seventeenth Century : The Beginnings of Secular Thought; Epic and Mock-epic; Comedy and Satire.

Paper 10: Any one of the following.

Students opting for Part (i) of a given option will be required to opt for Part (ii) of the same option in Paper 11

Option A. Nineteenth-Century European Realism (i)

- Unit-1. Ivan Turgenev *Fathers and Sons*
Unit-2. Fyodor Dostoevsky *Crime and Punishment*
Unit-3. Background Prose Readings and Topics :

Readings

- a. Honore de Balzac, 'Society as Historical Organism', Preface to the *The Human Comedy*, in Ellmann and Feidelson, eds., *The Modern Tradition*. pp.246-254.
- b. Leo Tolstoy, 'Man as the Creature of History,' from *War and Peace*, in Ellmann and Feidelson, pp. 265-7.
- c. Gustav Flaubert, 'Heroic Honesty,' letter on *Madame Bovary*, Ellmann and Feidelson, pp. 242-3.
- d. Emile Zola, 'The Novel as Social Science,' Ellmann and Feidelson, pp. 270-289.
- e. Georg Lukacs, *Studies in European Realism*, chapter 3 : 'Balzac and Stendhal' (London, 1972), pp. 65-85.
- f. *Topics:*
Contemporary Politics and the Russian Novel; The Realist Novel and its Relationship with History; The Realist Novel and the Middle Class; Changing Forms of the Novel.

Option B. Classical Literature(i)

- Unit-1. Homer *The Illiad (Penguin)*
Unit-2. Aristophanes *Lysistrata (Penguin)*

- Unit-3. Background Prose Readings:

Readings

- a. Aristotle, *Poetics*, chapter 6-17, 23, 24 and 26 (Penguin).
- b. Plato, *The Republic*, Book X (Penguin).
- c. Bharata, *Natyashastra*, tr. Manomohan Ghosh, chapter 6: 'Sentiments,' revd. 2nd edn. (Calcutta: Granthalaya, 1967), vol. I, pp 100-18.

- d. Iravati Karve, 'Draupadi' in *Yuganta : The End of an Epoch* (Disha, 1991), pp.79-105.
- e. C. Rajagopalachari, *The Mahabharata*, 2nd edn. (Bombay : Bhartiya Vidya Bhavan, 1972).
- f. *Topics* :
Notions of the Epic; Comedy and Tragedy in Greek and Indian Drama;
Drama in the Athenian City State; Catharsis; Rasa; the Heroic and Dharma.

Option C. Forms of Popular Fiction (i)

- Unit-1. Agatha Christie *The Murder of Roger Ackroyd*
- Unit-2. Ian Fleming *From Russia with Love*
- Unit -3. Background Prose Readings :

Readings

- a. Christopher Pawling, 'Popular Fiction : Ideology or Utopia?' *Popular Fiction and Social Change*, ed. Christopher Pawling (London : Macmillan, 1984).
- b. Ymberto Eco. 'Narrative Structure in Fleming', in *The Study of Popular Culture : A Sourcebook* ed. Bob Ashley (London : Pinter, 1989). pp. 124-34.
- c. Darko Suvin, 'On Teaching SF Critically', from *Positions and Presuppositions in Science Fiction* (London : Macmillan), pp. 86-96.
- d. Felicity Hughes, 'Children's Literature : Theory and Practice', *ELH*, 45 (1978), pp.542-62.
- e. *Topics* :
What Sells and Why; Bestseller and Other Media of Mass Culture; Morality and Education in Children's Literature : Popular Literature and Fantasy.

PAPER 11

CONCURRENT - INTERDISCIPLINARY

SEMESTER IV

Paper 12: English Literature 2 (ii)

Unit-1.	John Milton	<i>Paradise Lost</i> - Book1 lines 1-26 and Book IX
Unit-2.	Aphra Behn	<i>The Rover</i>
Unit-3.	John Dryden	<i>MacFlecknoe</i>
	Alexander Pope	<i>The Rape of the Lock</i>

Paper 13: English Literature 3 (i)

- Unit-1. Jonathan Swift *Gulliver's Travels*
- Unit-2. Samuel Johnson 'London', 'The Vanity of Human Wishes'
Oliver Goldsmith Selections from the *The Deserted Village*.
lines 35-84. 195-238, 267-339.
Thomas Gray 'Elegy Written in a Country Churchyard',
'Ode on the Death of a Favourite Cat'
- Unit-3. Background Prose Readings and Topics:
Readings
- a. Jonathan Swift, *A Modest Proposal*
 - b. Daniel Defoe 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*. ed. Stephen Copley (London. 984).
 - c. Samuel Johnson. *The Rambler*. Essay 156 (on Literary Rules); *Rasselas* Chapter 10 (on the Business of the Poet); on Genius (from 'The Life of Pope,' *Norton Edition*, Vol. 1. pp. 2306; 2308-9).
 - d. Mary Wollstonecraft, from *A Vindication of the Rights of Woman*, chapter 2 (Penguin, 1975), pp. 100-5, 106-9, 111-113) (on Milton's Adam and Eve, Rousseau, and Fathers of daughters).
 - e. William Wordsworth from 'Preface to *Lyrical Ballads*', in *Norton Edition*, vol. 2, pp. 127-9, 130-7, 138-9.
 - f. John Keats, Letter to George and Thomas Keats, 22 December 1817; Letter to Richard Woodhouse, 27 October, 1818.
 - g. *Topics:*
Science and Literature; Neoclassicism; The Country and the City; Concepts of Nature; Concept of Imagination; The Rise of the Gothic.

Paper 14: Any one of the following.

Students who have opted for Part (i) of a given option in Paper 8 will be required to opt for Part (ii) of the same option here.

Option A. Nineteenth-Century European Realism(ii)

Unit-1.	Honore de Balzac	<i>Old Goriot</i>
Unit- 2.	Gustav Flaubert	<i>Madame Bovary</i>
Unit- 3.	Emile Zola	<i>Therese Raquin</i>

Option B. Classical Literature(ii)

Unit-1.	Euripides	<i>Medea</i> (Penguin)
Unit-2.	Vyasa	1. 'The Dicing' and 'The Sequel to Dicing, 2. 'The Book of the Assembly Hall' from <i>The Mahabharata</i> : tr. and ed. J.A.B.van Buitenen (Chicago, 1975), pp. 106- 69.
Unit-3.	Kalidasa	<i>Abhijnana Shakuntalam</i> , tr. Chandra Rajan, in <i>Kalidas.: The Loom of Time</i> (Penguin, 1989).

Option C. Forms of Popular Fiction (ii)

Unit-1.	Isaac Asimov	<i>Foundation</i>
Unit-2.	Lewis Carroll	<i>Through the Looking Glass.</i>
Unit-3.	Margaret Mitchell	<i>Gone with the Wind</i>

PAPER 15

CONCURRENT – DISCIPLINE CENTERED I

SEMESTER- V

Paper 16: English Literature 3 (ii)

Unit-1.	William Blake	'The Lamb', 'The Garden of Love', 'The Chimney Sweeper' (from both <i>The Songs of Innocence</i> and <i>The Songs of Experience</i>), 'The Little Black Boy' (<i>The Songs of Innocence</i>), 'The Tyger' (<i>The Songs of Experience</i>), 'London' (<i>The Songs of Experience</i>).
	William Wordsworth	'Tintern Abbey', 'Ode: Intimations of Immortality', 'Lines Composed upon Westminster Bridge'.
	Samuel Taylor Coleridge	'Kubla Khan', 'Dejection : An Ode'
Unit-2.		
	Lord Byron	from 'Childe Harold' : Canto III. verses 36-45 (Lines 316-405); Canto IV, verses 178-186 (Lines 1594-1674)
	Percy Bysshe Shelley	'Ode to the West Wind', 'Ode to Liberty', 'Hymn to Intellectual Beauty'.
	John Keats	'Ode to a Nightingale', 'To Autumn', 'La Belle Dame Sans Merci', 'On First Looking into Chapman's Homer'.
Unit-3.	Mary Shelley	<i>Frankenstein</i>

Paper 17. English Literature 5 (i)

Unit 1.

W.B. Yeats ‘Leda and the Swan’, ‘The Second Coming’, ‘No Second Troy’, ‘Sailing to Byzantium’, ‘Among School Children’.

T.S. Eliot ‘The Love Song of J. Alfred Prufrock’, ‘Gerontion’, ‘Sweeney Among the Nightingales’, ‘The Hollow Men’, ‘Marina’.

Unit 2.

Samuel Beckett *Waiting for Godot*

John Osborne *Look Back in Anger*

Unit 3.

Background Prose Readings and Topics:

Readings:

- a. Sigmund Freud, ‘Theory of Dreams’, ‘Oedipus Complex’ and ‘The Structure of the Unconscious’, from *The Modern Tradition*, eds. Ellmann and Feidelson, pp. 571, 578-81, 559-63.
- b. T. S. Eliot. ‘Tradition and the Individual Talent’, *Norton Edition*, vol. 2, pp. 2198-2205
- c. Albert Camus, ‘Absurdity and Suicide’ and ‘The Myth of Sisyphus,’ from *The Myth of Sisyphus* (Penguin), pp.11- 17, 107-111.
- d. E. M. Forster, ‘Art for Art’s Sake.’ from *Two Cheers for Democracy*, in Ellmann and Feidelson, pp. 198-202.
- e. “Raymond Williams, ‘Introduction’ in *The English Novel from Dickens to Lawrence* (London: Hogarth, 1984), pp. 9-27.

f. *Topics :*

The Theatre of the Absurd ; Modernism; The Uses of Myth; The Stream of Consciousness; The Women’s Movement in the Early Twentieth Century.

Paper 18. Contemporary Literature (i)

Unit-1. Chinua Achebe *Things Fall Apart*

Unit-2. Nadine Gordimer *My Son's Story*

Unit-3. Background Prose Readings and Topics:

Readings

- a. Franz Fanon, (on colour prejudice) from *Black Skin, White Masks* (Paladin edition, 1970), pp. 21-99.
- b. Ngũgĩ wa Thiong'o, from 'The Language of African Literature', in *Decolonising the Mind*, Chapter 1, sections 4-6.
- c. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez : New Readings*, eds. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).
- d. V.S. Naipaul, 'East Indian', in *The Overcrowded Barracoon* (Penguin, 1976), pp. 32-41.

Topics

Magic Realism; Literature and Revolution; Literature and Cultural Identity; Writing for the New World Audience

Paper 19: Any one of the following.

Students opting for Part (i) of a given option will be required to opt for Part (ii) of the same option in Paper 18

Option A. Anglo-American Writing from 1930 (i)

Unit 1.	Graham Greene	<i>The Power and the Glory</i>
Unit-2.	William Faulkner	'Dry September'
	F. Scott Fitzgerald	'The Crack-up'
	Ernest Hemingway	'A Clean Well-Lighted Place'
	Somerset Maugham	'The Door of Opportunity'
	John Updike	'Density and Doubt'
	John Cheever	'The Swimmer'
	Salman Rushdie	'The Courter'

Unit 3. *Background Prose Readings and Topics :*

Readings

- a. Salman Rushdie, 'Imaginary Homelands', from *Imaginary Homelands*.
- b. George Orwell, 'Politics and the English Language.'
- c. Seamus Heaney, 'The Redress of Poetry', from the *The Redress of Poetry* (London : Faber, 1995).
- d. Adrienne Rich, 'When We Dead Awaken : Writing as Revision', from Adrienne Rich's Poetry (Norton Critical Edition).
- e. Denys Thompson and E.R. Leavis, 'Advertising Types of Appeal', from *Culture and Environment*.
- f. *Topics:* Social Realism and the Contemporary Novel; Folklore and the Contemporary Novel; Black Women's Writing; Identity in Contemporary Poetry; Tragicomedy in Contemporary Theatre.

Option B. Literary Theory (i)

1. *Marxism:*

- i. Antonio Gramsci. 'The Formation of the Intellectuals' and 'Hegemony (Civil Society) and Separation of Powers,' *Selections from the Prison Notebooks*, ed. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart, 1971), pp. 5, and 245-6.
- ii. Bertolt Brecht, 'A Short Organum to the Theatre,' in John Willet, ed. *Brecht on Theatre*, pp. 179-205.
- iii. Georg Lukacs, 'Critical Realism and Socialist Realism,' from *The Meaning of Contemporary Realism*.

- iv. Louis Althusser, 'Ideology and Ideological State Apparatuses,' from *Lenin and Philosophy and Other Essays*.
2. *Feminism*:
- i. Elaine Showalter, 'Introduction' in *A Literature of Their Own: British Women Novelists from Bronte to Lessing (1977)*.
 - ii. Juliet Mitchell, 'Femininity, Narrative and Psychoanalysis', in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London: Longman, 1988), pp. 426-30.
 - iii. Michele Barrett, 'The Cultural Production of Gender'.
 - iv. Luce Irigaray, 'When the Goods Get Together' (from *This Sex Which is Not One*), in *New French Feminisms*, eds. Elaine Marks and Isabelle de Courtivron (New York: Schocken Books, 1981), pp. 107-110.
3. *Post-Colonial Studies*:
- i. Edward Said, *Orientalism*. (Hamondsworth: Penguin, 1978). chapter 1
 - ii. Gayatri Chakravarty Spivak, 'Can the Subaltern Speak?' in *Colonial Discourse and Postcolonial Theory: A Reader*, eds. Patrick Williams and Laura Chrisman (London: Harvester Wheatsheaf, 1993).
 - iii. Gauri Vishwanathan, 'The Beginnings of English Literary Study in British India', *Oxford Literary Review*.
 - iv. Aijaz Ahmad, "'Indian Literature": Notes towards the Definition of a Category' from *In Theory: Classes, Nations, Literatures* (London: Verso, 1992).

Option C. Women's Writing in the Nineteenth and Twentieth Centuries (i)

Unit-1. Elizabeth Barrett Browning *Aurora Leigh*. Book V lines 1-447

Emily Dickinson 'Because I Could not Stop for Death', 'Elysium is as Far as to', 'I had no Time to Hate', 'I Felt a Funeral in My Brain', 'I Heard a Fly Buzz', 'The Soul Selects Her Own Society'.

Sylvia Plath 'Daddy', 'Lady Lazarus', 'Soliloquy of a Solipsist', 'Mirror'

Marge Piercy 'Rape Poem', 'The Consumer', 'For shoshana Rihn - Pat Swinton', 'Right to Life'.

Unit 2.	Kate Chopin	‘The Story of an Hour’
	Katherine Mansfield	‘Bliss’
	Charlotte P. Gilman	‘The Yellow Wallpaper’
	Willa Cather	‘Coming Aphrodite’
	Mahasweta Devi	‘Draupadi’, in Gayatri Chakravarty Spivak, <i>In Other Worlds</i> , pp. 179-96.

Unit 3. Background Prose Readings and Topics

Readings

- a. Virginia Woolf. Chapter 1 and selections from Chapter 3 of *A Room of One’s Own* (New York : Harvest HBJ, 1957), pp. 3-24 and 48-59.
- b. Simone de Beauvoir, ‘Introduction’ in the *The Second Sex in New French Feminisms*. eds. Elaine Marks and Isabelle de Courtivron (New York : Schocken Books, 1981), pp. 41-56.
- c. Sandra Gilbert and Susan Gubar, Chapter 2: ‘The Infected Sentence : Women’s Authorship and the Anxiety of Influence’ from *The Madwoman in the Attic* (Yale Univ. Press, 1979), pp. 45-92.
- d. Cora Caplan ‘Women and Language’, in Deborah Cameron, ed., *Feminist Linguistics, A Reader* :
- e. Sigmund Freud, ‘Female Sexuality’, in *The Collected Works of Sigmund Freud*, vol. 5 (London : Hogarth Press, 1957), pp. 252-272.
- f. *Topics* :

Redefining the male dominated lyric tradition; Sexual politics in the construction of the self in modernist women’s writing; The confessional mode in women’s writing; Social reform movements and their impact on gender relations in India; The correlation between Aesthetics and Activism in women’s writing

Option D. Modern European Drama (i)

Unit-1. Henrik Ibsen *Ghosts (Penguin)*

Unit-2. August Strindberg *Miss Julie (Methuen)*

Unit-3. Background Prose Readings and Topics :

Readings:

- a. Stanislavski, *An Actor Prepares* (Penguin) Chapter 8. "Faith and the Sense of Truth," sections 1,2,7,8, 9 (pp. 121--5, 137--46).
- b. Raymond Williams, *Tragedy and Revolution in Modern Tragedy*, revised edition (London,: Verso, 1979) pp. 61--84.
- c. Bertolt Brecht, 'The Street Scene' (pp. 121-8), 'Theatre for Pleasure or Theatre for Instruction' (pp. 68-76) and 'Dramatic Theatre vs. Epic Theatre' (chart)- (p.31) from *Brecht on Theatre. The Development of an Aesthetic*, ed. John Willet (London : Methuen, 1992).
- d. Antonin Artaud, 'No More Masterpieces', from *The Theatre and its Double* (London : Calder and Boyars, 1970), pp. 55.63.
- e. George Steiner, 'On Modern Tragedy', from *The Death of Tragedy* (London : Faber), pp. 303-24.
- f. Jean Genet, *Reflections on Theatre* (London: Faber), chapter 2: 'The Strange Word Urb...' pp.63-74.
- g. *Topics :*
Naturalism, expressionism in theatre; Forms of realism in European drama; Politics, social change and theatre,; Performance and text; Avant Garde drama; Tragedy and notion of heroism in post-war European drama.

SEMESTER VI

Paper 20: English Literature 5 (ii)

Unit-1.	Joseph Conrad	<i>Heart of Darkness</i>
Unit-2.	D.H. Lawrence	<i>Sons and Lovers</i>
Unit-3.	Virginia Woolf	<i>Mrs. Dalloway</i>

Paper 21: Contemporary Literature (ii)

Unit-1.	Gabriel Garcia Marquez	<i>Chronicle of a Death Foretold</i>
Unit-2.	Dario Fo Ngugi wa Thiongo	<i>Accidental Death of an Anarchist</i> <i>The Trial of Dedan Kimatby</i>
Unit-3.	Pablo Neruda	'Poetry', 'Tonight I can Write', 'The Way Spain Was', 'Ars Poetica', 'Discoverers of Chile', 'Ode to a Tomato'(Penguin)
	Derek Walcott	'A Far Cry from Africa', 'Goats and Monkeys', 'Names', 'The Sea is History'
	Margaret Atwood	'Spelling', 'This is a Photograph of Me', 'Procedures for Underground', 'The Animals in that Country', 'The Landlady'.

Paper 22: Any one of the following

Students who have opted for Part (i) of a given option in Paper 15 will be required to opt for Part (ii) of the same option here.

Option A. Anglo-American Writing from 1930(ii)

Unit-1.	Arthur Miller	<i>The Crucible</i>
	Tom Stoppard	<i>Rosencrantz and Guildenstern are Dead</i>
Unit-2.	Toni Morrison	<i>Beloved</i>
Unit- 3.	Adrienne Rich	‘Aunt Jennifer’s Tigers’, ‘Necessities of Life’. ‘Diving into the Wreck’, ‘Snapshots For a Daughter-in-law’, ‘A Valediction Forbidding Mourning’.
	Philip Larkin	‘Whitsun Weddings’, ‘Annus Mirabilis’, ‘Dublinesque’, ‘Homage to a Government’, ‘Toads’, ‘The Explosion’
	Seamus Heaney	‘Bogland’, ‘Traditions’, ‘Punishment’, ‘An Ulster Twilight’, ‘The Railway Children’, ‘From the Frontier of Writing’.

Option B. Literary Theory (ii)

- Unit 1. *Post-Structuralism, Deconstruction, Post-Modernism:*
- i. Jacques Derrida, ‘Structure, Sign and Play in the Discourse of the Human Science in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London: Longman, 1988), pp. 108-23.
 - ii. Michel Foucault, ‘Truth and Power,’ from *Power/Knowledge* (New York: Pantheon, 1977).
 - iii. Jean-Francois Lyotard, ‘Answering the Question: What is Postmodernism?,’ from *The Postmodern Condition: A Report on Knowledge* (Minneapolis: University of Minnesota Press. 1984).
- Unit 2. *Cultural Studies:*
- i. Raymond Williams, from ‘Forms,’ in *Culture* (London: Fontana. 1981), pp. 154-80.
 - ii. Stephen Greenblatt, ‘Introduction’ in *Renaissance Self-Fashioning* (Chicago: University of Chicago Press, 1980), pp. 1-9.
 - iii. Alan Sinfield and Jonathan Dollimore, ‘Foreword’ and ‘Introduction’ in *Political Shakespeare. New Essays in Cultural Materialism* (Ithaca: Cornell, 1985), pp. vii-viii, 2-17.

- iv. Roland Barthes, from *Mythologies* (New York: Noonday Press, 1972): 'The World of Wrestling: 'Novels and Children', 'Toys; 'Striptease', 'Photography and Electoral Appeal', 'The Lost Continent; Plastic; and 'The Great Family of Man'; pp. 15-25,50-5,84-7 and 91-102.

Unit-3. Background Prose Readings:
Terry Eagleton, *Literary Theory: An Introduction*. 2nd edn. (Oxford: Blackwell).

Option C. Women's Writing the Nineteenth and Twentieth Centuries (ii)

Unit-1. Alice Walker *The Colour Purple*

Unit-2. Doris Lessing *The Golden Notebook*

Unit-3. Rassundari Debi Excerpts from Amar Jiban
in Susie Tharu and K. Lalita,
ed., *Women's Writing in India*
(Delhi : Oxford, 1989),
Vol. 1, pp. 191-202.

Pandita Ramabai Excerpts from Tharu and Lalita
ed. *Women's Writing in India*
vol. 1, pp. 247-53.

Florence Nightingale *Cassandra*
Harriet Jacob *Incidents in the Life of a Slave Girl*

Option D. Modern European Drama (ii)

Unit-1. Bertolt Brecht *The Good Woman of Szechuan* (Methuen)

Unit-2. Jean Genet *The Balcony* (Faber)

Unit-3. Eugene Ionesco *Rhinoceros* (Penguin)

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**CONCURRENT – DISCIPLINE
CENTERED II**