

## Department of English

### Course Description in Detail for M.A. 2<sup>nd</sup> Semester (2017)

#### **CORE COURSE V ROMANTIC & VICTORIAN: POETRY AND DRAMA**

##### **Unit I: Sub-unit I**

###### Course Content

William Wordsworth – ‘Upon Westminster Bridge’, ‘Milton! thou shouldst be living at this hour’, ‘The Daffodils’, ‘To the Skylark’, ‘Written in early Spring’, ‘She was a phantom of delight’

John Keats – ‘To Autumn’, ‘Ode on a Grecian Urn’, ‘Bright Star’, ‘When I have fears that I may cease to be’

The poems will be discussed with reference to

- (i) The socio-economic and political contexts of Romantic poetry –Wordsworth’s poetry and social/moral responsibility of the poet -- the poetic process
- (ii) Wordsworth’s use of the short lyric form –structure, metrical pattern, use of language and imagery
- (iii) The ideal of humanism in Wordsworth’s poetry—his theorization on poetry —poetry as ‘a man speaking to men’—the democratization of aesthetic pleasure
- (iv) Keats’ choice of and experimentations with the form of the ode –structure, diction, linguistic elements
- (v) Nature-love-creativity interrelation in Keats - sensuousness, imagery and symbolism
- (vi) Transience and possibilities of transcendence –Keats’ poetry as epitomizing the contrary claims of a life in flux and the ideal of perfection and immortality cherished by art
- (vii) The truth-beauty dichotomy—interpretations and assertions

##### **Unit I: Sub-unit II**

###### Course Content

Lord Alfred Tennyson – ‘Tithonus’, ‘The Lady of Shalott’, ‘Morte D’Arthur’, ‘Break, Break, Break’, ‘Milton’, ‘Crossing the Bar’

G.M. Hopkins – ‘Windhover’, ‘Felix Randal’, ‘I Wake and Feel’, ‘Spring and Fall: To a Young Child’

The poems will be discussed with reference to the following aspects:

- (i) Treatment of myth in Tennyson’s poetry
- (ii) Tennyson’s poetry – epitomizing Victorian ideals and conflicts
- (iii) Theme of death and renewal of life in Tennyson’s poetry
- (iv) Structure, style and diction in Tennyson’s poetry
- (v) Hopkins’s experiments with language use and style
- (vi) The conflict of priestly vocation and poetic sensibility in Hopkins’s poetry

## **Unit II: Sub-unit-1**

### **I.: *Remorse* by S.T. Coleridge**

The text will be read in detail and some of the issues that will be part of the discussion are:

1. Sturm und Drang: Theatre in the Romantic period
2. Gothic conventions and *Remorse*
3. Coleridge's syncretism in *Remorse*
4. Coleridge's love for Spinoza and the Pantheistic principle in *Remorse*
5. Music and melancholy

## **Unit II: Sub-unit-II DRAMA**

George Bernard Shaw: *Mrs. Warren's Profession* (1893)

Capitalism, the New Woman and the Politics of Prostitution

*Mrs. Warren's Profession*: Approaching a Post-feminist Post-structuralist Analysis

## **CORE COURSE VI: ROMANTIC & VICTORIAN: FICTION AND NON-FICTIONAL PROSE**

### **Unit I: Sub-unit I : Fiction**

**Course Content:** Mary Shelley, *Frankenstein*.

**Course Description:** Galvanism and other occult ideas were topics of conversation among Mary Shelley, Percy Shelley, Lord Byron and John Polidori. *Frankenstein* is the product of a competition among them about who could write the best horror story. The novel would be read and analyzed to understand the historical context, the scientific issues and other literary elements like that of Gothic novel, Romantic Movement. The novel would also be read as an early example of science fiction.

### **Unit I: Sub-unit II**

***Great Expectations*: Charles Dickens**

The text will be taught in relation to the following topics:

- i) Criminality
- ii) Narrative Style
- iii) Characters
- iv) Country and the City
- v) Marriage

## **Unit II: Sub Unit I**

### **Romantic and Victorian Non fictional Prose**

#### **Romantic Non-Fictional Prose**

This section involves a detailed study of

1. P.B. Shelley's "**A Defence of Poetry**"
2. **Chapter XIV** of Samuel Taylor Coleridge's *Biographia Literaria*
3. **Chapter XVIII** of *Biographia Literaria*

The aim and design of this section is to inquire into the nature of what has come to be called as Romantic literary criticism, through the study of these primary texts. What characteristics go into identifying a specifically 'romantic' theory of art and aesthetics is a question that this section devotes itself to. The 'romantic' preoccupation with nature of poetry or art as a whole (theorisation on aesthetics), its concomitant relation to the human mind and other human concerns (social and political criticism) has made a significant contribution to the entire tradition of literary criticism. This course intends to understand the "poetics" of the Romantics.

Background and accompanied texts: Selections from the following texts

1. *The Mirror and the Lamp*, M. H. Abrams
2. "On the Discrimination of Romanticisms", Arthur O. Lovejoy
3. "The Structure of Romantic Nature Imagery", W.K. Wimsatt
4. "The Case of Shelley", Frederick A. Pottle

## **Unit II: Sub Unit II:**

### **Victorian Non-Fictional Prose**

A detailed study of the entire text of J.S. Mill's *On Liberty* shall be taken up for introducing students to one of the most influential English political philosophers in nineteenth century, and his thoughts on the understanding of that elusive idea called 'freedom'. Mill's conception of freedom, his understanding of the nature of political authority, his defence of liberty against the state, his idea of a protected private sphere and the two schools of criticism devoted to Mill's **On Liberty**, namely the traditional school and the revisionary school are some of the topics of discussion that will serve as points of departure for a deeper analysis of freedom in all its aspects: social, political and intellectual.

#### Reference

1. *Mill on Liberty*, C.L. Ten

Note: Reference texts, texts for background discussion are subject to change. Other reference materials obtained from database like Jstore may be distributed by the teacher in class, as and when the course shall so require.

## **Paper- CC IX :[Structure of Modern English, English Language Teaching and Stylistics]**

### **Course Objective**

This course intends to develop both the learners' theoretical perspectives on the nature and structure of the English language in use today and their practical skills in using the language in speech and writing. Teaching theories are discussed with a focus on the teaching-learning scenario of English as L<sub>2</sub> in post-colonial India. Modes of stylistic analysis will enhance the learners' skills in the study and appreciation of literature. The overall objective of the course, therefore, is to make the students aware of the new developments in the fields of linguistics and English language and literature teaching.

### **Unit I: Sub-unit I** [Phonetics and Phonology of English]

#### **Course Content**

- (i) Organs of Speech and speech mechanism—Segmental phonemes of English and their allophonic variations – their environment and distribution
- (ii) Syllable formation and syllable structure
- (iii) Suprasegmental features of British RP –Word accent, rhythm and intonation – Connected speech and weak forms –Phonemic transcription
- (iv) Fluency and accuracy in English pronunciation – Difficulty areas of the Indian learners of English with special reference to Bengali learners – The concept of General Indian English (GIE)

### **Unit- I : Sub-unit-II: ELT :**

#### **Course Content:** English Language Teaching

**Course Description:** This part of the course aims to explore different methods of teaching English as a second language by taking the following topics into account: Second language acquisition; Basic skills of language learning: listening, speaking, reading, writing; Methods of teaching language: Grammar translation method, Direct method, Audio lingual method; Communicative language teaching; Error analysis; testing etc.

### **Unit II: Sub-unit I**

#### **[Morphology and Syntax of English]**

#### **Course Content**

- (i) Notions of grammar, grammaticality and acceptability—Descriptive and prescriptive approaches to language study – Different paradigms of linguistics
- (ii) Morphology – Morphemes and allomorphs – Derivation and inflection – Morphological analysis –Morphophonemic processes
- (iii) Syntactic analysis – IC analysis—Basics of Transformational Generative Grammar—the Noun Phrase, Verb phrase and the relationals
- (iv) Surface structure and deep structure configuration of sentences – *Aspects* model – Linguistic competence and Universal Grammar

## **Unit II: Sub-unit II [Stylistics]**

### **Course Content**

Theories and strategies of stylistic analysis—Style, context, register – Functions of language and language use – Practical stylistic analysis

### **SUGGESTED READING**

Gimson, A. C. *An Introduction to Pronunciation of English*. ELBS.

1. O' Connor, J. D. *Better English Pronunciation*. Cambridge University Press.
2. Verma, S. K. and N. Krishnaswamy. *Modern Linguistics: An Introduction*. Oxford University Press.
3. Greenbaum, Sidney. *Oxford English Grammar* (Indian Edition). Oxford University Press.
4. Palmer, F. *Grammar*. Penguin.
5. Radford, A. *Transformational Grammar*. Oxford University Press.
6. Krishnaswamy, N. and T. Sriraman. *English Teaching in India*. Chennai: TR Publications.
7. Leech, G. N. *A Linguistic Guide to English Poetry*. Longman.

## **OPEN COURSE INDIAN LITERATURE IN ENGLISH: FICTION AND NON-FICTIONAL PROSE**

### **Unit I Fiction in English from 1865 to the present any two authors**

#### **Course Content**

Sub-Unit I: *Untouchable* by Mulk Raj Anand.

Sub-Unit II: *The Gypsy Goddess* by Meena Kandasamy

**Course Description:** Through a reading of these novels the course intends to respond to questions of caste, politics and representation in literature.

### **Unit II: Non-fictional prose from the beginning to the present any two authors**

#### **Course Content:**

Sub-Unit I : Annihilation of Caste by Dr B.R. Ambedkar, The Annotated Critical Edition , Navayana

Sub-Unit II: The following three essays will be taught in this sub-unit:

- a. 'Marriage, Market And Social Relations' from *Why I am Not a Hindu: A Sudra Critique of Hindutva Philosophy, Culture and Political Economy* by Kancha Ilaiah
- b. 'The Other Prince: Ambedkar, Constitutional Democracy and the Agency of the Law' by Jon Soske from *The Political Philosophies of Antonio Gramsci and B.R. Ambedkar*
- c. 'Experience and Ethics of Theory' by Gopal Guru from *The Cracked Mirror*

**Course description:** The course makes an inter-disciplinary attempt to study the ways in which religion, politics, nation and aesthetics have been theorised in these works.

## Department of English

### Course Description in Detail for M.A. 3<sup>rd</sup> Semester (2016)

#### **CORE COURSE VII (TWENTIETH CENTURY: POETRY AND DRAMA)**

##### **Unit I. Sub unit I. Poetry**

**Course Content:** **W. B. Yeats** (1865 – 1939): ‘Under the Moon’ (June 1901), ‘The Circus Animals’ Desertion’ (January 1939), ‘Leda and the Swan’ (June 1924), ‘The Second Coming’ (November 1920), ‘Parnell’s Funeral’ (October 1934); **Phillip Larkin** (1922-1985): ‘Church Going’ (from *The Less Deceived* 1955), ‘Ambulances’ (from *The Whitsun Weddings* 1964), Ted Hughes (1930-1998), ‘The Thought fox’ (from *The Hawk in the Rain* 1957); **Seamus Heaney** (1939-2013): ‘Follower’ & ‘The Barn’ (from *The Death of a Naturalist* 1966)

##### **Unit I. Sub unit II. Poetry.**

T. S. Eliot (1888-1965), *The Waste Land* (1922).

##### **Unit II. Drama. Sub-Unit I**

**Course Content:** Harold Pinter, *Birthday Party*

**Course Description:** The text will be taught in relation to the following topics:

1. Theatre of Absurd and Existentialism
2. Comedy of Menace
3. Pinter’s style: ‘Words and silence’
4. Theatrical context and Sociopolitical dimensions.
5. Character analysis

##### **Unit II. Drama. Sub-Unit II**

**Course Content:** Samuel Beckett, *Waiting for Godot*

**Course Description:** The text will be taught in relation to the following topics:

1. European culture and theatre after World War II: Existence on stage
2. Absurdity: Trap(s) of reason and/or of religion
3. Memory, time and space
4. Stagecraft
5. Language: pattern of negativity; all or nothing?

## **CORE COURSE X (LITERARY CRITICISM UP TO THE NINETEENTH CENTURY)**

### **Unit - I. Classical & Neo-Classical Criticism. Sub-Unit- I . Drama.**

#### **Course Content:**

- i. Section VII -XI. *Poetics*. Aristotle. (Translated by Stephen Halliwell). pp. 57-67. \* {5<sup>th</sup> C. BCE}
- ii. Section XIII- XV. *Poetics*. Aristotle. (Translated by Stephen Halliwell). pp. 69-83. \* {5<sup>th</sup> C. BCE}
- iii. "On *Natya* and *Rasa*: Aesthetics of Dramatic Experience". Bharatamuni. (From the *Natyasastra*. Translated by G.K.Bhatt). pp 3-15. {3<sup>rd</sup> C. or older}
- iv. "On *Santarasa*: Aesthetic Equipose". Abhinavagupta. (From the *Abhinavabharati*. Translated by J.H.Mason and M.V.Patwardhan). pp 61-73. \*\* {early 11<sup>th</sup> C.}
- v. "Definitions and Descriptions in Drama". Dhananjaya. (From the *Dasarupa*. Translated by Goerge Hass). pp 41-45. \*\* {10<sup>th</sup> C.}

### **Unit - I. Classical & Neo-Classical Criticism. Sub-Unit- II . Poetry.**

#### **Course Content:**

- i. Sections 5 -10. *On the Sublime*. "Longinus". (Translation by W. H. Fyfe. Revised by Donald Russell). pp. 177-205. \* {1<sup>st</sup> C}
- ii. "*Dhvani*: Structure of Poetic Meaning". Anandavardhana. (Translated by K. Krishnamoorthy). pp. 31-40. \*\* {9<sup>th</sup> C.}
- iii. Excerpts on poetry as mimesis and types of poetry ("Poesy, therefore, is an art iof imitation ... ere themselves beaware, as if they took a.medicine of cherries". The Defense of Poesy. {ca. 1579/1595}
- iv. "Kinds of Poetry and Defects of Poetry". Keshavadasa. (From the *Rasikapriya*. Translated by K.P.Bahadur). pp. 100-107. \*\* {early 17<sup>th</sup> C.}

\* From *Loeb Lcassical Library*. XXIII. LCL 199. Edited by G.P.Goold. Harvard University Press. 1995.

\*\* From *Indian Literary Criticism. Theory and Interpretation*. 2<sup>nd</sup> Ed. Ed. G. N. Devy. Hyderabad: Orient Blackswan. 2010.

**Course Description:** Reading list and a detailed course plan will be made available during the teaching weeks at the following link <https://sites.google.com/site/dsatclass/plans>

### **Unit - II. Nineteenth Century Criticism. Sub-Unit- I**

**Course Content:** *Preface to Lyrical Ballads* by William Wordsworth

#### **Course Description:**

This course focuses on the development of the Romantic creed of criticism in the first half of the 19th century in England. Contemporary socio-political and literary-philosophical contexts are discussed with reference to

- (i) The line of development in Romantic theorization on literature: *Preface to Lyrical Ballads* as a manifesto/ defence of the romantic creed of creativity
- (ii) Poet-poetry-readership interface: the poet's responsibility to the reader and the society; Wordsworth on criticism and the criticism of *Preface*
- (iii) Wordsworth on the language, style, form and metre of poetry: challenging 'poetic diction', foregrounding the use of 'a selection of the language really spoken by men'

(iv) The interrelation between knowledge, aesthetic pleasure and poetry: nuances of imaginative reconstruction of lived experience.

### **Unit – II. Nineteenth Century. Sub-Unit- II**

**Course Content:** Three essays

- i. Matthew Arnold – “The Function of Criticism at the Present Time” (1864) (*Arnold: Culture and Anarchy and other writings*, Ed. by Stefan Collini, Cambridge University Press, 1993, pp. 26-52)
- ii. G. W. F. Hegel—*Aesthetics: Lectures on Fine Art*, Vol. II (1875), Section: “The Principle of Tragedy, Comedy and Drama”, Trns. by T. M. Knox, (*The Hegel Reader*, Ed. by Stephen Houlgate, Blackwell Publishing, UK, 1998, pp. 459-468).
- iii. Friedrich Nietzsche—*The Birth of Tragedy from the Spirit of Music* (1872), [Section 1-12], Trans. by Douglas Smith, (*The Nietzsche Reader*, Ed. by Keith Ansell Pearson and Duncan Large, Blackwell Publishing, UK, 2006, pp. 42-65)

#### **Course Description:**

A close reading of the above texts with particular attention to

- (i) Mathew Arnold’s perception regarding the nature and function of criticism in England—the critical vs. creative faculty —the French Revolution and its impact—‘disinterested’ criticism.
- (ii) Hegel’s central insight with regard to Greek tragedy (with special reference to Sophocles’ *Antigone*; on the contradictions and divisions immanent within an ethical life)
- (iii) Nietzsche’s view of tragedy in ancient Greece as the highest form of art due to its mixture of both Apollonian and Dionysian elements into one seamless whole, allowing the spectator to experience the full spectrum of the ‘human condition’.

## **OPTIONAL COURSE (XII) ii (European Poetry and Short Stories)**

### **Unit I. Poetry. Sub-Unit I.**

**Course Content:**

1. “Longing for Death” – Novalis (1800)
2. “When I was a boy” – Holderlin
3. “The Middle of Life” – Holderlin (1802)
4. “The Infinite” – Giacomo Leopardi (1819)
5. “The Crime took place in Granada” – Antonio Machado (1936)
6. “The Afternoon of the Faun” – Mallarme (1876)
7. “Archaic Torso of Apollo” – Rilke
8. “The Drunken Boat” – Arthur Rimbaud (1871)
9. “Langueur” – Paul Verlaine
10. “Zone” – Guillaume Apollinaire

### **Unit I. Poetry. Sub-Unit II.**

**Course Content:**

1. “Roman Elegies V” – Goethe
2. “The Ideal” – Baudelaire
3. “Beatrice” – Baudelaire
4. “Waiting for the Barbarians” – C. Cavafy

5. "Their Beginning" – C. Cavafy
6. "Mr. Cogito Thinks of Suffering" – Z. Herbert
7. "The Vanishing Lung Syndrome" – M. Holub
8. "The Women of Titian" – W. Szymborska
9. "Theatre Impressions" – W. Szymborska
10. "We Are All Drunkards" – Anna Akhmatova

**Course Description:** The poems will be discussed with respect to the socio-cultural contexts in which they were written, the biographical significance of the poems with respect to the poet concerned, along with thematic discussions on topics such as the figure of the Poet, the body, sexuality, gender, the state, allied arts, and society.

### **Unit II. Short Story. Sub-Unit I. Nineteenth Century Short Stories.**

**Course Content:** Guy de Maupassant (1850-1893): 'Ball of Fat' (from *Ball of Fat and Other Stories of the War* 1880), 'Simon's Papa'; Anton Chekov (1860-1904): 'Death of a Clerk' (1883), 'The Butterfly' (1892), 'The Lady with the Dog' (1899).

### **Unit II. Short Story. Sub-Unit II. Twentieth Short Stories**

**Course Content:** Thomas Mann (1875-1955): 'The Infant Prodigy' (1903), 'The Blood of the Walsungs' (1905); Hermann Hesse (1877-1962): 'The Poet' (from *The Strange News from Another Star and Other Stories* 1913); Italo Calvino (1923-1985): 'The Daughters of Moon' (from *Cosmiconomics* 1968); Milan Kundera (1929 - ): 'The Hitchhiking Game' (from *The Laughable Loves* 1969)

## **OPTIONAL COURSE XII. iii. AMERICAN FICTION AND POETRY**

### **Unit I. American Fiction**

#### **Sub-Unit 1.**

**Course Content:** Nathaniel Hawthorne, *The Scarlet Letter* (1850) (Norton Edition)

**Course Description:** Introduction to the American Novel (Beginnings to Nathaniel Hawthorne). The following topics to be discussed:

- a) *The Scarlet Letter* as a historical romance;
- b) *The Scarlet Letter* as a Puritan allegory;
- c) A feminist reading of *The Scarlet Letter*;
- d) The character of Pearl in the novel.

#### **Sub-Unit 2.**

**Course Content:** F. Scott Fitzgerald's *The Great Gatsby* (1926) (Oxford University Press)

**Course Description:** The following topics to be discussed:

- a) *The Great Gatsby* and the theme of the American Dream;
- b) The theme of time in *The Great Gatsby*;
- c) Structure and symbol in *The Great Gatsby*;
- d) *The Great Gatsby* as a modern American Novel.

### **Unit II. American Poetry**

#### **Sub-Unit 1. Poetry (Nineteenth Century)**

**Course Content:**

Walt Whitman

1. "One's Self I Sing" (Inscription)
2. "As I Ponder'd in Silence" (Inscription)
3. "Out of the Rolling Ocean the Crowd" (Children of Adam)
4. "For You O Democracy" (Calamus)
5. "O Captain! My Captain!" (Memories of President Lincoln)

Emily Dickinson

1. "Because I could not stop for Death"
2. "I felt a Funeral, in my Brain"
3. "The Soul selects her own Society"
4. "After great pain, a formal feeling comes"
5. "I am Nobody! Who are you?"

### **Sub-Unit 2. (Poetry Twentieth Century)**

#### **Course Content:**

Robert Frost

1. "Mending Wall"
2. "After Apple Picking"
3. "Road Not Taken"

Wallace Stevens

1. "Sunday Morning"
2. "The Emperor of Ice Cream"

e.e.cummings

1. "next to of course god america i"
2. "as freedom is a breakfastfood"

Langston Hughes

1. "Cross"
2. "The Negro Speaks of Rivers"

Adrienne Rich

1. "Snapshots of a Daughter-in-Law"

## **OPTIONAL COURSE (XII) vi. (Indian Literature in English: Poetry and Drama)**

### **Unit- I. Poetry. Sub-Unit I**

**Course Content:** 'To My Fairy Fancies', 'If You Call Me', 'Caprice' and 'The Soul's Prayer' by Sarojini Naidu  
'Enterprise', 'Marriage' and 'Poet, Lover, Birdwatcher' by Nissim Ezekiel  
'The Dance of the Eunuchs', 'In Love' and 'Forest Fire' by Kamala Das

**Course Description:** This course focuses on the development of Indian English poetry through time vis-à-vis the changing perspectives of socio-cultural reality in post-independence India with reference to

- (i) Determining the cultural paradigm—the question of 'Indian' identity in poetry—representation and interpretation of the Indian milieu with its class-caste patterns

- (ii) The construction and representation of the female 'speaking voice' in Sarojini Naidu and Kamala Das—comparison and contrast
- (iii) The thematic concerns and structural nuances in Nissim Ezekiel's poetry
- (iv) Use of humour, irony and satire in the poems of Kamala Das and Nissim Ezekiel
- (v) The form, structure and language of the poems—echoes and influences of regional literatures/cultures as well as canonical British poetry

### **Unit- I. Poetry. Sub-Unit II**

**Course Content:** 'Wolf', 'Suddenly the Tree', 'Migrations', 'Fish', 'Before the Word', 'Bars' by Keki N. Daruwalla  
 'Sea Breeze, Bombay', 'Nine Poems on Arrival', 'Evening on a Mountain', 'Turning Seventy' by Adil Jussawalla

**Course Description:** This sub-unit continues to trace the development of Indian English poetry through time and the changing facets of socio-cultural and psychological realities in modern India with reference to

- (i) The growing awareness of the state of existence of the modern man in contemporary India—probing into and exploration of the self vis-à-vis the changing realities around
- (ii) Journey, displacement, migration as recurrent thematic concerns, especially in Adil Jussawalla's poetry—the search for the soul, the search for an identity
- (iii) Return to nature in Daruwalla's poetry—a new creed of nature-awareness that continuously posits the realm of human material endeavours against the primitive/pristine beauty of the world of nature and the latter's consequent destruction
- (iv) The past-present interface – memory, history, myth in the poems
- (v) Style, structure and language use—imagery and symbolism in the poems—the poems on language and the language of the poems

### **Unit- II. Drama. Sub-Unit I**

**Course Content:** Mahesh Dattani's *Final Solutions*

**Course Description:** The aim is to read the text keeping in view the following themes and issues:

- a. Partition and religious/national border,
- c. Secularism and religion in post-partition India
- c. Role of music/art/theatre in bridging the religious divide.
- d. Dattani's art of characterization,
- e. Role of the Chorus in the play

### **Unit- II. Drama. Sub-Unit I**

**Course Content:** Manjula Padmanabhan's *Harvest*

**Course Description:** The text of Manjula Padmanabhan's *Harvest* will be read keeping in view the following issues:

- a. Global technoscapes: bio-politics and the Third-World body
- a. The desire to transcend the limits of the body and neo-cannibalism.
- c. Sci-fi and dystopia

## **OPTIONAL COURSE (XII) xi. (Postcolonial Writing: Literature)**

### **Unit- I. Asia Pacific & the Americas: Fiction. Sub-Unit I. Short Story**

#### **Course Content:**

1. "Lihaaf" or "Quilt" by Ismat Chughtai. trans. Syeda Hameed and Tahira Naqvi
2. "Blossom " by Dionne Brand
3. "Mother" by Baburao Bagul
4. "Cow and Company" by Parashar Kulkarni
5. "Black Milk" by Tina Makareti

**Course Description:** Each story, in its respective cultural, social, political context, compels a complex, subtle and richly suggestive reading of issues like identity formation, gender construction, 'metissage', societal taboos, politics of representation, agency, cultural cross-overs, and religious orthodoxy among others in the post colonial world.

### **Unit- I. Fiction: Africa. Sub-Unit II. Novel**

**Course Content:** Chinua Achebe's *Things Fall Apart*.

**Course Description:** Achebe's novel remains a seminal piece of fiction, representative of a critique to colonialism and its various political maneuvers. It is said that post colonial literatures are a result of the interaction between colonial culture and complex indigenous cultural practices. Achebe's *Things Fall Apart* reflects upon the tension ensuing from this problematic and contested encounter between the colonial forces and the indigenous traditions. Two broad perspectives may be employed while reading the novel: anti colonial and feminist.

Study materials and other readings for reference shall be announced later.

The texts for short stories shall be distributed by the teacher.

### **Unit- II. Poetry. Sub-Unit I. Asia Pacific & the Americas.**

**Course Content:** Henry Kendall: "The Last of His Tribe"

A D Hope: "Australia", "Pygmalion"

Oodgeroo Noonuccal (Kath Walker): "We are Going By"

Dorothy Porter: "Hot Date"

Robin Hyde: "Silence"

Allen Curnow: "House and Land"

James Baxter: "On the Death of Her Body"

Margaret Atwood: "In the Secular Night", "Helen of Troy Does Countertop Dancing"

#### **Course Description:**

- From 'Historicality' to 'Historilessness': Nativism and Coloniality of Power
- Re-fashioning Myth: Thinking Alienation, Incompleteness and Displacement
- Silence: 'A Dangerous Supplement'?
- Atwood, Hyde and Porter: New Femininities and Sexual Agencies
- The Gift of Love, The Gift of Death

## **Unit- II. Poetry. Sub-Unit II. Africa**

### **Course Content:**

Kwame Dawes: "If You Know Her"  
Wole Soyinka: "Hamlet", "Telephone Conversation"  
Lucille Clifton: "Poem in Praise of Menstruation"  
Chinua Achebe: "A Mother in a Refugee Camp"  
Ben Okri : "An African Elegy" , "Mental Flight"  
Ingrid Jonker: "The Child is not Dead"  
June Jordan: "If You Saw a Negro Lady"  
Yusef Komunyakaa: "My Father's Love Letters"

### **Course Description:** Poetic Imagination in "Black" Africa

- Impact of Colonialism and the 'Writing Back' Strategies
- Re-locating the Black Female Subject: the Landscape of the Body
- The African Woman as Transgressive/ Transformative Subject: the Politics of Self-representation
- Thinking the 'Excess': the Body Construed as a Sign of Racial Difference
- Toward a Phenomenology of *Eros*: Love 'that has no bottom and no top'

## **OPTIONAL COURSE (XII) xv. (New Gender Studies)**

### **Unit I. Theory. Sub-Unit I**

**Course Content:** "Sex/ Gender/ Desire" from *Gender Trouble* by Judith Butler; "The Perverse Implantation" from *The History of Sexuality Vol.1* by Michel Foucault; "Hegemonic Masculinity: Re-Thinking the Concept" by R.W. Connell and Messerschmidt

### **Unit I. Theory. Sub-Unit II. Niladri Ranjan Chatterjee**

**Course Content:** "Introduction: Ancient Indian Materials"; "Introduction: Medieval Materials in the Sanskrit Tradition"; "Introduction: Medieval Materials in the Perso-Urdu Tradition" from *Same-Sex Love in India* ed. Ruth Vanita and Saleem Kidwai

**Course Description:** The Unit will cover the broad theoretical positions relevant to New Gender Studies and an introduction to the queering of history as a politics of anti-patriarchal reading of mythology and literature.

### **Unit II. Literature. Sub-Unit I**

**Course Content:** Amruta Patil, *Kari*

**Course Description:** The course will seek to engage with Patil's deployment of visual-verbal images representing a member of a sexual minority in an urban landscape. It will go on to focus on the intermediality implicated within the act of flaneuring between the streets of Mumbai and the columns of the graphic novel. *Kari* records the minutiae of the city of Mumbai as Benjamin does in Paris. This, and the text's double magical template, the embedded fairytale and the framing navigation myth, serving revisionary agendas, will constitute the primary focus of the course.

## **Unit II. Literature. Sub-Unit II**

**Course Content:** Alison Bechdel, *Fun Home: A Family Tragicomic*

**Course Description:** The course will look at how the graphic narrative medium engages with complex and historical issues through its representation of time *as* space as it creates perspectives through serialised panels, and concomitantly places the reader as an actor-collaborator in participative readings alongside the storyteller-illustrator. The course will attempt through a reading of Alison Bechdel's *Fun Home: A Family Tragicomic* to offer new and provocative ways of approaching human histories and bodies, and to further understand how dissident bodies and pleasures operate in the face of pathologizing "othering" practices that have habitually subjected homosexuals to dismissal and persecution as either perverse or diseased. By creating a series of views, and constructing meaning over and through the space of the gutter, and diverse image functions, Bechdel's autographic narrative invites us to engage affectively and ethically with its overlapping worlds. Besides, aspects like the interplay of the personal and the political, use of photographs, journal entries, and literary allusions to quiz the space of the family/home and its heteronormative strategies, the memoir's renegotiation of urban legends, will define the broader compass of the present engagement.

Students are expected to familiarise themselves with the following reading materials and web resources:

Eisner, Will. *Comics and Sequential Art*. Tamarac, FL: Poorhouse Press, 1994.

McLaughlin, Jeff. Ed. *Comics as Philosophy*. Jackson: Univ. Press of Mississippi, 2005.

Web:

<http://www.comic-art.com/history/history1.htm> :: history of comic art

<http://www.nypl.org/research/chss/grd/resguides/comic/controv.html> :: New York Public Library

<http://www.comics.org/> :: Grand Comic Book Database

<http://rpi.edu/~bulloj/comxbib.html> :: Comics Research Bibliogra

## Department of English

### Course Description in Detail for M.A. 4<sup>th</sup> Semester (2017)

#### **Core Course VIII (20<sup>th</sup> Century: Fiction and Non-fictional Prose)**

##### **Unit I Sub-unit I**

William Golding: *Lord of the Flies* (1954)

The course seeks to understand Golding's text in the context of the forces that go into the making of a human society. How for instance, or to what extent violence could be implicated in the foundation of a society? How violence and the lust for power are "constitutive" of both the state and the society? Again, could we see Golding's text as a locus of the Simmelian "socializing conflicts" providing us roles or prototypes for social behaviour? To what extent the text mirrors the anxiety evoked by what could be seen as a civilizational crisis? What are the forms, in addition to literary expressions, such a crisis assumes? Besides probing these phenomena as central to *Lord of the Flies*, the lectures intended for this course will also look into the diverse themes populating this novel, like intertextuality, classical myths, and symbolism, redirecting our focus into the complex connections between psychology and material reality.

##### **Unit I Sub-unit II**

James Joyce: *Dubliners* (1914)

Each Dubliner story sets its own tone and deals with its own particular issues, but there are moments in the volume where Joyce begins to approach techniques he developed and employed with far greater persistence in later works. The course will explore these narrative techniques, and seek to understand how such narrative experiments are bound up with the author's moral and aesthetic design. Hence, the consideration would not be merely to view *Dubliners* as a step towards a more prolific creative oeuvre, but to situate the text within a culturally and politically productive phase in Joyce. As a text to be studied and analysed, *Dubliners* presents the student with an array of interesting questions. What is Joyce's attitude to Dublin and Ireland? Is he sick of it? Or is he obsessed and enchanted by it? What are the epiphanies, or revelations of truth in *Dubliners*, and what roles do they play? How does Joyce use symbols? Are Joyce's stories offering political views? Besides addressing these questions, the course plans to locate the text in the midst of the search for a cultural revival that was central to both Joyce and his contemporaries.

The unit intends to look at the following short stories from *Dubliners*:

‘The Sisters’, ‘A Painful Case’, ‘Clay’, ‘Eveline’, ‘Grace’, ‘The Dead’.

### **Unit II Sub unit I ( Non-fictional prose)**

*Nations and Nationalism since 1790* by E. J. Habsbawm

- i) Introduction
- ii) Chapter I
- iii) ChapterII

### **Unit II Sub-unit II**

*Dancing in Cambodia & Other Essays* by Amitav Ghosh

- i) Dancing in Cambodia
- ii)Stories in Stone
- iii) At Large in Burma

The essays in this course have been chosen to give the students some idea of non literary – both creative and critical – prose writing in the twentieth century.

The first book is an exposition of the ideas of nation and nationalism which invade the creative and critical space frequently.

The second book explores the nature of postcolonial experience in Asia in the late twentieth century.

## **Core Course XI (Twentieth Century Literary Criticism)**

### **Unit I (Up to the 1960s at least two authors)**

In this unit, students will be exposed to a number of representative literary theories from the first half of the twentieth century. Most of the essays are either now celebrated as pioneering essays indicating the beginning of major trends in that particular field of literary criticism or are representative of one or more tenets of a particular branch. During the close reading of the essays it is expected that students will grasp an understanding of that particular essay as well as the larger school of criticism.

**Note:** Some of the essays will be read in translation. Hence there may be various translations available for these famous essays, students are particularly advised to watch out for the particular texts and translations mentioned in the course description.

**Unit I** Up to the 1960s at least two authors:

**Unit I Sub-unit I** (One full book-length texts or three essays):

Creativity

a. "Tradition and Individual Talent". T. S. Eliot

) "Tradition and the Individual Talent". T.S.Eliot. 1920/'21. from *The Sacred Wood*.

[Apart from the original book, a copy of the essay may be downloaded for free from <http://www.bartleby.com/200/sw4.html> . Even JSTOR has a copy of it at the Stable URL: <http://www.jstor.org/stable/1567048> ]

b. "The Birth of a Myth: In Memory of Richard Hillary". Arthur Koestler

c) "Creative Writer and Day-dreaming". Sigmund Freud. 1908.

[Chapter IX, from *Collected Papers*, Vol. 4 by Sigmund Freud. Authorized translation under the supervision of Joan Riviere. This paper also appears in Volume 9 of *The Standard Edition of the Psychological Works of Sigmund Freud*, edited and translated by James Strachey.]

**Unit I Sub-unit II** (One full book-length texts or three essays):

Language in Literature

a. "The Comic Element in Situations and the Comic Element in Words" (1900). Henri Bergson.

[Chapter II of *Laughter: An Essay on the Meaning of the Comic*. Authorised translation by Coludesley Brereton and Fred Rothwell. New York: Macmillan, 1914. A digital copy of this book is available on the public domain]

b. B. iv. "The Mechanism of Pleasure and the Psychological Origins of the Joke" (1905). Sigmund Freud.

[Section B.iv. *The Joke and its Relation to the Unconscious*. Tr. By Joyce Crick. Penguin, 2002. A copy of the book is available in the KUCL]

c. "Linguistic Value". Ferdinand de Saussure. 1916.

[available in the *Norton Anthology of Theory and Criticism*]

Detailed course description and week-by-week plan of the course can be found at

<https://sites.google.com/site/dsatclass/plans>

## Unit-II Sub unit I

### (Six schools of Modern criticism and theory)

1. Russian Formalism: "The Theory of the Formal Method" by Boris Eichenbaum.
2. Semiotics: "Some Points in the Semiotics of the Cinema" by Christian Metz  
Film: *Pushpak* (1987) Dir.: Singeetam Srinivasa Rao  
Film: "Feviquick" Advertisement Shorts.
3. Structuralism: "From Work to Text" by Roland Barthes

## Unit II Sub-unit II

4. Deconstruction: "Exergue" From *Of Grammatology* by Jacques Derrida.
5. Reader Response theory: "Is There a Text in This Class?" by Stanley Fish.
6. Marxist literary theory: "Literature" From *Marxism and Literature* by Raymond Williams  
Part I,

### Chapter 3.

All the above essays are available in the *The Norton Anthology of Theory and Criticism* except for the essays by Christian Metz and Stanley Fish. These will be provided by the teacher.

Students are expected to come to class with copies of the texts prescribed.

## **OPTIONAL COURSE (XII) iv (American Drama, Non-Fictional Prose, Latin American Literature)**

### **Unit I. American Drama. Sub-Unit I**

**Course Content:** *The Glass Menagerie* – Tennessee Williams

**Course Description:** The reading of the play will cover the following topics

- a) Memory play
- b) Characters
- c) Symbols
- d) Stagecraft
- e) Structure
- f) Critique of capitalism

### **Unit I. American Non-Fictional Prose. Sub-Unit II**

**Course Content:**

- i) The American Scholar – Ralph Waldo Emerson
- ii) Reading (From *Walden*) – Henry David Thoreau
- iii) Solitude (From *Walden*) – “

**Course Description:** The reading of the play will cover the following topics

- a) Transcendentalism
- b) European Influences
- c) Relation between man and nature
- d) Historical Context

## **Unit II. Latin American Literature. Sub-Unit I**

**Course Content:** The following selection from Spanish Short Stories:

- (i) Jorge Luis Borges's "Emma Zunz";
- (ii) Mario Benedetti's "The Budget";
- (iii) H.A. Murena's "The Cavalry Colonel";
- (iv) Gordon Brotherston's "The Romeria";
- (v) Carlos Martinez Moreno's "The Pigeon".

**Course Description:** A close reading of the above stories with particular attention to:

- (a) Short story form distinctive to these stories;
- (b) Major themes of the stories;
- (c) Analysis of the structure of individual stories;
- (d) Comparative analysis of the stories;
- (e) Any new ideas which become part of the study of these stories in class will be part of the course content.

Students are expected to acquire a text of the stories and bring the text to class. They are also requested to read all the stories before attending the course study.

## **Unit II. Latin American Literature. Sub-Unit II**

**Course Content:** Gabriel Garcia Marquez's *One Hundred Years of Solitude*

**Course Description:** The following topics will be discussed in class:

- (i) Brief historical survey of the Modern Latin American novel;
- (ii) Theme of time in *One Hundred Years*...;
- (iii) *One Hundred Years* as a postcolonial novel;
- (iv) Magic Realism in *One Hundred Years*...
- (v) Any other ideas which may emerge while studying the novel can be included in the topic list.

Students are expected to acquire a copy of the novel and to read it before coming to attend the course.

## **Optional Course XII. ix. (Film and Literature: Adaptation)**

### **Unit I Subunit I**

#### **Film Adaptations of European Texts:**

- a) Source Text (Novel): *Tess of D'Urbervilles* (1891) by **Thomas Hardy**;  
Film adaptation: *Tess* (1979)-**Roman Polanski**.
- b) Source Text (Novella): **Thomas Mann's** *Death in Venice* (**Der Tod in Venedig**), 1912;  
Film Adaptation: *Death in Venice* (**Morte a Venezia**), 1971- **Luchino Visconti**.
- c) Source Text (Novel): **Alberto Moravia's** *The Conformist* (**Il Conformista**) 1951;  
Film Adaptation: *The Conformist* (**Il Conformista**), 1970- **Bernardo Bertolucci**.

**Course Description:** In this subunit three major European novels, and their screen adaptations will be studied. A comparative interpretation of the source texts and their film adaptations in the light of specificity of literary and cinematic discourse will be aimed at

while contextualizing both the works in terms of their social, historical and political provenances.

## **Unit II Sub-unit II Film Adaptations of American Texts**

### **Course Content:**

- a) Source Text (Novel): *The Great Gatsby* (1925) by **F. Scott Fitzgerald**;  
Film Adaptation: *The Great Gatsby* (2013) - **Baz Luhrmann**
- b) Source Text (Novel): *One Flew Over the Cuckoo's Nest* (1962) by **Ken Kesey**  
Film Adaptation: *One Flew Over the Cuckoo's Nest* (1975) - **Milos Forman**
- c) Source Text (Novel): *Fight Club* (1996) by **Chuck Palahniuk**;  
Film Adaptation: *Fight Club* (1999) – **David Fincher**

**Course Description:** The above mentioned American novels and their film adaptations will be studied with reference to the following topics:

- a) An essentially American classic, F. Scott Fitzgerald's *The Great Gatsby* (1925) had been adapted into five feature films respectively in 1926, in 1949, in 1974, in 2000, and recently in 2013. This part of the course will concern the recent one by Baz Luhrmann (2013) while considering the earlier ones as references in an attempt to understand the dynamic nature of film production as a site subject to constant changes and shifts conforming to the consumer based capitalist mode of production.
- b) Both the novel and its film adaptation are to be studied by taking the following topics into consideration: Disability and Native American counter culture, madness and misogyny, hipster and psychic frontier.
- c) Both the source text and the screen adaptation of the same will be scrutinised closely by taking the following topics into account: Productive repetition (Deleuzian philosophy will be applied for reading both the texts), existentialism, creation of an authentic self, consumerism, masculine and national anxiety.

## **Unit II Sub-unit I**

- a) *Charulata* (*Nashtoneer*) – Satyajit Ray
- b) *Guide* – Vijay Anand
- c) *Maqbool* – Vishal Bhardwaj

The subunit will be related to the following topics

- i) Nationalism/ National integrity
- ii) Culture Studies
- iii) The use of music
- iv) Gender
- v) Violence and criminality
- vi) Parenthood

## **Unit II Sub-unit II**

- a) *Ran* (King Lear) – A. Kurosawa

- b) *The Yacoubian Building* – Marwan Hameed
- c) *Throne of Blood* – A. Kurosawa

The subunit will be related to the following topics

- i) Deviations from the text
- ii) The use of music
- iii) Violence
- iv) The use of indigenous culture

## **Optional Course XII xii (Post colonial Writing: Theory)**

### **Unit I Sub-unit I**

Haiti's revolution, from 1791 onward, had a world-historical significance which is perhaps only now beginning properly to be understood and explored. Its impact has sounded across more than two countries, and not only in the Caribbean or in France, but globally. In his classic *The Black Jacobins*, C. L. R. James noted the profound influence of the Haitian Revolution, the momentous struggle that yielded the first post-colonial independent black nation and the only nation to gain independence through slave rebellion: "The revolt is the only successful slave revolt in history, and the odds it had to overcome is evidence of the magnitude of the interests that were involved. The transformation of slaves, trembling in hundreds before a single white man, into a people able to organise themselves and defeat the most powerful European nations of their day, is one of the great epics of revolutionary struggle and achievement" (ix). In studying this history, the present course attends carefully to the debates that revolve around the notions of race, economics, freedom, collaboration, writing, and, especially, taking a cue from Césaire, "the colonial problem". It was the first country where the problem was woven and the first where it was unwoven. A jewel of the Atlantic economy, Haiti's impact on modern political culture allows us a unique opportunity to study the forces and the lessons that lie in the broader paradox of Imperial Europe shaped as it is by its interaction and confrontation with other cultures.

The following essays will be taken up in the course:

1. Laurent Dubois, "In Search of the Haitian Revolution"
2. Joan Dayan, "Haiti, History, and the Gods"
3. E.S. Atieno Odhiambo, "Re-introducing the 'People without History: African Historiographies'"

### **Unit II Sub-unit II**

The course has been designed to make the student understand the imperatives behind the empire's need to collect, organize and museumize indigenous cultures, and how cataloguing the colony into manageable categories through investigative modalities were both a means of control and production of knowledge that legitimizing the Western principles of governance and Christianity. Interestingly, there were blind spots to this administrative appropriation of such studies for policy-making. The advent of the white female into the colonies triggered an entire gamut of responses ranging from anxiety, xenophobia, creation of sanitized spaces and preventive policies, through to the emergence of an "intimate politics" of sexuality regulating gender roles and relations in colonial situations. The practice of concubinage and the threat of the "black peril" simultaneously inhabited the colonial space and imaginary. Finally, the unit seeks to explore the notion of the "historical event" and its relation to nationalist history writing in India, and how the close inter-connection between nation, state, history, and literary practice was reimagined by some Indian novelists to bring about a specific version of modernity that ran counter to the foundationalist versions of history.

The following essays will be discussed:

1. Bernard Cohn, "Colonialism and its Forms of Knowledge: The British in India"
2. Ann Laura Stoler, "Carnal Knowledge and Imperial Power: Race and the Intimate in Colonial Rule"
3. Neelam Srivastava, "The historical event in the postcolonial Indian novel –I"

## **Unit II Sub-unit I**

The course aims to achieve a somewhat near complete overview of post colonial theory at large. It aims to have some of the basic questions regarding post colonial theory answered through different theoretical readings and attempts to situate post colonial studies in contemporary political, social and literary discursive politics and practices. What is post colonial theory( its origin,development)? What conceptual orientations does it involve towards various perspectives of knowledges? How far can it be called a self conscious political philosophy? What are the debates and deliberations informing its body? How is it in itself an area of contestation? Through addressing such questions the course shall further deliberate upon the revolutionary impact post colonial theory had on literary criticism( history forming an essential part of textual meaning), historical study( for historical writing is not devoid of hierarchies, strategies that are involved in other narratives) and cultural studies.

The course requires us to study at least two theorists from Africa.

#### Sub unit 1

The primary texts involved for this sub unit: Frantz Fanon, **The Wretched of the Earth** along with Amilcar Cabral's 'National liberation and Culture'

### Unit II Sub-unit II

Ngugi Wa Thiongo, **Decolonising the Mind.**

Background discussions for both the sub units will involve extracts and selections from the following texts: 1. Ania Loomba, *Colonialism/ Post Colonialism*

2. Ashcroft, Griffiths, Tiffin, *The Post Colonial Studies Reader*

3. Robert Young, *A very short Introduction to Post Colonialism*

4. Arun Prabha Mukherjee, *Post colonialism, My Living*

## **Optional Course XII xiii (Women's Literature: Theory and History)**

### **Unit – I. Subunit I**

#### **Feminist Theory & Criticism**

An overview of major tenets of feminist theory and criticism

**Course Content:** Virginia Woolf, *A Room of One's Own*

#### **I. CONTEXT**

1. Times –

(a) Intellectual milieu: The Bloomsbury Group

(b) The World Wars and their impact

2. A brief biography

#### **II. TEXT**

1. Men's attitude to women

(a) In life

(b) In literature – Shakespeare, Milton, Pope, Johnson, Coleridge, Romantics, Galsworthy, Kipling etc.

2. Women's history and the history of women's writing

3. Women as authors

(a) Major requirements – space and income

(b) Major hindrances – lack of space, income, tradition.

(c) Fate of women authors – Judith Shakespeare, Mary Cavendish, Mary Carmichael

4. Androgynous author

5. Feminist perspective – idealist aesthetics, materialist observation

6. Style and structure

### **Unit I Sub-Unit II**

**Description:** This selection of women's writing in Britain will focus on discussion and depiction of woman's self-hood and education over the centuries. This selection does not have the presumption to be a representative one of two centuries of writing it includes, but hopefully will generate a discussion along with the topics in Unit II that will allow an immersion of students in many more issues rather than only ones that are part of this selection.

**Texts:**

a) *Fantomina*. 1725. Eliza Heywood.

The text edited by Prof Jack Lynch of Rutgers University which is available in the public domain for academic purposes may be used for the course.

b) *A Vindication of the Rights of Woman*. Chapter XII ("On National Education") and Chapter XIII ("Some instances of the folly & c."). 1792. Mary Wollstonecraft.

You may use any of the printed and online editions available. One reliable online source is Barleby.com. But the Norton critical edition will, of course, be the most helpful text regarding understanding both the historical and critical contours of the text.

c) *Jane Eyre*. Chs. IV and V. 1847- '48. 3<sup>rd</sup> Edn. 'Curren Bell'.

Many paperback editions of the novel is widely available, so are the online ones. The one prepared and offered in public domain by the University of Adelaide is a reliable one and can be used for the course. However, as mentioned above, Norton critical edition will, of course, be the most helpful text regarding understanding both the historical and critical contours of the text.

**Requirement:** Since it is an optional paper, there will be little exposition and the class proceedings will be entirely dependent on discussion of required reading. So it is absolutely necessary that students acquire and read the material assigned to discussion of each class. A class-by-class required reading list and plan of the development of the course can be found at the following link <https://sites.google.com/site/dsatclass/plans>

Active participation in the course requires all four of the following from the students (a) attendance (b) having a copy of the reading material in the class, (c) prior acquaintance with the reading material assigned to the class and (d) preparedness to join the discussion in the classroom. Mere physical presence in the classroom furthers the attendance requirement and nothing else.

**Unit II Sub-Unit I**

**Description:** This historical survey will try to strike a balance between theorization and factual enumeration of a tradition of women's writing in Britain. Broadly speaking, four centuries of women's writing will be treated as structurally equivalent to two subunits.

**Requirement:** Since it is an optional paper, there will be little exposition and the class proceedings will be entirely dependent on discussion of required reading. So it is absolutely necessary that students acquire (if necessary, contact teacher latest by 11 January 2017) and read the material assigned to discussion of each class. A class-by-class required reading list and plan of the development of the course can be found at the following link <https://sites.google.com/site/dsatclass/plans>

Active participation in the course requires all four of the following from the students (a) attendance (b) having a copy of the reading material in the class, (c) prior acquaintance with the reading material assigned to the class and (d) preparedness to join the discussion in the classroom. Mere physical presence in the classroom furthers the attendance requirement and nothing else.

**Reading List** (combined list for both sub-units): Excerpts from various sources will be used during the course. Students are not required to buy/acquire entire books, but relevant portions of the following books will be helpful for referencing.

- a) *A Literary History of Women's Writing in Britain 1660-1789*. Susan Staves. U of Cambridge P. 2006.
- b) *Weaker Vessel: Woman's Lot in Seventeenth-century England*. Antonia Fraser. Phoenix. 2002.
- c) *Nobody's Story: The Vanishing Acts of Women Writers in the Marketplace, 1670-1920*. Catherine Gallagher. U of California P. 1995.
- d) *Women and the Enlightenment*. Margaret Hunt. Haworth Press. 1984.
- e) *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. Sandra Gilbert, Susan Gubar. Yale UP. 1979.
- f) *The Oxford Guide to British Women Writers*. Joanne Shattock. Oxford UP. 1994.
- g) *Modern British women writers*. Vicki K. Janik and Del Ivan Janik (Eds.). Greenwood Press. 2002.

### **Important Topics**

#### **Sub-Unit I (17<sup>th</sup> & 18<sup>th</sup> Century)**

- 1. Beginning and growth of a private network of letters of women
- 2. Civil War Narratives by Women
- 3. Women and the lyric tradition
- 4. Problems and negotiations: Enlightenment, Empiricism and Gendered division of the literary sphere
- 5. Women Playwrights of the Eighteenth Century; Eliza Heywood, Elizabeth Inchbald, Delarivier Manley, Hannah Cowley, Catherine Trotter
- 6. Cambridge Platonists and Women Philosophers; Damaris Cudworth Masham
- 7. Author emphasis: Margaret Cavendish, Katherine Philips, Aphra Behn, Mary Montagu, Elizabeth Rowe Singer, Mary Astell, Mary Wollstonecraft

#### **Unit II Sub-unit II (19<sup>th</sup> & 20<sup>th</sup> Century)**

- 1. Critical contour: three phases: (a) feminine, (b) feminist and (c) female

2. Critical issues: (A) Philosophical impossibility of Female Authority/authorship; (B) Sense of lack, inferiority, subjectivity; Electra Complex □ Anxiety of Authority; (C) Double Standard of 19<sup>th</sup> C LitCriticism; pseudonyms, male/+female authority
3. Victorian Women Novelists: Brontë Sisters, George Eliot, Elizabeth Gaskell
4. Victorian Women Poets: Browning, Rossetti, Augusta Webster, Edith Nesbit
5. Suffragists and Women's Writing
6. Supplementary Reading (19<sup>th</sup> C): Margaret Oliphant, Mary Elizabeth Braddon, Rosa Nouchette Carey, Charlotte Mary Yonge, Rhoda Broughton, Ellen Wood, Harriet Martineau, Frances Milton Trollope, Florence Nightingale, Olive Schreiner
7. A chronology of aesthetic evolution: (A) The Female Aesthetic; (B) Woolf and the Androgynous Flight; (C) Beyond the Female Aesthetic
8. Major Feminist Theorists: Simone de Beauvoir, Kate Millet, Juliet Mitchell, Eli Zaretsky, Ellen Moor [Supplementary Reading: Luce Irigaray, Helene Cixous, Michelle Barrett]
9. Supplementary Reading (20<sup>th</sup> C): Dorothy Richardson, Edith Sitwell, Doris Lessing