

M.A. SEMESTER III (JULY-DECEMBER 2018)
DEPARTMENT OF ENGLISH
UNIVERSITY OF KALYANI

COURSE DESCRIPTION

CORE COURSE VII Twentieth Century: Poetry and Drama(1901 to the Present)					
Unit I Poetry (at least two poets)			Unit II Drama (at least two playwrights)		
Sub-unit I	One long poem or three mid-length poems or ten short poems	KB	Sub-unit I	One full-length play or three one-act plays	KB
Sub-unit II	One long poem or three mid-length poems or ten short poems	KB	Sub-unit II	One full-length play or three one-act plays	KB
CORE COURSE X Literary Criticism up to the end of the Nineteenth Century					
Unit I Classical & Neo-Classical (at least two authors)			Unit II Nineteenth Century (at least two authors)		
Sub-unit I	One book-length text or three essays	DS	Sub-unit I	One book-length text or three essays	DS
Sub-unit II	One book-length text or three essays	DS	Sub-unit II	One book-length text or three essays	DS
<i>Any two of the following five courses will be chosen by students</i>					
OPTIONAL COURSE (XII) i European Literature in Translation					
Unit I Fiction (at least two authors)			Unit II Poetry and Drama (at least two authors)		
Sub-unit I	One novel or five short stories (1701-1900)	NC	Sub-unit I	One long poem or three mid-length poems or ten short poems	NC
Sub-unit II	One novel or five short stories (1901 to the present)	NC	Sub-unit II	One full-length play or three one act plays	NC
OPTIONAL COURSE (XII) ii American Drama and Poetry					
Unit I American Drama (at least two authors)			Unit I American Poetry (at least two authors)		
Sub-unit I	One full-length play or three one act plays(20 th century)	SM	Sub-unit I	One long poem or three mid-length poems or ten short poems from 19 th century	SM
Sub-unit II	One full-length play or three one act plays(20 th century)	SM	Sub-unit II	One long poem or three mid-length poems or ten short poems from 20 th century	SM
OPTIONAL COURSE (XII) iv. Indian Literature in English					
Unit I Poetry & Drama (at least two poets)			Unit II Prose (by at least two authors)		
Sub-unit I	One long poem or three mid-length poems or ten short poems	BH	Sub-unit I	One novel or five short stories or three essays or three speeches or three letters	BH
Sub-unit II	One full-length play or three one act plays	AB	Sub-unit II	One novel or five short stories or three essays or three speeches or three letters	BH

OPTIONAL COURSE (XII) ix. Postcolonial Writing: Literature					
Unit I Prose (at least two authors)			Unit II Poetry & drama (at least two authors)		
Sub-unit I	One novel or five short stories from Africa, Asia Pacific & the Americas	STM	Sub-unit I	One long poem or three mid-length poems or ten short poems from Africa, Asia Pacific & the Americas	STM
Sub-unit II	One book length text or three essays from Africa, Asia Pacific & the Americas	STM	Sub-unit II	One full length play or three one-act plays from Africa, Asia Pacific & the Americas	STM
OPTIONAL COURSE (XII) xii. New Gender Studies					
Unit I Theory (at least two authors)			Unit II Literature (at least two authors)		
Sub-unit I	One book length text or three essays	NC	Sub-unit I	One novel or five short stories or ten poems or three films	NC
Sub-unit II	One book length text or three essays	NC	Sub-unit II	One novel or five short stories or ten poems or three films	NC

**M.A. 3rd Semester 2018
Course Description in Detail**

CORE COURSE VII Twentieth Century: Poetry and Drama					
Unit I Poetry (at least two poets)			Unit II Drama (at least two playwrights)		
Sub-unit I	One long poem or three mid-length poems or ten short poems	KB	Sub-unit I	One full length play or three one-act plays	KB
Sub-unit II	One long poem or three mid-length poems or ten short poems	KB	Sub-unit II	One full length play or three one-act plays	KB

CORE COURSE VII TWENTIETH CENTURY: POETRY AND DRAMA (1901 TO THE PRESENT)

Unit I Sub unit I(Poetry) -- Kuntal Bag

Course Content: **W. B. Yeats:** ‘Sailing to Byzantium’, ‘Byzantium’, ‘Coole Park and Ballylee’, ‘Leda and the Swan’. **Phillip Larkin:** ‘Church Going’, ‘Next, please’, ‘At Grass’, ‘Ambulances’. **Ted Hughes:** ‘The Thought fox’. **W. H. Auden:** ‘The Shield of Achilles’.

Course Description: The poems will be discussed in relation to their form and content along with the socio-cultural contexts in which they were composed.

Unit I. Sub unit II (Poetry) -- Kuntal Bag

Course Content: T. S. Eliot, *The Waste Land*

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

1. Composition and publication

2. Form
3. Eliot's use of points of view, allusion, myth and anthropology
4. As a social and cultural critique

Unit II. Sub-Unit I (Drama)--

Kuntal Bag

Course Content: Harold Pinter, *Birthday Party*

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

1. Comedy of Menace
2. Pinter's style: 'Words and silence'
3. Theatrical context and sociopolitical dimensions.
4. Character analysis

Unit II. Sub-Unit II (Drama) --

Kuntal Bag

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?
- 6.

CORE COURSE X (Literary Criticism up to the end of the Nineteenth Century)					
Unit I Classical & Neo-Classical (at least two authors)			Unit II Nineteenth Century (at least two authors)		
Sub-unit I	One book-length text or three essays	DS	Sub-unit I	One book-length text or three essays	DS
Sub-unit II	One book-length text or three essays	DS	Sub-unit II	One book-length text or three essays	DS

CORE COURSE X LITERARY CRITICISM UP TO THE END OF THE NINETEENTH CENTURY

Unit I (Classical & Neo-Classical Criticism) Sub-unit I--

Dhrubajyoti Sarkar

Course Content:

- i. Ch. VI-XV, Poetics of Aristotle. Tr. and commentary by Stephen Halliwell. Duckworth, 1987. (Students are advised against using any other edition for this course.)

ii. Sections V-X. On the Sublime. Longinus. Translation by W. H. Fyfe. Revised by Donald Russell. pp. 177-205. From Loeb Classical Library. XXIII. LCL 199. Edited by G.P.Goold. Harvard University Press.1995.

iii. Excerpts on poetry as mimesis and types of poetry (“Poesy, therefore, is an art of imitation ... ere themselves beware, as if they took a medicine of cherries”). *The Defense of Poesy*. Philip Sidney

Unit I (Classical & Neo-Classical Criticism) Sub-Unit- II -- Dhrubajyoti Sarkar

Course Content:

¶ Following three sections from the *Rasa Reader* edited by Sheldon Pollock. 2016.

i. “The Basis of Rasa Theory in Drama”. from Bharata’s *Natyasastra*. ¶

ii. “Rasa Cannot Be Expressed or Implied, Only “Manifested””. from Anandavardhana’s *Light on Implicature*. ¶

iii. “The Theory of Rasa Purified”. from Abhinavagupta’s *Abhinavabharati*. ¶

Unit II From the Age of Sensibility to the End of the Nineteenth Century (1750-1900)

Unit II Sub-unit I--

Dhrubajyoti Sarkar

Course Content:

§ Following chapters from *Norton Anthology of Theory and Criticism*

i. “Preface to Lyrical Ballads”. William Wordsworth. 1802. §

(Beware only 1802 edition will be used, make sure you have the correct text)

ii. “The Function of Criticism at the Present Time”. Matthew Arnold. §

iii. Selections from the *The Painter of Modern Life*. Charles Baudelaire. §

Unit II Sub-unit II--

Dhrubajyoti Sarkar

Course Content:

§ Following chapters from *Norton Anthology of Theory and Criticism*

i. Selection from *The Birth of Tragedy*. Friedrich Nietzsche. §

ii. “Art of Fiction”. Henry James. §

iii. Sections I-XXV “The Nature of Gothic”. Chapter VI of *The Stones of Venice*. John Ruskin. (Available for download from Archive.org)

Course-specific reading list, assignments and assessment schedule and day-by-day plan and schedule for the course will be available during the teaching semester at <https://classroom.google.com/site> Interested students may access the course website at <https://sites.google.com/klyuniv.ac.in/courses-taught> and may contact the instructor for class code to access Google Classroom.

OPTIONAL COURSE (XII) i European Literature in Translation					
Unit I Fiction (at least two authors)			Unit II Poetry and Drama (at least two authors)		
Sub-unit I	One novel or five short stories (1701-1900)	NC	Sub-unit I	One long poem or three mid-length poems or ten short poems	NC
Sub-unit II	One novel or five short stories (1901 to the present)	NC	Sub-unit II	One full-length play or three one act plays	NC

OPTIONAL COURSE (XII) I European Literature in Translation

Unit I. Sub-Unit I. Fiction Niladri Ranjan Chatterjee

Le Père Goriot – Honoré de Balzac

Unit I. Sub-Unit II. Fiction Niladri Ranjan Chatterjee

Death in Venice – Thomas Mann

Unit II. Sub-Unit I: Poetry Niladri Ranjan Chatterjee

Course Content:

1. “Roman Elegies V” – Goethe
2. “Longing for Death” – Novalis (1800)
3. “The Middle of Life” – Holderlin (1802)
4. “The Infinite” – Giacomo Leopardi (1819)
5. “The Afternoon of the Faun” – Mallarmé (1876)
6. “Archaic Torso of Apollo” – Rilke
7. “The Drunken Boat” – Arthur Rimbaud (1871)
8. “The Ideal” – Baudelaire
9. “Their Beginning” – C. Cavafy
10. “The Women of Rubens” – W. Szymborska

Unit II. Sub-Unit II. Drama Niladri Ranjan Chatterjee

The Misanthrope - Molière

Course Description:

The fiction, poems and the play will be discussed with respect to the socio-cultural contexts in which they were written, the biographical significance of the texts with respect to the authors concerned, along with thematic discussions on topics such as the figure of the artist, the body, sexuality, gender, the state, allied arts, and society.

OPTIONAL COURSE (XII) ii (American Drama and Poetry)					
Unit I American Drama (at least two playwrights)			Unit II American Poetry (at least two poets)		
Sub-unit I	One full-length play or three one act plays(20 th century)	SM	Sub-unit I	One long poem or three mid-length poems or ten short poems from 19 th century	SM
Sub-unit II	One full-length play or three one act plays(20 th century)	SM	Sub-unit II	One long poem or three mid-length poems or ten short poems from 20 th century	SM

OPTIONAL COURSE (XII) II (American Drama and Poetry)

Unit I (American Drama)

Unit I Sub-Unit I

Sharmila Majumdar

Course Content:

Desire Under the Elms (1924) – Eugene O’Neill

Course Description:

The text will be taught in relation to the following topics

- a) Treatment of Myth
- b) Adaptation of Greek tragedy to a New England setting
- c) Dionysian and Apollonian elements
- d) Symbolism, plot, character

Other than this bare outline various issues, as and when these come up in the course of teaching, will be discussed

Unit I. Sub-Unit II.

Sharmila Majumdar

Course Content:

Death of a Salesman (1949) – Arthur Miller

Unit II. American Poetry

Unit II. Sub-Unit I. (19th Century Poetry):

Sharmila Majumdar

A. Poems by Walt Whitman

- (a) One’s Self I Sing. (Inscription)
- (b) As I Ponder’d in Silence (Inscription)
- (c) Out of the Rolling Ocean the Crowd (Children of Adam)
- (d) For you O Democracy (Calamus)
- (e) O Captain! My Captain! (Memories of President Lincoln)

Topics:

- (1) American Transcendentalism.
- (2) Democratic ideas in the context of 19th century America.
- (3) Whitman's innovative use of language and form.

B. Poems by Emily Dickinson

(a) *Because I could not stop for Death*

(b) I felt a Funeral in my Brain.

(c) The Soul selects her own Society

(d) After great pain, a formal feeling comes

(e) A Clock stopped

Topics: (1) Death consciousness

(2) Metaphors and symbols

(3) Spirituality/ non-religiosity

Unit II. Sub-unit-II: (20th Century Poetry.):

Sharmila Majumdar

A. Poems by Robert Frost

(a) Mending Wall

(b) After Apple-Picking

(c) Road not Taken

(d) Design

(e) The Birches

B. Wallace Stevens

(a) Sunday Morning

(b) The Emperor of Ice cream

C. Langston Hughes

(a) The Weary Blues

(b) The Negro Speaks of River

D. Adrienne Rich

(a) Snapshot of a Daughter-in-Law

Topics:

- (i) Frost as a modern poet
- (ii) Frost's Symbolism
- (iii) Nature in Frost's poetry
- (iv) 'Sunday Morning' as a secular poem
- (v) Black poetry in America
- (vi) 'Snapshot of a Daughter-in-Law' as a feminist poem

OPTIONAL COURSE (XII) iv. Indian Literature in English					
Unit I Poetry & Drama (at least two poets)			Unit II Prose (at least two authors)		
Sub-unit I	One long poem and three mid-length poems or ten short poems	BH	Sub-unit I	One novel or five short stories or three essays or three speeches	BH
Sub-unit II	One full-length play or three one-act plays	AB	Sub-unit II	One novel or five short stories or three essays or three speeches	BH

OPTIONAL COURSE (XII) IV Indian Literature in English

Unit- I Sub-Unit- I: Poetry Baisali Hui

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 of ‘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 I Sub-unit II: Drama Anirban Bhattacharjee

Course Content : Rabindranath Tagore’s *The Bachelor’s Club*

Course Description:

- Catur āśrama: the Dialectic of Desire and Denial
- Educated *Bhadralok* and voluntary Couple-formation
- Toward a Phenomenology of Eros

Suggested Reading:

Chirakumar Sabha, The Bachelor's Club: A Comedy In Five Acts (Paperback) / Tagore, Rabindranath; Translated by Sukhendu Ray, New Delhi: Oxford University Press, 2014

Unit- II Sub-Unit- I: Prose**Baisali Hui**

Course Content: *The God of Small Things* by Arundhati Roy

Course Description: The novel will be read keeping in focus the varied aspects of the politics of social life of the twentieth century India with reference to

- (i) Race, culture and religion
- (ii) The class-caste-gender hierarchy — ‘orthodoxy’ and ‘untouchability’
- (iii) Locating the marginal/peripheral vis-à-vis the individual/personal — the question of agency, freedom of choice, possibilities of the assertion of selfhood -- voices heard and unheard
- (iv) History, memory and desire – the ambivalent relation between the past and the present -- nostalgia and trauma—being ‘haunted’/ ‘hunted’
- (v) The narrative strategy --experiments with language, style and structure
- (vi) The sense of ending –interrogating loss and death – entrapping or liberating?

Unit- II Sub-Unit- II: Prose**Baisali Hui****Course Content**

- (i) Excerpts from “The Quest” from *The Discovery of India* by Jawaharlal Nehru
- (ii) “The Anxiety of Indianness” from *The Perishable Empire: Essays on Indian Writing in English* by Meenakshi Mukherjee
- (iii) Excerpts from *After Amnesia* by G. N. Devy

The reading of these texts intends to interrogate the ideas of nation, race, ethnicity, culture, literary criticism, language and the like against the evolving trajectory of creative writing and literary criticism in the twentieth-twenty first century India.

OPTIONAL COURSE (XII) ix. (Postcolonial Writing: Literature)					
Unit I Prose (at least two authors)			Unit II Poetry & Drama (at least two poets)		
Sub-unit I	One novel or five short stories from Africa, the Asia Pacific & the Americas	STM	Sub-unit I	One long poem or three mid-length poems or ten short poems from Africa, the Asia Pacific & the Americas	STM
Sub-unit II	One book length text or three essays or three speeches from Africa, the Asia Pacific & the Americas	STM	Sub-unit II	One full-length play or three one-act plays from Africa, the Asia Pacific & the Americas	STM

OPTIONAL COURSE (XII) IX (Postcolonial Writing: Literature)

Unit- I. Africa, Asia Pacific & the Americas: Fiction. Sub-Unit I. **Mandal**

Sagar Taranga

Course Content: *Noontide Toll* by Romesh Gunsekera,

Course Description: The course seeks to map the diverse modalities that come into play in the aftermath of a war, and how such modalities in turn shape the literature of a particular place. If collective amnesia, guilt, memory, trauma constitute the disparate coordinates of the post-war imagination, then censorship, internal displacement, reparations and returns, to go with construction of borders and ghettos, mark the more tangible attributes in the everyday lives of the protagonists in Romesh Gunsekera's *Noontide Toll* as they scampers to make meaning out of what is left after the end of a decades-long war. The course will further develop and study the model of identitarian politics that Gunsekera's novel espouses, one that co-opts both the contested histories of Sri Lanka and the possibilities which the future holds for the war-ravaged island nation.

Students are expected to familiarise themselves with the following reading materials before the commencement of classes:

Harrison, Frances. *Still Counting the Dead*. London: Portobello Books, 2013.

Malaravan, *War Journey: Diary of a Tamil Tiger*. Trans. N. Malathy. New Delhi: Penguin Books, 2013.

Mel, Neloufer De. *Militarizing Sri Lanka: Popular Culture, Memory and Narrative in the Armed Conflict*. New Delhi: Sage, 2007.

Unit- I. Sub-unit II. Africa, Asia Pacific & the Americas: Non-fictional Prose

Sagar Taranga Mandal

The course has been designed to create understanding towards the empire's need to collect, organize and museumize indigenous cultures, and how cataloguing the colony into manageable categories served both as a means of control and production of knowledge for the European powers. Interestingly, there were blind spots to this administrative appropriation. 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. The unit also seeks to explore the notion of orality as it evolved in the

African literary imagination, and to what extent it remains the uncontaminated repository of African values in its opposition to western literary forms.

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. Uzoma Esonwanne, “Orality and the genres of African Postcolonial Writing”

Unit- II Sub-unit I. Africa, Asia Pacific & the Americas: Poetry Sagar Taranga Mandal

Course content: *Purgatory* by Raúl Zurita

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

- Politics
- History
- Poetic language/ Subversion
- Trauma
- Memory and purgatory zones
- Landscape

Sub-unit II. Africa, Asia Pacific & the Americas: Drama Sagar Taranga Mandal

Seven Steps Around the Fire by Mahesh Dattani

The present course will look at how a complex network of exclusionary practices collude together to ascribe labels based on sexuality, religion, and gender, to a section of the society that consistently refuses to supplicate before patriarchal injunctions. *Seven Steps Around the Fire* brings together the dissident bodies and pleasures together, systematically moulding them into a critique of patriarchy and its various sub-modalities. The course will further attempt to construct a theoretical framework within which it could be possible to address the significant territories mapped by the play beginning with women’s lack of meaningful and compensated work, the limited legal rights for them and people of the third gender, the double standards imposed on their sexualities, right through to the negligible scope of social mobility or personal growth outside the sites earmarked for them by a capitalist and male dominated order.

OPTIONAL COURSE (XII) xii. (New Gender Studies)					
Unit I Theory (at least two authors)			Unit II Literature (at least two authors)		
Sub-unit I	One book length text or three essays	NC	Sub-unit I	Sub-unit-1: One novel or five short stories or ten poems or three films	NC
Sub-unit II	One book length text or three essays	NC	Sub-unit II	Sub-unit-1: One novel or five short stories or ten poems or three films	NC

OPTIONAL COURSE (XII) XII (New Gender Studies)

Unit I. Theory. Sub-Unit I Niladri Ranjan Chatterjee

Course content:

“The Perverse Implantation” from *History of Sexuality Vol. I* by Michel Foucault

“Sex/Gender/Desire” from *Gender Trouble* by Judith Butler

“Complicating Gender: Rights of Transsexuals in India” by Ashwini Sukthankar from *Because I Have a Voice* Ed. Arvind Narrain and Gautam Bhan

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

Course content:

“Introduction: Ancient Indian Materials”

“Introduction: Medieval Materials”

“Introduction: Perso-Urdu Materials” from *Same-Sex Love in India* Ed. Ruth Vanita and Saleem Kidwai

Unit II. Literature. Sub-Unit I Niladri Ranjan Chatterjee

Course Content: *Maurice* by E. M. Foster

Unit II. Literature. Sub-Unit II. Niladri Ranjan Chatterjee

Course content:

Moonlight (2016) Dir. Barry Jenkins

Margharita with a Straw (2014) Dir. Sonali Bose, Nilesh Maniyar

Transamerica (2005) Dir. Duncan Tucker

Course Description: The novel and the films will be discussed along the axes of gender, sexuality, culture, disability, and race.

The course hopes to challenge as many of the numerous normativities that congeal to create the “male”, the “female”, and the “trans” as possible. Through an engagement with theory and fictional narratives, the course hopes to understand how language creates identities that are difficult to neatly separate from one another. The course will seek to understand how terms marking gendered categories both liberate and imprison our efforts to think about identity. It also hopes to understand how gender studies, in order to be effective as knowledge production, has to be intersectional.