

SEMESTER I
M.A. in English
SYLLABUS (REGULAR) JULY-DECEMBER 2019

CORE COURSE 101: RENAISSANCE TO RESTORATION: PLAYS (1485-1659)

Unit I. Sub-unit I. Shakespearean Play ---- Ishita Roy

Course Content: *Othello* by William Shakespeare

Unit I. Sub-unit II. Shakespearean Play---- Ishita Roy

Course Content: *Antony and Cleopatra* by William Shakespeare

Course Description: The texts shall be read closely, and interpretations shall be sought/ deliberated upon in the light of new developments in the history of both theatrical and critical discussions of Shakespeare's plays. Besides a brief commentary on the sources for the plays (with a slightly greater emphasis on the 'source discussion' of Othello), conflicting interpretations with respect to the respective plays' performance on stage (selective), audience response, genre classification, thematic allegiance, structural shape, ethos and characters shall be brought in.

Unit II. Sub-unit I. Non-Shakespearean Play --- Ishita Roy

Course Content: *The Duchess of Malfi* by John Webster

Unit II. Sub-unit II. Non-Shakespearean Play --- Ishita Roy

Course Content: *Volpone* by Ben Jonson

Course Description: this course attempts to explore and understand what may be called as the Jacobean 'dramatic': its structural characteristics, techniques and method, and further, deliberate on some of the central themes of Jacobean dramatic output; to name one, the dramatic tension arising from a denial of dogmatic theology and foreseeing a vision of almost infinite despair.

**CORE COURSE 102: RENAISSANCE TO RESTORATION: POETRY & PROSE
(1485-1659)**

Unit I. Sub-unit I. Renaissance to Restoration: Poetry --- Kuntal Bag

Course Content: *Venus and Adonis* (1593) by William Shakespeare

Unit I. Sub-unit II. Renaissance to Restoration: Poetry--- Kuntal Bag

Course Content:

1. Sir Thomas Wyatt: “Was I never yet of your love grieved”
2. Henry Howard, Earl of Surrey: “Alas, so all things now do hold their peace!”
3. Sir Philip Sidney: “Who will in fairest book of nature know”
4. Edmund Spenser: “FAIR bosom! fraught with virtue’s richest treasure”, “WAS it a dream, or did I see it plain”
5. William Shakespeare:
Sonnet 20: “A woman’s face with Nature’s own hand painted”
Sonnet 29: “When in disgrace with Fortune and men’s eyes”
Sonnet 55: “Not marble nor the gilded monuments”
Sonnet 144: “Two loves I have”
Sonnet 147: “My love is as a fever”

Course Description:

- Elizabethan sonnet: Tradition and influences
- Experiment with the sonnet form: structural organization, ‘strategies of unfolding’
- The speaker in the sonnets
- Themes: time and love

Unit II. Sub-unit I. Renaissance to Restoration: Prose --- Niladri R. Chatterjee

Sub-unit I:

Course Content: Thomas More, *Utopia* (Book II)

Course Description:

The form and content of the text would be placed in relation to the historical contexts and references.

Unit II. Sub-unit II. Renaissance to Restoration: Prose --- Niladri R. Chatterjee

Course Content: Six essays

1. “The First Examination”, Anne Askew, 1546
2. Queen Elizabeth's first speech, Hatfield, 20 November 1558
& “The Golden Farewell Speech”, 30th November 1601
3. Excerpts from The Diary of Henry Machyn, Henry Machyn, 1550-1563
4. Excerpts from *The Discoverie of Witchcraft*, Reginald Scot, 1584
5. Excerpts from *Survey of London*, John Stow, 1598
6. “Of Reason and Science”, *Leviathan*, Thomas Hobbes, 1651

Course Description:

This unit would probe into the material and performative culture of early modern space of London. It would look into the writing practices that evolved through sub-cultural associations of the state and its subjects, into the legal practices, crimes, punishments, spectacles of real and unreal urban world along with the subversions present within the ideological domains. We would have a cultural materialistic study of the essays and try to build a dialogue between them. The texts and associated readings would be given prior to the commencement of the classes.

**CORE COURSE 103: RESTORATION TO THE AGE OF SENSIBILITY (1660-1788):
POETRY & DRAMA**

Unit I. Sub-unit I. Restoration to the Age of Sensibility: Poetry --- Kuntal Bag

Course Content: *Paradise Lost*, Book IX (1667) by John Milton

Unit I. Sub-unit II. Restoration to the Age of Sensibility: Poetry --- Kuntal Bag

Course Content: *An Essay on Man* (1734) by Alexander Pope

Unit II. Sub-unit I. Restoration to the Age of Sensibility: Drama --- Sharmila Majumdar

Course Content: *Way of the World* - Congreve

Unit II. Sub-unit II. Restoration to the Age of Sensibility: Drama --- Sharmila Majumdar

Course Content: *She Stoops to Conquer* – Goldsmith

**CORE COURSE 104: RESTORATION TO THE AGE OF SENSIBILITY (1660-1788):
FICTION & NON-FICTIONAL PROSE**

Dr. Dhrubajyoti Sarkar

This survey course of non-fictional prose of the long eighteenth century aims to offer a representative selection of non-fictional essays practised during the period. The course proposes to be representative in two different ways. First, it proposes to introduce some of the major formal developments of essay that occurred during the long eighteenth century. Second, the course also proposes to introduce some of the major ideas in circulation in the period and the thinkers who introduced them. Therefore, the course can be partly considered a survey in intellectual history of England during the long eighteenth century.

a. Unit I Fiction (at least two authors)

- i. Sub-unit-1: *Oroonoko*. Aphra Behn. (1688)

Issues in focus:

(a) Race (b) Gender (c) Slavery (d) Truth and fiction (e) Royalty and political allegory (f) Genre

- ii. Sub-unit-2: *Moll Flanders*. Daniel Defoe. (1722)

Issues in focus:

(a) Characterization (b) Class (c) Gender (d) Greed (e) Repentance (f) Irony and other rhetorical strategies (g) Genre

b. Unit II Non-fictional prose (at least two authors)

- i. Sub-unit-1: Three essays

- a. *The Spectator* essays # 2, 10, 62. Richard Steele and Joseph Addison. (1711)
b. *The Female Spectator*, from the beginning to "... to give a rampant jump into the arms of a young jolly haymaker or ploughman." (1744)
c. *Rambler* essays; "On Fiction" (# 4) and "Biography" (# 60). by Samuel Johnson (1750)

- ii. Sub-unit-2: Three essays

- a. "Of The Standard of Taste". David Hume. (1757)
b. Part V. *On the Sublime and Beautiful*. Edmund Burke. (1757)
c. Discourse I. from *Seven Discourses on Art*. Joshua Reynolds. (1769)

Course-specific reading list, day-by-day plan and schedule for the course will be available during the teaching semester at <https://sites.google.com/site/dsatclass/plans>

Official channel of communication of this course is Remind.com. Please ensure you have access to the App/web version of it. If you foresee any problem regarding accessing Remind.com, contact the teacher at the beginning of the course for an alternative mode.

SEMESTER III
M.A. in English
SYLLABUS (REGULAR) 2019

CORE COURSE 301 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?

CORE COURSE 302 LITERARY CRITICISM UP TO THE END OF THE NINETEENTH CENTURY

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

Dhrubajyoti Sarkar

Unit I Classical & Neo-Classical (at least two authors)

- i. Sub-unit-1: One book-length text or three essays

Textbook for (i) and (ii): *Classical Literary Criticism*. Trans & Ed. T. S. Dorsch and Penelope Murray. London: Penguin Books. 2000

- i. Aristotle. "On the Art of Poetry". Introduction, Chapters 1 - 15.
ii. Longinus. "On the Sublime". Introduction, Chapters 1-8.
iii. John Dryden. An Essay of Dramatick Poesie. Dedication, "To the Reader" and paragraphs 1-40. [The text edited by Prof. Jack Lynch of Rutgers University will be used for the course. The text can be accessed at <https://andromeda.rutgers.edu/~jlynch/Texts/drampoet.html>]

- ii. Sub-unit-2: One book-length text or three essays

Text for this sub-unit: *Classical Literary Criticism*. Trans & Ed. T. S. Dorsch and Penelope Murray. London: Penguin Books. 2000

Horace. "On the Art of Poetry".

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

- i. Sub-unit-1: One book-length text or three essays

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

- i. Samuel Johnson. Selections [as in NAEL] from "Preface to Shakespeare". §
ii. William Wordsworth. "Preface to Lyrical Ballads". 1802. §

[Beware! 1802 edition will be used, make sure you have the correct text, in particular, it differs significantly from the text in Chickera and Enright's *English Critical Texts*]

- iii. "The Function of Criticism at the Present Time". Matthew Arnold. §

- ii. Sub-unit-2: One book-length text or three essays

§ Following texts (i) and (ii) 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, day-by-day plan and schedule for the course will be available during the teaching semester at <https://sites.google.com/site/dsatclass/plans> If any student faces problem in accessing the internet, s/he may contact the teacher at the beginning of the semester for a copy of the tentative day-by-day course plan.

Official channel of communication of this course is Remind.com. Please ensure you have access to the App/web version of it. If a student foresees or faces any problem regarding accessing Remind.com, contact the teacher at the beginning of the course for an alternative mode.

OPTIONAL COURSE 501 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 **Baisali Hui**

Course Content:

- 1 "The Ideal", by Charles Baudelaire
- 2 "La Beatrice" by Charles Baudelaire
- 3 "Hamlet", by Boris Pasternak
- 4 "After the Storm" by Boris Pasternak
- 5 "Autumnal Day", Rainer Maria Rilke
- 6 "Initiation", Rainer Maria Rilke
- 7 "Symbols" by Rainer Maria Rilke
- 8 "Sea Breeze", by Stephane Mallarmé
- 9 "A Punishment for the Clown", by Stephane Mallarmé
- 10 "Renewal" by Stephane Mallarmé

Unit II. Sub-Unit II. Drama **Baisali Hui**

Life of Galileo by Betholt Brecht

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 scientist, the body, sexuality, gender, the state, allied arts, truth vs. falsehood, and society.

OPTIONAL COURSE 502 (Literature of the USA)

Unit I

Unit I Sub-Unit I (Fiction)

Sharmila Majumdar

Course Content:

The Great Gatsby – F. Scott Fitzgerald

Unit I. Sub-Unit II (Non-Fiction)

Sharmila Majumdar

Course Content:

“The American Scholar” – R.W. Emerson

“Solitude” – H.D. Thoreau

Three Letters from Herman Melville

Unit II. American Poetry

Unit II. Sub-Unit I. :

Sharmila Majumdar

1. “One’s Self I Sing” (Inscription) – W. Whitman
2. “As I Ponder’d in Silence” (Inscription) – W. Whitman
3. “Because I could not stop for Death” – E. Dickinson
4. “I felt a Funeral in my Brain” – E. Dickinson
5. “A Clock stopped” – E. Dickinson
6. “Mending Wall” – R. Frost
7. “After Apple-Picking” – R. Frost
8. “Sunday Morning” – W. Stevens
9. “The Weary Blues” – L. Hughes
10. “Snapshot of a Daughter-in-Law” – A. Rich

Unit II. Sub-Unit II :

Sharmila Majumdar

Death of a Salesman – A. Miller

OPTIONAL COURSE 505: 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 Baisali Hui

Course Content : *Tughlaq* by Girish Karnad

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 508 (Postcolonial Writing: Literature) Sagar Taranga Mandal

Optional Course XII. ix

Unit I (Fiction)

Sub-unit I. One novel or five short stories from Africa, Asia Pacific, the Americas

Noontide Toll by Romesh Gunesequera

Objectives: The course seeks to map the diverse modalities that come into play in the aftermath of a war, and how such modalities go on to 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, alongside construction of borders and ghettos, mark the more tangible attributes in the everyday lives of the protagonists in Romesh Gunesequera’s *Noontide Toll*. The course will further develop and study the model of identitarian politics that Gunesequera’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.

Sub-unit II. One book-length text or three essays or three letters or three speeches from the Africa, Asia Pacific, the Americas

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. One long poem or three mid-length poems or ten short poems from Africa, Asia Pacific, the Americas

Course content: *Purgatory* by Raúl Zurita

Topics:

Writing and the performance of the wounded self

Neobaroque

Trauma, censorship and the politics of contemporary Chilean poetry

Memory and precarity

Landscape

Sub-unit II. One full-length play or three one-act plays from Africa, Asia Pacific, the Americas (by at least two playwrights in case of one-act plays)

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 511 (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.