

**Course: M.A. (English)**

Semester	3
Paper Number	9
Paper Title	NINETEENTH-CENTURY PROSE UPTO 1901
No. of Credits	6
Course description/objective	This paper aims at a comprehensive study of the evolution of English prose in the context of the complex cross-currents of the Victorian age. The representative texts will be analysed as part of a dynamic and shifting literary tradition by looking into emergent and declining narrative conventions within a wide spectrum of narrative voices and genres. This will also include a study of the link between socio-political background and genres, how genres work and how texts conform or subvert conventions within their generic framework. The texts have been chosen for both their intrinsic and representative merits so that in their totality they can reflect the cultural milieu that produced them.
Course outcome	At the end of the course, the student will be able to analyse the texts in the context of the primary genres of the period as well as the background that produced them. The division of the age into modules will enable the student to appreciate the texts as part of a larger evolutionary movement. This will lead to a comprehensive understanding of the primary intellectual currents of the nineteenth century through its representative literary texts.
Syllabus	<p><b>MODULE 1 : BACKGROUND AND GENRES</b></p> <p><b>UNIT ONE: THE EARLY VICTORIANS</b></p> <ul style="list-style-type: none"> <li>BACKGROUND – Carlyle’s <i>Signs of the Times</i> (1829), Darwin’s voyage on the HMS Beagle (1832-36), Oxford Movement (1833), Brunel’s crossing of the Atlantic (1838), Reform Act of 1832, Poor Law Amendment Act of 1834, Corn Laws (1846), Chartist uprisings (1848), Newman’s conversion, John Ruskin’s <i>Modern Painters</i> (1843)</li> <li>GENRES – Historical novel, Silver-fork novel, Newgate novel, early and middle social problem novels, novels of identity, novels of manners/satire, novels of faith and doubt, historical writings.</li> </ul> <p><b>UNIT TWO: HIGH VICTORIAN NOON</b></p> <ul style="list-style-type: none"> <li>BACKGROUND – Second Reform Act (1867) and Forster’s Education Act (1870), Darwin’s <i>Origin of Species</i> (1859), T.H. Huxley and Herbert Spencer, Utilitarianism, Aestheticism.</li> <li>GENRES – Sensational novel, historical writings, school novels, fantasy and religious writings.</li> </ul> <p><b>UNIT THREE: VICTORIAN TWILIGHT</b></p> <ul style="list-style-type: none"> <li>BACKGROUND – Walter Pater’s preface to <i>The Renaissance</i>, Late Victorian pessimism, Theosophical society, Urban poverty, Ironies of imperialism, the ‘scramble for Africa’.</li> <li>GENRES – Slum school novel, the Romance, Utopian and religious writings, Science fiction and fantasy, New Realists.</li> </ul> <p><b>MODULE 2: TEXTS</b></p> <ol style="list-style-type: none"> <li>1. Thomas Carlyle – <i>On Heroes and Hero Worship</i> (1841) (Selections)</li> <li>2. William M. Thackeray – <i>Vanity Fair</i> (1847)</li> <li>3. Charlotte Bronte – <i>Jane Eyre</i> (1847)/ <i>Shirley</i> (1849)</li> <li>4. Emily Bronte – <i>Wuthering Heights</i> (1847)</li> <li>5. Charles Dickens – <i>Bleak House</i> (1852) / <i>Hard Times</i> (1854)</li> <li>6. Elizabeth Gaskell – <i>North and South</i> (1854) / <i>Mary Barton</i> (1848)</li> <li>7. Matthew Arnold – <i>Culture and Anarchy</i> (1867-68)</li> <li>8. Wilkie Collins – <i>The Moonstone</i> (1868)</li> <li>9. George Eliot – <i>Middlemarch</i> (1871-72) / <i>The Mill on the Floss</i> (1860)</li> <li>10. Anthony Trollope – <i>The Way We Live Now</i> (1875)</li> <li>11. Thomas Hardy – <i>Tess of the D’Urbervilles</i> (1891)/ <i>Jude the Obscure</i> (1895)</li> <li>12. George Gissing – <i>New Grub Street</i> (1891)</li> <li>13. H.G. Wells – <i>The War of the Worlds</i> (1897)</li> <li>14. Samuel Butler – <i>The Way of All Flesh</i> (published in 1903)</li> </ol>
Reading/Reference Lists	<ul style="list-style-type: none"> <li>• Basil Willey: <i>Nineteenth Century Studies</i></li> <li>• <i>The Cambridge Companion to Victorian Culture</i>: Francis O’Gorman ed</li> <li>• <i>The Cambridge Companion to the Victorian Novel</i>: Deirdre David ed.</li> <li>• <i>The Victorian novel; modern essays in criticism</i>: Ian Watt ed.</li> <li>• E.F. Benson: <i>As We Were</i></li> <li>• G.M. Young: <i>Portrait of an Age</i></li> </ul> <p>(Additional material/list to be provided by the course instructor)</p>
Evaluation	<p>End Semester examination paper format: 60 marks</p> <ul style="list-style-type: none"> <li>• Module 1: Submission: Topic to be chosen from any of the three units – 20</li> <li>• Module 2: Long answer – 3 X 20 = 60</li> <li>• Internal assessment: Class test / Assignment (15+5)</li> </ul>

**COURSE: M.A. (ENGLISH)**

Semester	3
Paper Number	10
Paper Title	Victorian and Modern Poetry (1832-1945) and Early 20 <sup>th</sup> Century Drama
No. of Credits	6
Course description/objective	The object of this course is to renew interest in and acquaintance with Victorian poetry, to understand why it is so ubiquitous in the period and how it dealt with key issues and practices of almost every aspect of social, cultural and political life. The course is intended also to survey the history of Victorian poetics as it attempts to give voice to doubt and to the oppressed, to inspire and stimulate, to reassure, and to confront problems endemic to the age. The balancing objective is to understand the aesthetics of this poetry so as to discover the special pleasure and instruction it offered to its readers. The second module will allow an examination of the poetic line of continuity and disruption between Victorian poetry and Modern poetry, examining the formal inventiveness and experimentation of this body of verse that emerges out of the ferment of intellectual and artistic movements and manifestos, the fragmentation and alienation of an urban world, and the growing political climate of anxiety. The final module examines the intellectual and aesthetic repercussions of the age in the theatre, the influence of European models and the creation of a new drama and a new dramatic idiom.
Course outcome	Through the mediation of this course, the student will learn to evaluate Victorian and Modern poems contextually and so understand how they might carry significant cultural and social values. The student will also learn to analyse poetic texts in terms of genre, linguistic practices, poetic aesthetics and to conduct critical theoretical conversations to arrive at original interpretations and assumptions. The student will be trained in the art of reading Modern poetry and, equipped with an understanding of the intellectual and poetic practices of the evolving theatre, in establishing necessary protocols of reading Modern drama.
Syllabus	<p><i>For Modules I and II the selection of poets and poems to be taught will be made by the course instructor</i></p> <p align="center"><b>Module I</b> VICTORIAN POETRY</p> <p>Introduction to Victorian Poetry          Alfred Tennyson: <i>In Memoriam (selections)</i>          Robert Browning: "Fra Lippo Lippi", "The Bishop Orders His Tomb at St. Praxed's Church", "Andrea Del Sarto", "Abt Vogler", "Caliban upon Setebos"          Matthew Arnold: "Dover Beach"; "The Scholar-Gypsy"; "Thyrsis"; "Stanzas from the Grand Chartreuse" Elizabeth Barrett Browning: "The Cry of the Children"; "Bertha in the Lane"; "The Runaway Slave at Pilgrim's Point"; "How Do I Love Thee?"; "Bianca Among the Nightingales"          Dante Gabriel Rossetti: "The Blessed Damozel"; "Jenny"; "The Portrait" ("This is her picture as she was")          Gerard Manley Hopkins: "The Windhover"; "Pied Beauty"; "Felix Randall"; "I wake and feel the fell of dark, not day"; "Thou art indeed just, Lord"; "The Wreck of the Deutschland"</p> <p align="center"><b>Module II</b> MODERN POETRY</p> <p>Introduction: Modern Poetry 1890-1945: an overview          Modernisms: Aesthetics, Politics and Culture          (Selected illustrations from the poetry and prose of Symons, Pound, Eliot, Yeats, Auden, the War poets and Women modernists)</p> <p>W.B. Yeats: "Down by the Salley Gardens"; "The Lake Isle of Innisfree"; "Easter 1916"; "Sailing to Byzantium"; "The Tower"; "Byzantium"; "The Circus Animals' Desertion" (<i>the selection of poems may be altered or added to by the course instructor</i>)          Charlotte Mew: "Fame"; "The Quiet House"; "À Quoi Bon Dire"; "Monsieur Qui Passe"; "The Trees Are Down"          Edward Thomas: "Adlestrop"; "Aspens"; "Out in the Dark"          D. H. Lawrence: "Song of a Man Who Has Come Through"; "Bavarian Gentians"; "Humming-bird";          T. S. Eliot: "The Waste Land"; "Little Gidding"; "Ash Wednesday"          W. H. Auden: "In Memory of W. B. Yeats"; "Under Sirius"; "Spain"; "September 1, 1939",</p>

	<p>“Paysage Moralisé”  Stephen Spender: “In railway halls”; “The Pylons”; “I think continually of those who were truly great”; “Port Bou”; “Ultima Ratio Regum”  Louis MacNeice: “Prayer Before Birth”; “Snow”; “London Rain”; “Sunday Morning”; “The Sunlight on the Garden”  Dylan Thomas: “Fern Hill”; “Once below a time”; “Do not go gentle into that good night”; “In My Craft or Sullen Art”; “A Refusal to Mourn the Death, by Fire, of a Child in London”; “And death shall have no dominion”</p> <p style="text-align: center;"><b>Module III</b>  Modern Drama  <i>(Any one play to be taught)</i></p> <p>Bernard Shaw: <i>Man and Superman; Saint Joan; Major Barbara.</i>  T.S Eliot: <i>Murder in the Cathedral; The Family Reunion</i>  J M Synge: <i>The Playboy of the Western World</i></p>										
Reading/Reference Lists	<p>Isobel Armstrong, <i>Victorian Poetry: Poetry, Poets and Politics</i>  Malcolm Bradbury and James McFarlane, eds., <i>Modernism:1890-1930</i>  Joseph Bristow ed., <i>The Cambridge Companion to Victorian Poetry.</i>  J. H. Buckley, <i>The Victorian Temper</i>  Peter Childs, <i>Modernism</i>  Alex Davis &amp; Lee M. Jenkins, <i>A History of Modernist Poetry</i>  Jane Dowson and Alice Entwistle: <i>A History of Twentieth-Century British Women’s Poetry.</i>  Richard Ellmann and Charles Feidelson eds., <i>The Modern Tradition: Backgrounds of Modern Literature</i>  Sandra Gilbert and Susan Gubar, <i>The Mad Woman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination.</i>  Peter Howarth, <i>British Poetry in the Age of Modernism</i>  Samuel Hynes, <i>The Auden Generation</i>  Angela Leighton, <i>Victorian Women Poets: Writing Against the Heart</i>  Paul Turner, <i>English Literature, 1832-1890:Excluding the Novel (The Oxford History of English Literature)</i>  Simon Trussler, <i>Twentieth Century Drama</i>  W. B. Worthen, <i>Modern Drama and the Rhetoric of Theatre</i>  David Krasner, <i>A History of Modern Drama Vol 1</i>  Jan McDonald, <i>The ‘New Drama’ 1900–1914: Harley Granville Barker, John Galsworthy, St John Hankin, John Masefield.</i>  Glenda Leeming, <i>Poetic Drama</i></p>										
Evaluation	<table border="0" style="width: 100%;"> <tr> <td style="width: 60%;">Internal assessment: Class test / Assignment</td> <td style="text-align: right;">15 + 5 = 20</td> </tr> <tr> <td colspan="2">End Semester Examination paper format:</td> </tr> <tr> <td>Module I: 1 x 20= 20</td> <td style="text-align: right;">80 marks, 3 hrs</td> </tr> <tr> <td>Module II: 2 x 20= 40</td> <td></td> </tr> <tr> <td>Module II: 1 x 20 = 20</td> <td></td> </tr> </table>	Internal assessment: Class test / Assignment	15 + 5 = 20	End Semester Examination paper format:		Module I: 1 x 20= 20	80 marks, 3 hrs	Module II: 2 x 20= 40		Module II: 1 x 20 = 20	
Internal assessment: Class test / Assignment	15 + 5 = 20										
End Semester Examination paper format:											
Module I: 1 x 20= 20	80 marks, 3 hrs										
Module II: 2 x 20= 40											
Module II: 1 x 20 = 20											

**COURSE: M.A. (ENGLISH)**

Semester	3
Paper Number	11
Paper Title	INDIAN WRITING IN ENGLISH
No. of Credits	6
Course description/objective	This course is a continuation of the undergraduate course module on Indian writing at an advanced level. It intends to further encourage students to explore the history and the development of Indian writing in English. The course encompasses a wide gamut of texts that have been carefully chosen to capture the diverse range and appeal of the Indian culture. Through a close study of the literary texts, students are encouraged to trace the finer nuances of critical understanding, especially in the context of Indians' problematic relations with the English race and language.
Syllabus	<p><b><u>FICTION</u></b></p> <p><b><u>Module 1</u></b> (Any One to be taught) Any one question to be answered out of three from the set text 1x30=30</p> <p>R.K. Narayan: <i>The Dark Room</i></p> <p>Raja Rao: <i>Kanthapura</i></p> <p>Mulk Raj Anand: <i>Untouchable OR Across Black Waters</i></p> <p>Salman Rushdie: <i>Midnight's Children</i></p> <p>Anita Desai: <i>Clear Light of Day or Voices in the City or Cry the Peacock.</i></p> <p>Arundhati Roy: <i>God of Small Things.</i></p> <p>Amitav Ghosh: <i>The Hungry Tide or The Glass Palace.</i></p> <p>Kiran Desai: <i>The Inheritance of Loss</i></p> <p>Vikram Seth: <i>A Suitable Boy or The Golden Gate.</i></p> <p>Sashi Deshpande: <i>That Long Silence or The Dark Holds no Terror.</i></p> <p><b><u>MODULE 2</u></b></p> <p><b>POETRY ( ANY FIVE POEMS TO BE TAUGHT—NOT TAKING MORE THAN ONE or TWO FROM A PARTICULAR WRITER) 25 marks</b></p> <p>Toru Dutt: <i>Our Casuarina Tree, The Broken Bell, Christmas, The Sower</i></p> <p>Sarojini Naidu: <i>Palanquin Bearers, Life, Indian Dancer, In the Forest, Harvest Hymn</i></p> <p>Sri Aurobindo: <i>Extracts from Savitri, The World of the Silence, Bliss of Identity, The Fear of Life and Death, The Golden Light.</i></p> <p>Eunice de Souza: <i>Catholic Mother, Feeding the Poor at Christmas, Bequest, Forgive Me, Mother'.</i></p> <p>Nissim Ezekiel: <i>Case Study, 'Poet, Lover, Birdwatcher'; Night of Scorpion, Philosophy, The Patriot, The Professor, Enterprise, Jewish Wedding in Bombay, Minority Poem.</i></p> <p>Kamala Das: <i>The Freaks, Nani, The Old Playhouse, The Wild Bougainville, A Hot Noon in Malabar, The Looking Glass, The Sunshine Cat.</i></p> <p>Dom Moraes: <i>Letter to my Mother, Key, Architecture, Absences</i></p> <p>Jayanta Mahapatra: <i>Dawn at Puri, Lines Written in a British Cemetery, The Whorehouse in a Calcutta Street, A Monsoon Day Fable, A Missing Person, Hunger, Indian Summer.</i></p> <p>A.K. Ramanujan: <i>Obituary, Anxiety, Chicago Zen, A River, Self Portrait, Small Scale Reflections, Extended Family, The Difference, Fear.</i></p> <p>Arun Kolatkar : <i>The Priest's Son, Yeshwant Rao, The Railway Station</i></p> <p>Imtiaz Dharker: <i>Honor Killing, 'They'll say she must be from another country'.</i></p> <p>Aga Shahid Ali: <i>Postcard from Kashmir, Snowmen, Cracked Portraits, The Previous Occupant.</i></p>

	<p>Meena Alexander: <i>House of a Thousand Doors</i>  Keki Daruwala: <i>Routine, Death of a Bird, Migrations.</i></p> <p><u>Module 3</u> Drama (Any one of the following to be taught) Students to answer any one out of three from the prescribed text. 1x25= 25  Mahesh Dattani: <i>Final Solutions or Tara</i>  Girish Karnad: <i>Tughlaq or Hayavadana</i>  Asif Currimbhoy: <i>The Tourist Mecca or The Doldrums</i>  Manjula Padmanabhan: <i>Harvest.</i></p>
Reading/Reference Lists	<p>Basic background reading: K.R Srinivasa Iyengar: <i>Indian Writing in English</i> (New Delhi: Sterling, 1984)  Arvind Krishna Mehrotra: ed. <i>A History of Indian Literature in English</i> (New York: Columbia University press, 2003)  J. Nehru: <i>The Discovery of India.</i>  Rabindranath Tagore: <i>Nationalism and Other Essays.</i>(Penguin)  Mahatma Gandhi: <i>Hind Swaraj and Other Writings, Satyagraha in South Africa, The Story of My Experiments with Truth.</i>  Meenakshi Mukherjee: <i>The Twice Born Fiction: Themes and Techniques of the Indian Novel in English</i> (New Delhi: Pencraft International, 2001); <i>Realism and Reality : The Novel and Society in India</i> (London: OUP, 1988)  M.K. Naik: <i>Aspects of Indian Writing in English</i> (Madras; macmillan, 1979); <i>A History of Indian English Literature</i> (New Delhi: Sahitya Akademi, 1982).  Paul Sharrad. <i>Postcolonial Literary history and Indian English Fiction.</i> Cambria Press, 2008  G.J.V. Prasad. <i>Continuities in Indian English Poetry: Nation, Language, Form.</i> Pencraft 1999.</p> <p><i>(The provided list is not a comprehensive one. Individual texts which are prescribed are to be obtained by the students)</i></p>
Evaluation	<p><u>CIA : 20 MARKS</u>  <u>END SEMESTER: 80 MARKS</u>  Fiction: any one essay type question to be answered out of three (30marks)  Poetry: any one essay type question to be answered out of three options (25 marks)  Drama: any one essay type question to be answered out of three options (25 marks)</p>

**COURSE: M.A. (ENGLISH)**

Semester	3
Paper Number	12 (PART A)
Paper Title	Literary Theory 2
No. of Credits	4
Course description / objective	The course is designed to help students gain an exposure to the different schools of thought and principles of literary theories that would lead to a better understanding of related texts and literary essays.
Course Outcome	The student would be equipped with diverse theoretical approaches towards literatures and its applications in literary thoughts and ideas.
Syllabus	<p>Any <b>Three</b> Theories to be taught from the Modules below</p> <p><b>Module 1</b></p> <p><b>New Criticism</b></p> <p>I. A. Richards: From <i>Principles of Literary Criticism</i></p> <p>Cleanth Brooks: "The Heresy of Paraphrase" (Norton)</p> <p>John Crowe Ransom: "Criticism, Inc." (Norton)</p> <p><b>Structuralism</b></p> <p>Ferdinand de Saussure: From <i>Course in General Linguistics</i>: Part I, Chapter I, "Nature of the Linguistic Sign"; Part II, Chapter IV, "Linguistic Value" (Norton)</p> <p>Roman Jakobson: From <i>Two Aspects of Language and Two Types of Aphasic Disturbances</i>, "Metaphoric and Metonymic Poles" (Norton)</p> <p>Claude Levi-Strauss:</p> <p><b>Marxist Criticism</b></p> <p>Raymond Williams: From <i>Marxism and Literature</i>, Part I, Chapter III, "Literature" (Norton)</p> <p>Louis Althusser: From <i>Ideology and Ideological State Apparatuses</i> (Norton)</p> <p>Terry Eagleton: From <i>Marxism and Literary Criticism</i></p> <p><b>Module 2</b></p> <p><b>Gender and Sexuality</b></p> <p>Virginia Woolf: From <i>A Room of One's Own</i></p> <p>Sandra Gilbert and Susan Gubar: From <i>The Madwoman in the Attic</i>, Chapter 2, "Infection in the Sentence: The Woman Writer and the Anxiety of Authorship" (Norton)</p> <p>Helene Cixous: "The Laugh of the Medusa" (Norton)</p> <p>Michel Foucault: From <i>The History of Sexuality</i>, Vol I, Part II: The Repressive Hypothesis, Chapter I (Norton)</p> <p>Adrienne Rich: From <i>Compulsory Sexuality and Lesbian Existence</i> (Norton)</p> <p>Eve Kosofsky Sedgwick: From <i>Epistemology of the Closet</i>, "Introduction: Axiomatic" (Norton)</p> <p>Judith Butler: From <i>Bodies that Matter</i> (Rice and Waugh)</p> <p><b>New Historicism</b></p> <p>Stephen Greenblatt: From <i>Renaissance Self-Fashioning</i></p> <p>Hayden White: "The Historical Text as Literary Artifact" (Norton)</p> <p><b>Post-Structuralism</b></p>

	<p>Barthes: "Death of the Author" (Norton)  Foucault: "What is an Author?" (Norton)  Derrida: From <i>Structure, Sign and Play</i> (Rice and Waugh)</p> <p><b>Module 3</b>  <b>Reader Response</b>  Stanley Fish: "Interpreting the <i>Variorum</i>" (Norton)  Wolfgang Iser: "Interaction between Text and Reader" (Norton)</p> <p><b>Psychoanalysis</b>  Sigmund Freud: "Beyond the Pleasure Principle"; From <i>The Interpretation of Dreams</i>  Jacques Lacan: "The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience" (Norton)  Julia Kristeva: From <i>Women's Time</i>, From <i>Revolution in Poetic Language</i> (Norton)</p> <p><b>Archetypal</b>  Northrop Frye: "The Archetypes of Literature" (Lodge)  Maud Bodkin: "Archetypes in the <i>Ancient Mariner</i>" (Lodge)  Carl Jung: "Psychology of Literature" (Lodge)</p>
Reading/Reference list	<p>Jonathan Culler: <i>Literary Theory</i>  Winifred L. Guerin, Earle Labor, Lee Morgan Jeanne C. Reesman and John R. Willingham, <i>A Handbook of Critical Approaches to Literature</i>  Philip Rice and Patricia Waugh eds., <i>Modern Literary Theory</i>  Vincent B. Leitch ed., <i>The Norton Anthology of Theory and Criticism</i>  David Lodge ed., <i>Twentieth Century Literary Criticism: A Reader</i>  Raman Selden, Peter Widdowson and Peter Brooker, <i>A Reader's Guide to Contemporary Literary Theory</i> .Cambridge University Press.</p>
Evaluation	<p>CIA 10 marks Submissions/tests/Alternate modes of assessment  End Semester 50 marks, 3 Hrs  Paper Format  Essay type question : 1x18 (1out of 3)  Essay type question : 1x16 (1out of 3)  Essay type question : 1x16 (1out of 3)</p>

**COURSE: M.A. (ENGLISH)**

Semester	3
Paper Number	12 (PART B)
Paper Title	Postcolonial Mystique: Theory and Texts
No. of Credits	2
Course Objective	European imperialism took diverse forms at different critical junctures in history and proceeded through conscious planning and contingent occurrences. The course aims to acquaint the students with the circumstances leading to the formation of the postcolonial experience and its corresponding reflection in theory and texts.
Course Outcome	The course would have made the students aware of the ambiguity of the many cultural experiences that are associated with postcoloniality. The students would learn to respond to the influential master discourses of imperial Europe and look at cultural texts through the lens of migration, slavery, suppression, resistance, representation, difference, race, gender, place and many more social constructs.
Syllabus	<p>I. <u>Universality and Difference</u>            Essay: Chinua Achebe, 'Colonialist Criticism'            Texts: Chinua Achebe, <i>Things Fall Apart</i>            Ben Okri, <i>The Famished Road</i>            Ngũgĩ wa Thiong'o, <i>A Grain of Wheat</i></p> <p>II. <u>Representation and Resistance</u>            Essay: Edward Said, 'Resistance, Opposition and Representation'            Texts: Rider Haggard, <i>King Solomon's Mines</i>            Rudyard Kipling, <i>Kim</i>            Joseph Conrad, <i>Heart of Darkness</i>            Aimé Césaire, <i>A Tempest</i>            Jean Rhys, <i>Wide Sargasso Sea</i></p> <p>III. <u>Nationalism</u>            Essay: Frantz Fanon, 'National Culture'            Texts: Amitav Ghosh, <i>The Shadow Lines/ Sea of Poppies</i>            Bapsi Sidhwa, <i>Cracking India</i>            Doris Lessing, <i>The Grass is Singing</i>            Michael Ondaatje, <i>Anil's Ghost</i></p> <p>IV. <u>Hybridity</u>            Essay: Homi K. Bhaba, 'Cultural Diversity and Cultural Differences'            Texts: Hanif Kureishi, <i>The Buddha of Suburbia</i>            Salman Rushdie, <i>Shame/ Midnight's Children</i>            V.S.Naipaul, <i>The Mimic Men</i>            Shyam Selvadurai, <i>Funny Boy</i>            Amos Tutola, <i>The Palm-Wine Drinkard</i></p> <p>V. <u>Race</u>            Essay: Paul Gilroy, 'There Ain't No Black in the Union Jack'            Texts: J.M.Coetzee, <i>Waiting for the Barbarians</i>            Chimamanda Ngozi Adichie, <i>Americanah</i>            Nadine Gordimer, <i>The Conservationist</i>            Buchi Emecheta, <i>The Slave Girl</i>            Sara Suleri, <i>Meatless Days</i></p> <p>VI. <u>Diaspora</u>            Essay: Stuart Hall, 'Cultural Identity and Diaspora'            Texts: Bharati Mukherjee, <i>Jasmine</i>            George Lamming, <i>The Emigrants</i></p>



	<p>Jhumpa Lahiri, <i>The Namesake</i>  Amy Tan, <i>The Joy Luck Club</i>/ Maxine Hong Kingston, <i>The Woman Warrior</i></p>
Reading List	<p>Ahmed, Aijaz (1992), <i>In Theory: Classes, Nations, Literatures</i>. London: Verso  Anderson, Benedict (1983), <i>Imagined Communities: Reflections on the Origin and Spread of Nationalism</i>. London; Verso.  Ashcroft, Bill (2001), <i>Post-colonial Transformation</i>. London: Routledge.  Bhaba, Homi K. (1984), 'Of Mimicry and Man: The Ambivalence of Colonial Discourse.' October 28. Journal.  Boehmer, Elleke (2002), <i>Empire, The National and The Postcolonial 1890-1920</i>. Oxford: Oxford University Press.  Chew, Shirley and David Richards (2010)(eds.), <i>A concise companion to postcolonial literature</i> (Wiley-Blackwell).  Gilman, Sander (1985), <i>Difference and Pathology: Stereotypes of Sexuality, Race and Madness</i>. Ithaca, New York: Cornell University Press.  Griffiths, Gareth (1994), 'The Myth of Authenticity' in Chris Tiffin and Alan Lawson (eds.) <i>De-Scribing Empire</i>. London: Routledge.  Hall, Stuart (1990), 'Cultural Identity and Diaspora' in Jonathan Rutherford (ed.) <i>Identity, Community, Culture, Difference</i>. London: Lawrence and Wishart.  hooks, bell (1989) 'On Self-Recovery' in <i>Talking back: thinking feminist, thinking black</i>. Boston: South End Press.  Lamming, George (1960), <i>The Pleasures of Exile</i>. London: Michael Joseph.  Levi-Strauss, Claude (1972), <i>The Savage Mind</i>. London: Weidenfeld and Nicholson.  Loomba, Ania. (2005), <i>Colonialism/Postcolonialism</i>. London: Routledge.  Said, Edward W. (1978), <i>Orientalism</i>. New York: Random House.  Soyinka, Wole (1988), <i>Art, Dialogue and Outrage: essays on Literature and Culture</i>. Ibadan: New Horn Press, Oxford.  Spivak, Gayatri Chakravorty (1988), <i>In Other Worlds: Essays in Cultural Politics</i>. New York: Methuen.</p>
Evaluation	<p>End Semester examination paper format : (30 marks)  Fiction: 2 x 15 (2 out of 6 questions)  Internal Assessment :  Assignment/ Submission/ Presentation : (10 marks)</p>