

Course: M.A. (English)

Semester	4
Paper Number	13
Paper Title	TWENTIETH AND TWENTY-FIRST CENTURY BRITISH FICTION
No. of Credits	6
Course description/objective	<p>FICTION UPTO 1960: The turn of the century saw dramatic changes in British literature and culture as changes were underway in British society as a whole. A selection from the fiction of the early decades of the twentieth century to the mid twentieth century offers students an exposure to broad developments and trends, concerns of modern novelists, and changes in the forms of modernist fiction. Twin forces dominate this particular period as we witness the advent of literary modernism as well as an empirical reaction to modernism in fiction. While notions of narrative unity, selfhood, consciousness and characters, formal unity in fiction survive, there's also the challenge to structural and narratorial homogeneity, linearity of time, and the Western idea of history in modernist fiction. Literary modernism had thinkers like Karl Marx, Sigmund Freud, William James, Henri Bergson, Friedrich Nietzsche questioning the rational, logical and the harmonious, and revolutionizing the form altogether. This module will also take note of the reaction to Modernism and the subsequent return to realism, spurred on by the publication of Orwell's 'Inside the Whale'.</p> <p>FICTION AFTER 1960: Postmodern fiction is a response to the theoretical premises that in the latter half of the 20th century complicated and mystified the traditionally understood relationship between the author, subject, reader, and text. The module explores where fiction can go after theory declared the death of the author (Barthes), of the subject (Foucault), of the real (Baudrillard), of grand narratives (Lyotard), and finally of language's capacity to signify fixed meaning (Derrida). This module will try to define fiction in the postmodern age through representative examples that engage with textuality, feminist critique of post-structuralism, Lacanian psychoanalysis, Foucauldian investigation of state power and ideology, self-referentiality, popular culture, and criticism of post-Enlightenment narratives of truth and progress. It will take up several texts as illustrative mechanisms, using them to provide context and act as barometers of an intellectual climate in which fiction and theory are deeply intertwined, each constantly engaging in a dialogue with the other.</p>
Course outcome	<p>FICTION UPTO 1960: The students will be able to appreciate the literary and aesthetic movements that dominate the Modern period in the history of English Literature. The theoretical view points and criticism pertaining to the texts will give students the capacity to discern the change- from the deep depression of the last few decades of the nineteenth century to the myth of British invincibility, the empire, the new system of industrial capitalism and the urban proletariat giving way to the culture industry. While literary modernism will set aside conventional notions and enable them to see beyond barriers to the subjective consciousness, perspective that is relative, self that is fluid, alienation, memory and non-linear narration and form; the reaction to this aesthetic movement will take them to the unity of character, narrator, form and the socio-political and geographical realism and institutionalization, prioritizing social setting and social interaction.</p> <p>FICTION AFTER 1960: At the end of the module, the student will be able to: 1. Appreciate postmodern literature as writing built on the intersecting lines of theoretical inferences. 2. Learn how this new approach can be read back into older texts thus opening them up to new and innovative readings. 3. Approach postmodern literature with the necessary interpretive tools for a more informed reading. 4. Understand the antecedents and theoretical assumptions of contemporary fiction.</p>
Syllabus	<ul style="list-style-type: none"> • MODULE 1 – UPTO 1960 <p>James Joyce- <i>A Portrait of the Artist as a Young Man</i> D.H. Lawrence- <i>The Rainbow / Women in Love/ Sons and Lovers</i> Edward Upward – <i>Journey to the Border</i> Joseph Conrad- <i>Lord Jim/ Nostromo</i> Virginia Woolf- <i>Orlando/ To the Lighthouse</i> Dorothy Richardson- <i>Pointed Roof</i> E. M. Forster- <i>A Passage to India/ Howards End</i> Ford Maddox Ford- <i>The Good Soldier</i> Rebecca West- <i>The Thinking Reed/ The Judge</i> Graham Greene- <i>Brighton Rock/The Power and the Glory</i> George Orwell- <i>Animal Farm/ Burmese Days</i> Aldous Huxley- <i>Brave New World/ Point Counter Point</i> Evelyn Waugh- <i>A Handful of Dust/Vile Bodies</i> William Golding- <i>Lord of the Flies</i></p>

	<p style="text-align: center;">Kingsley Amis- <i>Lucky Jim</i></p> <ul style="list-style-type: none"> • MODULE 2 – AFTER 1960 Kazuo Ishiguro – <i>The Remains of the Day/ Never Let Me Go</i> John Banville – <i>Shroud</i> A.S. Byatt – <i>Possession</i> Julian Barnes – <i>England, England</i> John Fowles – <i>The French Lieutenant’s Woman</i> Hanif Kureishi – <i>The Black Album</i> Zadie Smith – <i>White Teeth</i> Alan Hollinghurst – <i>The Line of Beauty</i> Muriel Spark – <i>The Prime of Miss Jean Brodie</i> Alan Moore - <i>Watchmen</i> Doris Lessing- <i>The Golden Notebook</i>
Reading/Reference Lists	<ul style="list-style-type: none"> • <i>Modernism: A Guide to European Literature 1890-1930</i>. Malcolm Bradbury and James McFarlane, Penguin, 1991. • <i>Modernism: The New Critical Idiom</i>. Peter Childs. Routledge, 2008. • <i>Modernism 1910-1945: Images to Apocalypse</i>. Jane Goldman. Palgrave, 2004. • <i>Axel’s Castle: A Study in the Imaginative literature of 1870-1930</i>. Scribner, 1931. • <i>Modernism/Postmodernism</i>. Peter Brooker. Longman, 1992. • <i>Modernisms: A Literary Guide</i>. Peter Nicholls, Palgrave, 1995. • <i>The Politics of Modernism</i>. Raymond Williams, Verso, 1989. • <i>The Great War and the Modern Memory</i>. Paul Fussell, OUP, 1975. • <i>Modernism, Nationalism and the Novel</i>. Pericles Lewis. Cambridge UP, 2000. • <i>The Modernist Novel and the Decline of the Empire</i>. John Marx. University of California. 2005. • <i>The Cambridge Companion to Modernism</i>, Michael Levenson. Cambridge University Press, 1999. • "Modern Fiction"- Essay by Virginia Woolf, <i>The Essays of Virginia Woolf</i>, Ed Andrew McNeille, Volume 4: 1925 to 1928. The Hogarth Press, 1984. • "Mr Bennett and Mrs Brown" -Essay by Virginia Woolf, Hogarth Press, 1924. • "Modernism and Imperialism"- Essay by Frederic Jameson, <i>The Modernist Papers</i>, 1988. • <i>The Cambridge Companion to Postmodernism</i>, edited by Steven Connor, Cambridge University Press, 2004. • <i>The Condition of Postmodernity</i>, David Harvey. Blackwell, 1989. • <i>Postmodernism, Or, the Cultural Logic of Late Capitalism</i>, Frederic Jameson. Duke University Press, 1992. • <i>The Postmodern Condition: A Report on Knowledge</i>, Jean-Francois Lyotard, Manchester University Press, 1984. • <i>The Literary in Theory</i>, Jonathan Culler. Stanford University Press, 2007. • <i>Postmodern Narrative Theory</i>, Mark Currie. Palgrave Macmillan, 1998. • <i>Literary Criticism in the 21st Century</i>, Vincent B. Leitch. Bloomsbury, 2014. • <i>On Deconstruction: Theory and Criticism after Structuralism</i>, Jonathan Culler. Routledge, 2008. • <i>A Poetics of Postmodernism: History, Theory, Fiction</i>, Linda Hutcheon. Routledge, 1988. • <i>Basic Elements of Narrative</i>, David Herman. Wiley-Blackwell, 2009. • <i>A Concise Companion to Feminist Theory</i>, ed. Mary Eagleton. Blackwell, 2003.
Evaluation	<p style="text-align: center;"><u>End Semester examination paper format: 80 marks</u></p> <ul style="list-style-type: none"> • Module 1: 2 x 20 = 40 • Module 2: 2 x 20 = 40 • Internal assessment: Class test / Assignment (15+5)

Course: M.A. (English)

Semester	4
Paper Number	14
Paper Title	TWENTIETH-CENTURY BRITISH POETRY AND DRAMA (POST 1945)
No. of Credits	6
Course description/objective	<p>Module I: This course offers perspectives on the richly plural and diverse poetry that has emerged in Britain and Ireland in the aftermath of Modernism. It is designed to trace key trends and concerns that unify and divide the poets writing across the second half of the twentieth century and beyond. Tracing the development of a poetic mainstream, the module also allows the exploration of the notion of experimental and alternative traditions and a poetic underground. Readings of poets, movements and collections are organised so as to examine questions of poetic allegiance and reaction, identity, subjectivity and place, ethnicity and gender, the social and cultural commitments of poetry and its response to the shift in the philosophical ethics of the latter part of the twentieth century. Working with poetic texts as well as poets' essays on their craft, the course aims to develop critical practices of appraisal for the linguistic and formal innovations of this verse in terms of the theoretical and philosophical concerns of postmodernism and to develop strategies of reading and interpreting postmodernist poetry.</p> <p>Module II: As World War I fought in order to end all wars ultimately resulted in World War II, the sense of fragmentation and alienation ushered in by the former evolved into a sense of existential uncertainty, angst, futurity and absurdity by the end of the latter. The eventful post-war period of the twentieth century was chequered and speckled with the austere days of the 1950s, the prosperous days of the 1960s, the anxious and disquieting days of the 1970s, the materialistic days of the 1980s and the recessionary days of the 1990s. Western theatre of the second half of the twentieth century was shaped by these experiences of the post-war decades and their multifarious consequences that gave rise to what might be termed as the postmodern world view. This course introduces the students to postmodern theatre.</p>
Course outcome	<p>Module I: At the end of the course students will be able to identify the major trends in the pluralistic, multicultural and experimental body of verse spanning the second half of the twentieth century, to critically analyse the distinctive features of contemporary verse and to make theoretically informed readings of postmodernist poetry.</p> <p>Module II: By the end of this course, the students will be familiarised with the various forces that shaped the postmodern worldview, postmodern trends in and dynamics of theatre, and how both continue to impact various aspects of our contemporary life.</p>
Syllabus	<p>Module I: Twentieth-century British poetry post 1945</p> <p>Introduction: Twentieth-century British poetry post 1945: An overview The course will highlight key poets who may include Philip Larkin, Geoffrey Hill, Ted Hughes, Seamus Heaney, Carol Ann Duffy, Jo Shapcott, Craig Raine, Simon Armitage and Grace Nichols among others through the study of the following perspectives:</p> <ul style="list-style-type: none"> • The Movement and the Mainstream • Neo-Modernism and Avant-Garde Poetry • Writing Myth and History • Region and Nation • Women's Poetry • Reading postmodernist poetry <p><i>The selection of poets/ texts/ perspectives to be taught will be made by the course instructor</i></p> <p>Module II: Twentieth-century British drama post 1945</p> <p>Samuel Beckett: <i>Endgame</i> or <i>Happy Days</i> Harold Pinter: <i>The Birthday Party</i> or <i>The Caretaker</i> or <i>The Dumb Waiter</i> Tom Stoppard: <i>Rosencrantz and Guildenstern Are Dead</i> or <i>Travesties</i> or <i>Arcadia</i> or <i>The Real Thing</i> Arnold Wesker: <i>Chicken Soup with Barley</i> or <i>Roots</i> or <i>I'm Talking About Jerusalem</i> Peter Shaffer: <i>Five Finger Exercise</i> or <i>Amadeus</i> or <i>Equus</i> or <i>Royal Hunt of the Sun</i> Caryl Churchill: <i>Top Girls</i> or <i>Cloud 9</i> Polly Stenham: <i>That Face</i></p>

	(Any two plays to be taught)
Reading/Reference Lists	<p>Module I:</p> <p>Alderman, Nigel and C. D. Blanton (eds). <i>A Concise Companion to Postwar British and Irish Poetry</i>. Corcoran, Neil (ed). <i>The Cambridge Companion to Twentieth-Century English Poetry</i>. Dowson, Jane and Alice Entwistle. <i>A History of Twentieth-Century British Women's Poetry</i>. Gregson, Ian. <i>Contemporary Poetry and Postmodernism: Dialogue and Estrangement</i>. Herbert, W.N. and Matthew Hollis, (ed). <i>Strong Words: Modern Poets on Modern Poetry</i>. Huk, Romana, and James Acheson (eds). <i>Contemporary British Poetry: Essays in Theory and Criticism</i>. Ramazani, Jahan, Richard Ellman and Robert O'Clair (eds). <i>The Norton Anthology of Modern and Contemporary Poetry</i>. Rees-Jones, Deryn. <i>Consorting with Angels: Essays on Modern Women Poets</i>. Robinson, Peter (ed). <i>The Oxford Handbook of Contemporary British and Irish Poetry</i>. Tuma, Keith (ed). <i>Anthology of Twentieth-Century British and Irish Poetry</i>.</p> <p>Module II:</p> <p>Ackerly, C. J. and S. E. Gontarski. <i>The Grove Companion to Samuel Beckett: A Reader's Guide to His Works, Life, and Thought</i>. Bloom, Harold. <i>Samuel Beckett</i> (Bloom's Modern Critical Views). Brassell, Tim. <i>Tom Stoppard an Assessment</i>. Burkman, Katherine H. <i>The Dramatic World of Harold Pinter: Its Basis in Ritual</i>. Demastes, William W. and Kathleen White Kelly. <i>British Playwrights, 1956-1995: A Research and Production Sourcebook</i>. Dornan, Reade: <i>Arnold Wesker: A Case Book</i>. Esslin, Martin. <i>The Theatre of the Absurd</i>. Gianakaris, C. J. <i>Peter Shaffer: A Casebook</i>. Hinchliffe, Arnold P. <i>Harold Pinter</i>. Jenkins, Anthony: <i>The Theatre of Tom Stoppard</i>. Krasner, David. <i>A History of Modern Drama</i>, Volume II: 1960 – 2000. Leeming, Glenda: <i>Wesker, the Playwright</i>. Leeming, Glenda and Simon Trussler. <i>The Plays of Arnold Wesker: An Assessment</i>. MacMurrough-Kavanagh, Madeleine. <i>Peter Shaffer: Theatre and Drama</i>. McDonald, Ronan. <i>The Cambridge Introduction to Samuel Beckett</i>. Plunka, Gene A. <i>Peter Shaffer: Roles, Rites and Rituals in the Theatre</i> Rabey, David Ian. <i>English Drama Since 1940</i>. Raby, Peter. <i>The Cambridge Companion to Harold Pinter</i>. Samantsinhar, Gurudatta. <i>Failure of Idealism: A Study of Arnold Wesker's Major Plays</i>. Sammells, Neil. <i>Tom Stoppard: The Artist as Critic</i>. Uhlmann, Anthony. <i>Samuel Beckett and the Philosophical Image</i>. Whitaker, Thomas R. <i>Tom Stoppard</i>. Wong, Jane Yeang Chui. <i>Affirming the Absurd in Harold Pinter</i>.</p>
Evaluation	<p>Internal Assessment: 20 marks</p> <p>End Semester Examination: 80 marks</p> <p>Module I: 2 x 20 Module II: 2 x 20</p>

Course: M.A. (English)

Semester	4
Paper Number	15 (PART A)
Paper Title	AFRICAN-AMERICAN LITERATURE
No. of Credits	3
Course description/objective	The course aims to offer the students an exposure to the creative and critical responses to the issues of race and gender in the white dominant American society. The variety of excerpts and texts offer to explore the relation between identity and quest for freedom that provided the sub-text for the larger debate over the African- American's position in a white dominant culture. The course attempts to trace the intriguing stages in African-American cultural history involving multiple forms of resistance and strategies of survival against marginalization and alienation. The scope and inclusiveness of the course would enable students to come to an understanding of concepts related to identity, race, gender roles and self- fashioning and would help them trace the tropes and literary practices that define this unique tradition.
Syllabus	<p>Module I: Literature, Slavery, Freedom and Reconstruction Excerpts From : Olaudah Equiano-The Interesting Narrative of the Life of Olaudah Equiano Sojourner Truth- Ain't I a Woman ? Harriet Jacobs- Incidents in the Life of a Slave Girl Booker T. Washington- Up From Slavery W.E.B.Dubois- The Souls of Black Folk Langston Hughes-The Negro Artist and the Racial Mountain Frederick Douglass- My Bondage and My Freedom Alain Locke- The New Negro Maya Angelou- I Know Why the Caged Bird Sings</p> <p>Module II: African-American Poetry Claude Mckay- Harlem Shadows, If we must die, America. Langston Hughes- Mother to Son, The Negro Speaks of Rivers, I too Gwendolyn Brooks- A Song in the Front Yard, the mother Maya Angelou- Still I Rise, On Aging, Woman work Rita Dove- Parsley, Receiving the Stigmata</p> <p>Module III: Fiction - From Harlem Renaissance, Realism, Naturalism and Modernism Richard Wright- <i>Black Boy / Native Son</i> Ralph Ellison- <i>Invisible Man</i> James Baldwin- <i>Go Tell it on the Mountain /Giovanni 's Room</i> Zora Neale Hurston- Their Eyes were Watching God Nella Larsen- <i>Quicksand</i> Toni Morrison- <i>Sula/ Tar Baby</i> Octavia Butler- <i>Wild Seed / Kindred</i></p>
Reading/Reference Lists	<p>Martin Bulmer and John Solomos. <i>Racism</i>. Oxford : Oxford University Press,1999 Henry Louis Gates Jr. and Nellie Y. Mckay eds. <i>The Norton Anthology of African-American Literature</i>. New York:Norton,1997 Henry Louis Gates, Jr, <i>Reading Black Reading Feminist : A Critical Anthology</i>.U.S.A.:Meridian,1983 George Frederickson <i>The Black Image in the White Mind: The debate on Afro- American Character 1817-1841</i>.New York, Harper and Row, 1971.</p>
Evaluation	<p>Internal Assessment: 10 marks End Semester Examination: 40 marks From Selected Modules: 2 x 20</p>

Course: M.A. (English)

Semester	4
Paper Number	15 (PART B)
Paper Title	GENDER AND LITERATURE
No. of Credits	3
Course description/objective	The course aims to theorize the conceptual notions associated with gender constructs within specific historical, cultural, critical and literary contexts .It attempts to trace the trajectory of literary productions through diverse angles of gender interpretation. The texts suitably illustrate the interventionist criticality that has been an integral part of the politics of gender since its inception. The range and variety of literary works correspond to the shifting movements in gender studies taking into account the heterogeneous forms of oppression that individuals are subjected to in their struggle for equal rights and privileges .The gender perspective inherent in every work integrates historical ,political, philosophical and cultural approaches underscoring the complexity of desire ,identity, victimhood and agency.
Syllabus	<p>Module I:</p> <p>Mary Wollstonecraft- <i>A Vindication of the Rights of Women</i> John Stuart Mill- <i>On the Subjection of Women</i> Simone de Beauvoir- <i>The Second Sex</i> Kate Millett- <i>Sexual Politics</i> Juliet Mitchell- <i>Psychoanalysis and Feminism</i> Elaine Showalter- <i>Speaking of Gender</i> Ellen Moers- <i>Literary Women</i> Judith Butler- <i>Gender Trouble</i> Alice Walker-<i>In Search of Our Mothers’ Gardens</i></p> <p>Module II:</p> <p>Jane Austen- <i>Emma</i> Charlotte Bronte- <i>Shirley</i> Thomas Hardy- <i>The Return of the Native /Jude The Obscure</i> G.B.Shaw- <i>Candida</i> Virginia Woolf- <i>Orlando</i> Charlotte Perkins Gilman- <i>The Yellow Wallpaper</i> Buchi Emecheta- <i>Second Class Citizen</i> Doris Lessing - <i>The Grass is Singing</i> Jamaica Kincaid- <i>A Small Place</i> Jeanette Winterson- <i>Oranges are not the only fruit</i> Arundhati Roy- <i>The God of Small Things</i> Manju Kapur- <i>Difficult Daughters</i></p>
Reading/Reference Lists	<p>Ellen Rooney ed.<i>The Cambridge Companion to Feminist Literary Theory</i>. Cambridge: Cambridge University Press,2006</p> <p>Uma Narayan. <i>Dislocating Cultures: Identities, Traditions and Third World Feminism</i>. New York : Routledge,1997</p> <p>Diana Fus (ed) <i>Inside/ Lesbian Theories, Gay Theories</i>. New York and London:Routledge,1991</p> <p>Sandra .M.Gilbert and Susan Gubar .<i>No Man’s Land: The Place of the Woman Writer in the Twentieth Century</i>. New Haven :Yale University Press,1988</p> <p>Marilyn Frye <i>The Politics of Reality: Essays in Feminist Theory</i>. Trumansburg, New York; Crossing Press, 1983.</p>
Evaluation	<p>Internal Assessment: 10 marks</p> <p>End Semester Examination: 40 marks</p> <p>From Selected Modules: 2 x 20</p>