

# **SYLLABUS OF THE ODD SEMESTER COURSES FOR M.A. IN ENGLISH**

**University of Kalyani**

JULY – NOVEMBER/DECEMBER

2016

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## **About the Course:**

Each Semester Course will consist of two units to be studied in detail. Each unit is divided into two sub-units. Therefore each course comprises of four sub-units. Each course will be covered in 60 lectures (approximately). Hence each unit will be covered in  $(60 \times 2) = 30$  lectures. Minimum requirement for a student to appear in the exam is 45 lectures.

One sub-unit is equivalent to:

### **Prose:**

(a) One Novel or (b) Five Short Stories or (c) Three Essays or (d) Three Speeches

**or**

### **Drama:**

(a) One Full-length Play or (b) Three One-Act Plays

**or**

### **Poetry:**

(a) One Long Poem or (b) One Book/Canto of an Epic or (c) Three Mid-Length Poems or (d) Ten Short Poems

**or**

### **Others:**

(a) Three Films or (b) Three Operas or (c) Three Musicals or (d) Ten Lyrics or (e) One Book-length Text.

The course content should be an adequate combination of all these.

**M.A. 1<sup>st</sup> Semester 2016**  
**Assignment for Semester – I**

<b>CORE COURSE I (RENAISSANCE TO ENGLISH REVOLUTION: PLAYS)</b>					
<b>Unit I Shakespearean Plays (at least two plays from two distinct genres)</b>			<b>Unit II Non-Shakespearean Plays (at least two authors &amp; two full length plays from two distinct genres)</b>		
<b>Sub-unit I</b>	Any Shakespearean Play	<b>SML</b>	<b>Sub-unit I</b>	Any Non-Shakespearean Play	<b>IR</b>
<b>Sub-unit II</b>	Any Shakespearean Play	<b>SCh</b>	<b>Sub-unit II</b>	Any Non-Shakespearean Play	<b>IR</b>
<b>CORE COURSE II (RENAISSANCE TO ENGLISH REVOLUTION: POETRY &amp; PROSE)</b>					
<b>Unit I Renaissance to English Revolution: Poetry</b>			<b>Unit II Renaissance to English Revolution: Prose</b>		
<b>Sub-unit I</b>	At least one considerably long poem like one book of <i>Paradise Lost</i> or <i>Faerie Queene</i> or ten short poems.	<b>KB</b>	<b>Sub-unit I</b>	At least three essays or a whole book-length text or six essays	<b>SCh</b>
<b>Sub-unit II</b>	At least one considerably long poem like one book of <i>Paradise Lost</i> or <i>Faerie Queene</i> or ten short poems	<b>KB</b>	<b>Sub-unit II</b>	At least three essays or a whole book-length text or six essays	<b>MMI</b>
<b>CORE COURSE III (RESTORATION TO 18<sup>th</sup> CENTURY: DRAMA &amp; POETRY)</b>					
<b>Unit I Poetry</b>			<b>Unit II Drama: from at least two genres</b>		
<b>Sub-unit I</b>	One considerably long poem like one book of <i>Absalom &amp; Achitophel</i> and three mid-length poems, or ten short poems, by at least two authors)	<b>STM</b>	<b>Sub-unit I</b>	At least one full length play	<b>SML</b>
<b>Sub-unit II</b>	One considerably long poem like one book of <i>Absalom &amp; Achitophel</i> and three mid-length poems, or ten short poems, by at least two authors)	<b>STM</b>	<b>Sub-unit II</b>	At least one full length play	<b>AB</b>
<b>CORE COURSE IV (RESTORATION TO 18TH CENTURY: FICTION &amp; NON-FICTIONAL PROSE)</b>					
<b>Unit I At least two novels by two authors</b>			<b>Unit II Non-fictional prose by at least two authors</b>		
<b>Sub-unit I</b>	One Novel	<b>AS</b>	<b>Sub-unit I</b>	At least one full length text or three essays	<b>DS</b>
<b>Sub-unit II</b>	One Novel	<b>AS</b>	<b>Sub-unit II</b>	At least one full length text or three essays	<b>DS</b>
<b>End of the Table</b>					

**M.A. 1<sup>st</sup> Semester 2016**  
**Course Description for Semester – I**

<b>CORE COURSE I (RENAISSANCE TO ENGLISH REVOLUTION: PLAYS)</b>					
<b>Unit I</b> Shakespearean Plays (at least two plays from two distinct genres)			<b>Unit II</b> Non-Shakespearean Plays (at least two authors & two full length plays from two distinct genres)		
<b>Sub-unit I</b>	Any Shakespearean Play	<b>SML</b>	<b>Sub-unit I</b>	Any Non-Shakespearean Play	<b>IR</b>
<b>Sub-unit II</b>	Any Shakespearean Play	<b>SCh</b>	<b>Sub-unit II</b>	Any Non-Shakespearean Play	<b>IR</b>

**CORE COURSE I (RENAISSANCE TO ENGLISH REVOLUTION: PLAYS)**

**Unit I. Sub-unit I. Shakespearean Play. Sandip Mondal**

**Course Content:** William Shakespeare, *Othello*

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

- 1) The Process of Sign-making
- 2) The Other
  - a) Race
  - b) Gender
  - c) Religion
- 3) The Ideology of the Theatre
- 4) Theatricality
- 5) The Use of Comedic Tropes
- 6) Fiction/narratives
- 7) The Notions of the Exotic

**Unit I. Sub-unit II. Shakespearean Play. Sarbani Chaudhury**

**Course Content:** William Shakespeare, *The Tempest*

**Course Description:**

A. Context:

1. Absolutism
2. Renaissance
3. Reformation
4. Early Phase of Capitalism

B. Text

1. Source
2. Genre
3. Language
4. Colonialism
5. Gender
6. Magic
7. Structure/ Masque
8. Key Issues: Authority/ Subversion; Order/ Disorder; Self/ Other; Nature/ Nurture

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

**Course Content:** Ben Jonson, *Volpone*

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

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

**Course Description:** Through a close textual study of two plays, Ben Jonson’s *Volpone* and John Webster’s *The Duchess of Malfi* covered over two sub –units, 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.

<b>CORE COURSE II (RENAISSANCE TO ENGLISH REVOLUTION: POETRY &amp; PROSE)</b>					
<b>Unit I Renaissance to English Revolution: Poetry</b>			<b>Unit II Renaissance to English Revolution: Prose</b>		
<b>Sub-unit I</b>	At least one considerably long poem like one book of <i>Paradise Lost</i> or <i>Faerie Queene</i> or ten short poems.	<b>KB</b>	<b>Sub-unit I</b>	At least three essays or a whole book-length text or six essays	<b>SCh</b>
<b>Sub-unit II</b>	At least one considerably long poem like one book of <i>Paradise Lost</i> or <i>Faerie Queene</i> or ten short poems	<b>KB</b>	<b>Sub-unit II</b>	At least three essays or a whole book-length text or six essays	<b>MMI</b>

## **CORE COURSE II (RENAISSANCE TO ENGLISH REVOLUTION: POETRY & PROSE)**

### **Unit I. Sub-unit I. Renaissance to English Revolution: Poetry. Kuntal Bag**

**Course Content:** John Milton, *Paradise Lost*, Book-IX

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

- Milton’s time: Religious and political scenario
- Features of secondary epic
- Separation scene
- Metaphysics of labour
- Reason and freewill
- Milton’s sexual poetics

### **Unit I. Sub-unit II. Renaissance to English Revolution: Poetry. Kuntal Bag**

**Course Content: Ten sonnets**

1. Sir Thomas Wyatt: “The long love”
2. Henry Howard, Earl of Surrey: “The soot season”
3. Sir Philip Sidney: “With how sad steps”
4. Edmund Spenser: “The sovereign beauty”
5. William Shakespeare:
  - Sonnet 20: “A woman’s face with Nature’s own hand painted”
  - Sonnet 55: “Neither marble, nor gilded monuments”
  - Sonnet 65: “Since neither brass nor stone”
  - Sonnet 129: “The expense of spirit in a waste of shame”
  - Sonnet 144: “Two loves I have”
  - Sonnet 147: “My love is as a fever”

**Course Description:**

- Elizabethan sonnet: Tradition and influences
- Shakespeare’s experiment with the sonnet form
- Themes: Love, friendship, time

- ‘Dark lady’

**Unit II. Sub-unit I. Renaissance to English Revolution: Prose. Sarbani Chaudhury**

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

**Course Description:**

A. Context: More’s biography & the times

B. Text

1. Genre

2. Utopian elements:

(a) Equality (b) Utility (c) Property (d) Self Fashioning & Self regulation

(e) Progressive features (f) Public/ Private

3. Non-Utopian elements:

(a) Colonialism (b) Regimentation (c) Othering

4. Structure of *Utopia*

**Unit II. Sub-unit I. Renaissance to English Revolution: Prose. Md. Monirul Islam**

**Course Content:** Six Essays by Francis Bacon

1. Of Studies

2. Of Truth

3. Of Death

4. Of Revenge

5. Of Love

6. Of Marriage and Single Life

**Course Description:**

The essays will be critically read in the classroom. The focus will on the emergence of the essay as a literary form, Bacon’s pragmatic philosophy and the stylistic features of the essays.

<b>CORE COURSE III (RESTORATION TO 18<sup>th</sup> CENTURY: DRAMA &amp; POETRY)</b>					
<b>Unit I Poetry</b>			<b>Unit II Drama: from at least two genres</b>		
<b>Sub-unit I</b>	One considerably long poem like one book of <i>Absalom &amp; Achitophel</i> and three mid-length poems, or ten short poems, by at least two authors)	<b>STM</b>	<b>Sub-unit I</b>	At least one full length play	<b>SML</b>
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**CORE COURSE III (RESTORATION TO 18<sup>th</sup> CENTURY: DRAMA & POETRY)**

**Unit I. Sub-unit I. Restoration to 18<sup>th</sup> Century: Poetry. Sagar Taranga Mandal**

**Course Content:** John Dryden, *Absalom and Achitophel*

**Course Description:** An allegory of the political crisis of the years 1678-81, *Absalom and Achitophel* seeks to place the happenings of Dryden’s own day within a larger perspective of moral and religious values. The organising metaphors of the satire, its biblical narrative, the arrangement of similes, and pattern of imagery, all contribute towards reimagining the old idea of the divinity that hedges kings, besides underlying the fact that such reimagining can potentially reconfigure the idea of history as well. The present course seeks to read Dryden’s text not merely as an embodiment of partisan solidarity, but more significantly proposes to

read into Dryden's design the curious and problematic position of the author himself as he discourses at length on the lecherous acts of a Christian king. The course will further, through an examination of the text's celebrated portraits, attempt a close study of the strategies that mediate between the representations of Charles's 'body natural' and his 'body politic'.

### **Unit I. Sub-unit II. Restoration to 18<sup>th</sup> Century: Poetry. Sagar Taranga Mandal**

**Course Content:** Alexander Pope, *Epistle to Dr Arbuthnot*; Oliver Goldsmith, *The Deserted Village*; Thomas Gray, *The Bard*

#### **Course Description:**

Alexander Pope, *Epistle to Dr Arbuthnot*

The course will address the following themes:

- i) Structure and Ideology
- ii) Imagery
- iii) Pope's moral, political, and cultural combat
- iv) Satiric portraits

Oliver Goldsmith, *The Deserted Village*

The course will address the following themes:

- i) 'The Deserted Village' as a political manifesto
- ii) Luxury and depopulation
- iii) Imagery
- iv) Memory
- v) Reception

Thomas Gray, *The Bard*

The course will address the following themes:

- i) Prophetic vision and power
- ii) National history and poetic agency
- iii) Poetic voice and the politics of Empire

### **Unit II. Sub-unit I. Restoration to 18<sup>th</sup> Century: Drama. Sandip Mondal**

**Course Content:** William Congreve, *The Way of the World*

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

- 1) The history of Puritanism, Restoration and the emergence of middleclass sensibility
- 2) The changing pattern of philosophical assumptions as signaled by Hobbes, Locke and Newton
- 3) Enlightenment, literature and Restoration Theatre
- 4) Restoration comedy and previous genres of comedy
- 5) Wealth, state and individuals
- 6) Comedy and carnivalesque
- 7) Issues of class and gender

### **Unit II. Sub-unit II. Restoration to 18<sup>th</sup> Century: Drama. Anirban Bhattacharjee**

**Course Content:** Aphra Ben, *The Rover*

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

- Theme of marriage and gender
- The dialectic of desire and denial/ uninhibited sexualities and Puritan ideology of self-denial

- Cannibalizing and carnivalizing
- Satire, politics and the nationalist spectacle
- A critique of patriarchal economy

The students are expected to familiarize themselves with the following reading materials:  
Butler, Judith, 1999, *Gender Trouble*, Chp. I. “Subjects of Sex/Gender/Desire”, Routledge: New York & London, pp. 3-33.

Bakhtin, Mikhail, 1968, *Rabelais and His World*. Chp. III. “Popular-Festive Forms and Images in Rabelais”, Trans. by Helene Iswolsky. Bloomington: Indiana University Press (1984), pp. 196-278.

Freud, Sigmund, (1912-13), *Totem and Taboo*, Chp. II. “Taboo and Emotional Ambivalence”, Ed. James Strachey, *Complete Works of Sigmund Freud*, Vol. XIII, Hogarth Press, London, pp. 18-75.

Nussbaum, Martha, 2007, “Feminism, Virtue, and Objectification,” in *Sex and Ethics: Essays on Sexuality, Virtue, and the Good Life*, R. Halwani (ed.), New York: Palgrave Macmillan, 49–62.

Bauer, Nancy, 2011, “Beauvoir on the Allure of Self-Objectification,” in *Feminist Metaphysics*, Feminist Philosophy Collection, Charlotte Witt (ed.), Springer Science+Business Media B.V., pp. 117- 129.

<b>CORE COURSE IV (RESTORATION TO 18TH CENTURY: FICTION &amp; NON-FICTIONAL PROSE)</b>					
<b>Unit I</b> At least two novels by two authors			<b>Unit II</b> Non-fictional prose by at least two authors		
<b>Sub-unit I</b>	One Novel	<b>AS</b>	<b>Sub-unit I</b>	At least one full length text or three essays	<b>DS</b>
<b>Sub-unit II</b>	One Novel	<b>AS</b>	<b>Sub-unit II</b>	At least one full length text or three essays	<b>DS</b>

### **CORE COURSE IV (RESTORATION TO 18TH CENTURY: FICTION & NON-FICTIONAL PROSE)**

#### **Unit I. Sub-unit I. Restoration to 18<sup>th</sup> Century: Fiction. Ashok Sengupta**

**Course Content:** Daniel Defoe, *Robinson Crusoe* (1719)

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

- Robinson Crusoe* and travel literature;
- Robinson Crusoe* and the theme of economic individualism;
- Robinson Crusoe* as spiritual autobiography;
- Robinson Crusoe* and the discourse of colonialism.

References to and critical discussion on the growth of the 18<sup>th</sup> century novel will be done while addressing the above topics and will be part of the course content.

Students are required to acquire a copy of the novel and read it before attending the discussions in class.

#### **Unit I. Sub-unit II. Restoration to 18<sup>th</sup> Century: Fiction. Ashok Sengupta**

**Course Content:** Henry Fielding, *Tom Jones* (1749)

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

- Tom Jones* as a comic epic in prose;
- Tom Jones* as a satire of 18<sup>th</sup> century English society;
- Tom Jones* and the theme of Nature;

(iv) Narrative structure and *Tom Jones*.

## **Unit II. Sub-unit I. Restoration to 18<sup>th</sup> Century: Non-fictional prose. Dhrubajyoti**

### **Sarkar**

Eighteenth century is often considered to be the so-called Golden Age of English prose. Further, the long century is also called an age of prose of reason. In this course, through a selection of prose written in the period we will not only trace how English prose develops during the period, but also how some of the major intellectual concerns of the period are manifested through prose writing.

**Course Content:** Essays (*The Spectator*. #411-421) on *Pleasures of Imagination* (1712) by Joseph Addison

“Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the study of Addison.” –Samuel Johnson

**Course Description:** In his (periodical) essays on the pleasures of the imagination, Addison clearly attempts at one of the earliest English theories of aesthetics. His writing indicates a shift in emphasis from the creations of the artist to the pleasures of the connoisseur; for this reason, Addison’s essays had great appeal to the rising middle class seeking to improve their refinement and taste. This tract will be read with special emphasis on the following topics:

- a. Distinction between three kinds of pleasure
- b. Imaginative pleasure and visual perceptions
- c. Pleasures of imagination: objects and occasions
- d. Aesthetic pleasure: Supreme Being and final cause
- e. Aesthetics of art and nature: comparison and relation
- f. Ideology of the emerging bourgeoisie

This document and the reading list can also be viewed (& downloaded) during the teaching semester at <https://sites.google.com/site/dsatclass/syllabus>

## **Unit II. Sub-unit II. Restoration to 18<sup>th</sup> Century: Non-fictional prose. Dhrubajyoti**

### **Sarkar**

**Course Content:** This selection attempts to offer a glimpse into such debates and discussion with three representative texts of eighteenth-century English aesthetics.

- a. “Of the Moral Sense...” Treatise II. Section I of *Inquiry into the Original of Our Ideas of Beauty and Virtue* (1725) by Francis Hutcheson
- b. “Of the Standard of Taste” (1757) by David Hume
- c. *On the Sublime and Beautiful* Part V (1757) by Edmund Burke

### **Course Description:**

Apart from close textual scrutiny of each of the texts, special emphasis will be given on the following topics:

- a. Relationship between beauty and virtue (Hutcheson)
- b. ‘Sentiment’/ subjective/individual vs. ‘judgements’/objective/universal (Hume)
- c. ‘Good art’ and ‘proper taste’ (Hume)
- d. Practice and pitfalls of ‘proper taste’ (Hume)
- e. Words, ideas and imagination (Burke)

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