

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

University of Kalyani
JULY – NOVEMBER/DECEMBER
2015

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.

Unless otherwise stated, 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. 1st Semester 2015
Assignment for Semester – I

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

TBA: To be assigned.

M.A. 1st Semester 2015
Assignment for Semester – I

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

Unit I. Plays. Sub-unit I. 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

The Notions of the Exotic

Unit I. Plays. Sub-unit II. 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. Plays. Sub-unit I. Sagar Taranga Mandal

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

Course Description: The course will aim to understand how Webster’s play has come to be seen as a watershed in the history of the period, its effects often spilling into and influencing literary epochs situated way past it. Issues like the centrality of a female tragic protagonist on the all-male Jacobean stage, the exercise of statecraft as part of the Jacobean theatrical repertoire, the question of female autonomy, discoursed in conjunction with female sexuality, marriage, and especially widowhood, make for a reading that sheds new light on the human potential for role-playing, and social mobility. Besides these registers, the present course expects to chart and confront what is both resistant to interpretation and explodes our norms of received experience, significantly in themes of death, degeneration, madness, and fate. However, any interrogation of the play must begin with the premise that in Webster’s world ‘to look up to heaven is no longer to find religious assurance but to be plunged into post-Reformation confusion of different philosophies and belief systems’.

Unit II. Plays. Sub-unit II. Sandip Mondal

Course Content: Ben Jonson, *Volpone*.

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

- 1) Renaissance Acquisitive Tendency
- 2) Representation of Women
- 3) Subplot
- 4) Theatricality
- 5) Structure of the play

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

Unit I. Poetry. Sub-unit I. Sarbani Chaudhury

Course Content: Milton, *Paradise Lost* Book IV.

Course Description:

A. Context: Milton’s Biography & the religious and political scenario

B. Text

1. Features of Secondary Epic in *Paradise Lost* Bk IV
2. Christian Elements
3. Gender
4. Art of Characterisation: Satan. Adam, Eve
5. Garden of Eden
6. Epic similies

7. Soliloquies

Unit I. Poetry. Sub-unit II. To be assigned

Unit II. Prose. Sub-unit I. Baisali Hui

Course Content: Six essays by Sir Francis Bacon—‘Of Adversity’, ‘Of Death’, ‘Of Revenge’, ‘Of Truth’, ‘Of Friendship’, ‘Of Youth and Age’

Course Description:

The essays are discussed with the objective of placing Bacon in the literary tradition of the sixteenth century England with reference to

- (i) The Renaissance and his essays—essays as ‘counsels civil and moral’
- (ii) Style, form and the use of language in the essays
- (iii) The blend of moral/philosophical and utilitarian/pragmatic elements in the essays
- (iv) The use of classical and biblical allusions in the essays

Unit II. Prose. Sub-unit II. 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*

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

Unit I. Poetry. Sub-unit I. Sagar Taranga Mandal

Course Content: 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 which hedges kings. 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. Poetry. Sub-unit II. To be assigned

Unit II. Drama. Sub-unit I. 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 Carnavalesque
- 7) The issue of Class and Gender

Unit II. Drama. Sub-unit II. Anirban Bhattacharjee

Course Content: Aphra Ben: *The Rover*

Course Description:

- 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

CORE COURSE IV (RESTORATION TO 18TH CENTURY: FICTION & NON-FICTIONAL PROSE)					
Unit I At least two novels by two authors			Unit II Non-fictional prose by at least two authors		
Sub-unit I	One Novel	TBA	Sub-unit I	At least one full length text or three essays	DS
Sub-unit II	One Novel	AB	Sub-unit II	At least one full length text or three essays	DS
End of the Table					

Unit I. Novel. Sub-unit I. To be assigned

Unit I. Novel. Sub-unit II. Anirban Bhattacharjee

Course Content: Daniel Defoe, *Robinson Crusoe*.

Course Description:

- Theory of the Novel : Ideology as Narrative: *Robinson Crusoe*
- Crusoe's Monarchy and the Puritan Concept of the Self
- The Naked Footprint : an Enquiry into Crusoe's Island
- Economies of the Body: The Interplay of Gender, Race and Cultural Identity
- *The Capital* and Crusoe
- The Colonial Rhetoric and the Designing of Selves
- Thinking/Theorizing the Margin: Defoe and "Foe"

Unit II. Non-Fictional Prose. Sub-unit I. Dhrubajyoti Sarkar

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

Course Description:

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.

"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

Topics:

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) at

<https://sites.google.com/site/dsatclass/syllabus>

Unit II. Non-Fictional Prose. Sub-unit II. Dhrubajyoti Sarkar

Course Content:

- 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: Eighteenth century is often considered to be the so-called Golden Age of English prose. However, the long eighteenth century is also the period when the so-called ‘aesthetic’ concerns become central to the discussions of human nature and morality. This selection attempts to offer a glimpse into such debates and discussion with three representative texts of eighteenth-century English aesthetics.

Topics:

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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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. 3rd Semester 2015
Assignment for Semester – III

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 considerably long poem like <i>The Waste Land</i> or three mid-length poems or ten short poems	BH	Sub-unit I	One full length plays or three one-act plays	SML
Sub-unit II	One considerably long poem like <i>The Waste Land</i> or three mid-length poems or ten short poems	SM	Sub-unit II	One full length plays or three one-act plays	AS
CORE COURSE X LITERARY CRITICISM UP TO THE NINETEENTH CENTURY					
Unit I Classical & Neo-Classical at least two authors			Unit II Nineteenth Century at least two authors		
Sub-unit I	One full book-length texts or three essays	AS	Sub-unit I	One full book-length texts, or three essays	BH
Sub-unit II	One full book-length texts or three essays	DS	Sub-unit II	One full book-length texts, or three essays	BH
<i>Any two of the following five courses will be chosen by students</i>					
Optional COURSE (XII) ii European Poetry and Short Stories					
Unit I Poetry			Unit II Short Stories		
Sub-unit I	One epic and a set of ten short or three medium-length 18 th , 19 th or 20 th Century poems	NC	Sub-unit I	Five 19 th century short stories	SM
Sub-unit II	One epic and a set of ten short or three medium-length 18 th , 19 th or 20 th Century poems	NC	Sub-unit II	Five 20 th century short stories	DS
Optional COURSE (XII) iv American Drama, Non-Fictional Prose, Latin American Literature					
Unit I Drama and Non-Fictional Prose			Unit II Latin American Literature any two authors		
Sub-unit I	One Play or three one act plays	SML	Sub-unit I	One novel or five short stories	NC
Sub-unit II	One Play or three one act plays	AS	Sub-unit II	One novel or five short stories	AS
Optional COURSE (XII) vi. Indian Literature in English: Poetry and Drama					
Unit I Poetry at least two poets			Unit II Drama at least playwrights		
Sub-unit I	One long poem and three mid-length poems or ten short poems	BH	Sub-unit I	One full-length play & three one-act plays	STM
Sub-unit II	One long poem and three mid-length poems or ten short poems	DS	Sub-unit II	One full-length play & three one-act plays	SM
Optional COURSE (XII) xi. Postcolonial Writing: LITERATURE					
Unit I Fiction by at least two authors			Unit II Poetry by at least two poets		
Sub-unit	One novel or five short stories from	STM	Sub-unit I	One long poem or three mid-	SM

I	the Asia Pacific the Americas			length poems or ten short poems from the Asia Pacific the Americas	
Sub-unit II	One novel or five short stories from Africa	AS	Sub-unit II	One long poem or three mid-length poems or ten short poems from Africa	AB
Optional COURSE (XII) xv. New Gender Studies					
Unit I Theory			Unit II Literature		
Sub-unit I	One book length texts or three essays	NC	Sub-unit I	Sub-unit-1: One novel or five short stories	NC
Sub-unit II	One book length texts or three essays	NC	Sub-unit II	Sub-unit-1: One novel or five short stories	STM
End of the Table					

M.A. 3rd Semester 2015
Assignment for Semester – III

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 considerably long poem like <i>The Waste Land</i> or three mid-length poems or ten short poems	BH		Sub-unit I	One full length plays or three one-act plays	SML
Sub-unit II	One considerably long poem like <i>The Waste Land</i> or three mid-length poems or ten short poems	SM		Sub-unit II	One full length plays or three one-act plays	AS

Unit I. Poetry. Sub-unit I. Baisali Hui

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

Course Description: This course discusses relevant aspects of modernist poetry in the first half of the twentieth century in England with reference to

- (i) The relevance of the autobiographical elements used in *The Waste Land*
- (ii) Language use and experimentations, different ‘voices’ and points of view as used by Eliot
- (iii) The form and structure of the poem — the allusive technique and use of myths
- (iv) Role of memory, desire and disillusionment in *The Waste Land* – critiquing the socio-economic and cultural contexts
- (v) Eliot’s use of satire and irony in the poem
- (vi) Representation of women in *The Waste Land*

Unit I. Poetry. Sub-unit II. Sharmila Majumdar

Course Content: W. B. Yeats, Selected Poems

1. The Second Coming
 2. Leda and the Swan
 3. Sailing to Byzantium
 4. Byzantium
 5. An Acre of Grass
 6. Church Going
 7. Ambulances
 8. The Thought Fox – Ted Hughes
 9. Follower
 10. The Barn
- } Philip Larkin
- } - Seamus Heaney

Course Description:

Yeats is discussed in the context of Irish Renaissance with reference to history, politics and culture of Ireland. His life-long pre-occupation with spiritualism, astrology, magic etc, his pre-occupation with death, value of human intellect, love or achievement in the face of death are some of the aspects of his work that are also discussed.

Unit II. Drama. Sub-Unit I. Sandip Mandal

Course Content: Harold Pinter, *Birthday Party*.

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

- 1) Existentialism and Absurd Theatre
- 2) Comedy of Menace
- 3) Art vs Reality
- 4) Language
- 5) Role Playing

Unit II. Drama. Sub-Unit II. Ashok Sengupta

Course Content: Samuel Beckett, *Waiting for Godot*.

Course Description: This sub-unit will attempt to study Beckett's play within the thematic and formal developments of English and European theatre after World War II. Therefore, the theatrical elements of *Waiting*, the implications of Beckett calling it 'just play', the analysis of the themes of waiting, time and space and a close reading of specific sections of the text, such as Lucky's speech etc., will form the areas of study.

CORE COURSE X. LITERARY CRITICISM UP TO THE NINETEENTH CENTURY					
Unit I Classical & Neo-Classical at least two authors			Unit II Nineteenth Century at least two authors		
Sub-unit I	One full book-length texts or three essays	AS	Sub-unit I	One full book-length texts, or three essays	BH
Sub-unit II	One full book-length texts or three essays	DS	Sub-unit II	One full book-length texts, or three essays	BH

Unit I. Classical & Neo-Classical Authors. Sub-unit I. Ashok Sengupta

Course Content: Aristotle, *Poetics*.

Course Description: This Sub-unit will attempt to study the following theoretical ideas in Aristotle's *Poetics*, namely Mimesis, the definition and elements of tragedy, Recognition and Reversal and, finally, the Aristotle's contribution to the developments in classical criticism.

Unit I. Classical & Neo-Classical Authors. Sub-unit II. Dhrubajyoti Sarkar

Course Content: *On Sublimity* (c. 1st C CE) ~ 'Longinus' (Tr. by W. Hamilton Fyfe. Revised by D.A. Russell. *Aristotle XXIII*. Loeb Classical Library # 199)

Course Description: Since its rediscovery during the Renaissance and subsequent translation by Boileau, the Greek tract *Peri Hypsous* (*On the Sublime*) has enjoyed a canonical stability in the so-called Classical rhetorical tradition. In this course we will focus on the idea of the sublime within the literary-linguistic arena. The three texts prescribed in the course will give us a sense of the importance of the idea of the sublime in Western intellectual and literary tradition.

Some of the important topics in this connection will be:

- a) Pitfalls to avoid on the quest for sublimity
- b) Sources of sublimity in a literary text
- c) Formalism
- d) Charge of tautology; inexplicableness and literary criticism
- e) Baroque reception/ revival

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<https://sites.google.com/site/dsatclass/syllabus>

Unit II. Nineteenth Century Authors. Sub-unit I. Baisali Hui

Course Content: William Wordsworth, *Preface to Lyrical Ballads*

Course Description:

This course focuses on the development of the Romantic creed of criticism in the first half of the 19th century in England. Contemporary socio-political and literary-philosophical contexts are discussed with reference to

- (i) The line of development in Romantic theorization on literature –*Preface to Lyrical Ballads* as a manifesto/ defence of the romantic creed of creativity

- (ii) Poet- poetry-readership interface—the poet’s responsibility to the reader and the society— Wordsworth on criticism and the criticism of *Preface*.
- (iii) Wordsworth on the language, style, form and metre of poetry—challenging ‘poetic diction’, foregrounding the use of ‘a selection of the language really spoken by men’
- (iv) The interrelation between knowledge, aesthetic pleasure and poetry—nuances of imaginative reconstruction of lived experience

Unit II. Nineteenth Century Authors. Sub-unit II. Baisali Hui

Course Content: Three essays by Matthew Arnold, “The Study of Poetry”, “Wordsworth”, and “The Function of Criticism at the Present Time”

Course Description: This course focuses on the development of literary criticism in the latter half of the nineteenth century, i.e. the Victorian period with special reference to

- (i) Arnold’s perception regarding the nature and function of criticism in England—the critical vs. creative faculty —the French Revolution and its impact—‘disinterested’ criticism
- (ii) Arnold’s use of the touchstone method to establish the ‘real estimate’ of poetry— assessment of the true ‘classic’ nature of the English poets down the centuries
- (iii) Reasons for the lack of popularity of Wordsworth over decades—Arnold’s assessment of Wordsworth the poet
- (iv) The moral responsibility of the poet to his/her readership in particular and to his society in general—poetry alone capable of ‘forming, sustaining, and delighting us’
- (v) Language use, style and form of the essays

Optional COURSE (XII) ii European Poetry and Short Stories					
Unit I Poetry			Unit II Short Stories		
Sub-unit I	One epic or a set of ten short or three medium-length 18 th , 19 th or 20 th Century poems	NC	Sub-unit I	Five 19 th century short stories	SM
Sub-unit II	One epic or a set of ten short or three medium-length 18 th , 19 th or 20 th Century poems	NC	Sub-unit II	Five 20 th century short stories	DS

Unit I. Poetry. Subunit 1. 18th, 19th, or 20th Century. Niladri R. Chatterjee

Course Content:

1. “Longing for Death” – Novalis (1800)
2. “When I was a boy” – Holderlin
3. “The Middle of Life” – Holderlin (1802)
4. “The Infinite” – Giacomo Leopardi (1819)
5. “The Crime took place in Granada” – Antonio Machado (1936)
6. “The Afternoon of the Faun” – Mallarme (1876)
7. “Archaic Torso of Apollo” – Rilke
8. “The Drunken Boat” – Arthur Rimbaud (1871)
9. “Langueur” – Paul Verlaine
10. “Zone” – Guillaume Apollinaire

Unit I. Poetry. Subunit II. 18th, 19th, or 20th Century. Niladri R. Chatterjee

Course Content:

1. “Roman Elegies V” – Goethe
2. “The Ideal” – Baudelaire
3. “Beatrice” – Baudelaire
4. “Waiting for the Barbarians” – C. Cavafy
5. “Their Beginning” – C. Cavafy
6. “Mr. Cogito Thinks of Suffering” – Z. Herbert
7. “The Vanishing Lung Syndrome” – M. Holub
8. “The Women of Titian” – W. Szymborska
9. “Theatre Impressions” – W. Szymborska
10. “We Are All Drunkards” – Anna Akhmatova

Unit II. European Short Stories. Subunit 1. Nineteenth Century. Sharmila Majumdar

Course Content:

1. Death of a Clerk
 2. The Butterfly
 3. The Lady with the Dog
 4. Ball of Fat
 5. Simon’s Papa
- By Chekhov
- By Maupassant

Course Description: History of the development of the short story as a literary form, arriving at a working definition, is discussed. Both the writers are discussed with reference to their social, cultural and literary situation. The stories are analyzed briefly.

Unit II. Short Stories Sub-unit II. Five 20th Century Short Stories. Dhrubajyoti Sarkar

Course Content: Five short stories from Milan Kundera’s *Laughable Loves* (1974. 1999 ed.)

- a) “Nobody will Laugh”
- b) “The Golden Apple of Eternal Desire”
- c) “The Hitchhiking Game”
- d) “Let the Old Dead Make Room for the Young Dead”
- e) “Eduard and God”

Course Description: Apart from individual textual analysis of each of the story, some of the general topics that will be part of the general discussion of the entire sub-unit are given below.

- i. Personal as political
- ii. Irony, political satire and dark humour
- iii. Instability and game as tropes

Optional COURSE (XII) iv American Drama, Non-Fictional Prose, Latin American Literature					
Unit I Drama and Non-Fictional Prose			Unit II Latin American Literature any two authors		
Sub-unit I	One Play or three one act plays	SML	Sub-unit I	One novel or five short stories	NC
Sub-unit II	One Play or three one act plays	AS	Sub-unit II	One novel or five short stories	AS

Unit I. Drama. Subunit I. American Drama. Sandip Mandal

Course Content: Eugene O’ Neil, *Mourning Becomes Electra*.

Course Description: This subunit will be taught in relation to the following topics:

- 1) Theory (Freudian Psychoanalysis)
- 2) Space (Puritanism and New England)
- 3) Source (Greek Myth/Tragedy)
- 4) The language of the theatre

Unit I. Drama. Subunit II. American Drama. Ashok Sengupta

Course Content: R.W. Emerson, *The American Scholar*.

Course Description: This sub-unit will involve a detailed reading of the essay, which was published as a separate work, with special attention to its thematic concerns and its attempt to conceptualize a notion of American literary nationalism.

Unit II. Latin American Lit. Subunit I. Niladri R. Chatterjee

Course Content: Gabriel Garcia Marquez, *Chronicle of a Death Foretold*.

Unit II. Latin American Lit. Subunit II. Ashok Sengupta

Course Content: Five Spanish Short Stories.

Course Description: The five Spanish short stories will be studied in detail with particular focus on, thematic implications, the short story form, the postcolonial aspects in the stories and comparative analysis of the texts in terms of the elements mentioned above. The list of stories will be announced on the first day of class. The texts of the selection will be given for photocopy by the teacher.

Optional COURSE (XII) vi. Indian Literature in English: Poetry and Drama					
Unit I Poetry at least two poets			Unit II Drama by at least 2 playwrights		
Sub-unit I	One long poem and three mid-length poems or ten short poems	BH	Sub-unit I	One full-length play & three one-act plays	STM
Sub-unit II	One long poem and three mid-length poems or ten short poems	DS	Sub-unit II	One full-length play & three one-act plays	SM

Unit I. Poetry. Sub-unit II. 1 Long Poem. Baisali Hui

Course Content: ‘To My Fairy Fancies’, ‘If You Call Me’, ‘Caprice’ and ‘The Soul’s Prayer’ by Sarojini Naidu
 ‘Enterprise’, ‘Marriage’ and ‘Night of the Scorpion’ by Nissim Ezekiel
 ‘The Dance of the Eunuchs’, ‘In Love’ and ‘An Introduction’ by Kamala Das

Course Description: This course focuses on the development of Indian English poetry through time vis-à-vis the changing perspectives of socio-cultural reality in post-independence India with reference to

- (i) Determining the cultural paradigm—the question of ‘Indian’ identity in poetry— representation and interpretation of the Indian milieu with its class-caste patterns
- (ii) The construction and representation of the female ‘speaking voice’ in Sarojini Naidu and Kamala Das—comparison and contrast
- (iii) The thematic concerns and structural nuances in Nissim Ezekiel’s poetry
- (iv) Use of humour, irony and satire in the poems of Kamala Das and Nissim Ezekiel
- (v) The form, structure and language of the poems—echoes and influences of regional literatures/cultures as well as canonical British poetry

Unit I. Poetry. Sub-unit II. 10 Short Poems. Dhruvajyoti Sarkar

Course Content: Poems:

- a) “The Bus”, “An Old Woman” and “Ajamil and the Tigers” from *Jejuri* by Arun Kolatkar
- b) “Hunger” from *A Rain of Rites* by Jayanta Mahapatra

- c) “Dhauri” from *A Rain of Rites* by Jayanta Mahapatra
- d) “Main Temple Street”, “Dawn at Puri” and “Taste for Tomorrow” from *A Rain of Rites* by Jayanta Mahapatra
- e) “A River” from *The Striders* by A. K. Ramanujan
- f) “The Elements of Composition” by A. K. Ramanujan

Course Description: Individual poems (or clusters) will be read with emphasis on close textual study. However, following common threads across the sub-unit –at least, through the poems of a single author – that may be read with special emphasis.

- i) Tradition vs modernity
- ii) Search for a changing Indian sensibility
- iii) The form/ medium vs content debate in Indian poetry

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

Unit II. Drama Sub-Unit I. Sagar Taranga Mandal.

Course Content: Mahesh Dattani, *Seven Steps Around the Fire*.

Course Description: Dattani’s plays perform the business of holding a mirror up to society. 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.

Unit II. Sub-Unit II. Drama. Sharmila Majumdar

Course Content: Girish Karnad, *Hayavadana*.

Course Description: The play is discussed as an experiment by Karnad to combine the Indian text of the *Kathasaritsagar* and Mann’ novella *The Transposed Heads* into an Indian theatrical tradition. The existentialist question of the identity of the ‘self’ and various other social issues as explored by Karnad are also taken into consideration.

Optional COURSE (XII) xi. Postcolonial Writing: LITERATURE					
Unit I Fiction by at least two authors			Unit II Poetry by at least two poets		
Sub-unit I	One novel or five short stories from the Asia Pacific the Americas	STM	Sub-unit I	One long poem or three mid-length poems or ten short poems from the Asia Pacific the Americas	SM
Sub-unit II	One novel or five short stories from Africa	AS	Sub-unit II	One long poem or three mid-length poems or ten short poems from Africa	AB

Unit I. (Asia Pacific, the Americas). Sub-unit I. Asia Pacific Novel. Sagar Taranga Mandal.

Course Content: Romesh Gunesequera, *Noontide Toll*.

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, recuperation through memory, trauma constitute the disparate coordinates of the post-war

imagination, then censorship, internal displacement, 'the return of the prodigal' mark the more tangible attributes in everyday lives of the protagonists in Romesh Gunesequera's *Noontide Toll* as they scamper 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 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 and web resources:

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.

Web:

www.thehindu.com/archive

topics.time.com/sri-lanka/articles

Unit I. (Asia Pacific, the Americas). Sub-unit II. Asia Pacific Novel. Ashok Sengupta

Course Content: Alan Paton's *Cry the Beloved Country*.

Course Description: This South African novel will be studied with particular attention to issues of race, gender and class, the implications of the title and the notion of the nation in postcolonial theory.

Unit II (Asia Pacific & Africa). Subunit I (Asia Pacific: Australia & New Zealand). Sharmila Majumdar

Course Content: (Chronology has been maintained in the selection of poets to focus on the transition from the colonial to the postcolonial situation)

Australia

1. Charles Harpur (1813 – 68)
'A Mid-Summer Noon in the Australian Forest'
2. Henry Kendall (1839 – 82)
'The Last of His Tribe'
3. A.D. Hope (1907 – 2000)
'Australia'
4. James McAuley (1917 – 76)
'Jerra Australia'
5. Oodgeroo Noonuccal (Kath Walker) (1920 – 93)
'We Are Going'
6. Mudrooroo Narogin (Colin Johnson) (1938 -)
'They Give Jacky Rights'
7. John Tranter (1943 -)
From 'The False Atlas'

New Zealand

1. Robin Hyde (1906 – 39)
'The Last Ones'
2. Allen Curnow (1911 –2001)
'House and Land'
3. James Baxter (1926 – 72)
'On the Death of Her Body'

Unit II: Poetry Sub-Unit II (Ten Short Poems from Africa). Anirban Bhattacharya

Course Content:

Ben Okri: "An African Elegy", "Mental Flight"

Wole Soyinka: "Hamlet", "Telephone Conversation"

Chinua Achebe: "A Mother in a Refugee Camp", "Love Cycle"

Ingrid Jonker: "The Child is not Dead"

Kwame Dawes: "If You Know Her"

Lucille Clifton: "Poem in Praise of Menstruation"

June Jordan: "If You Saw a Negro Lady"

Yusef Komunyakaa: "My Father's Love Letters"

Course Description:

- Poetic Imagination in “Black” Africa
- Impact of Colonialism and the ‘Writing Back’ Strategies
- Re-locating the Black Female Subject: the Landscape of the Body
- The African Woman as Transgressive/ Transformative Subject: the Politics of Self-representation
- Thinking the ‘Excess’: the Body Construed as a Sign of Racial Difference
- Toward a Phenomenology of *Eros*: Love ‘that has no bottom and no top’

Optional COURSE (XII) xv. New Gender Studies					
Unit I Theory			Unit II Literature		
Sub-unit I	One book length texts or three essays	NC	Sub-unit I	Sub-unit-1: One novel or five short stories	NC
Sub-unit II	One book length texts or three essays	NC	Sub-unit II	Sub-unit-1: One novel or five short stories	STM

Unit I. Theory. Sub-unit I. Niladri R. Chatterjee

Course Content: a) “Sex/ Gender/ Desire” from *Gender Trouble* by Judith Butler; [b] “The Perverse Implantation” from *The History of Sexuality Vol.1* by Michel Foucault; [c] “Hegemonic Masculinity: Re-Thinking the Concept” by R.W. Connell and Messerschmidt

Unit I. Theory. Sub-unit II. Niladri R. Chatterjee

Course Content:

“Introduction: Ancient Indian Materials”,
 “Introduction: Medieval Materials in the Sanskrit Tradition”
 “Introduction: Medieval Materials in the Perso-Urdu Tradition”
 from *Same-Sex Love in India* ed. Ruth Vanita and Saleem Kidwai

Unit II. Literature. Sub-unit I. Niladri R. Chatterjee

Course Content: Three Films:

(i) *Transamerica* (ii) *Brokeback Mountain* (iii) *Sixth Happiness*

Unit II. Literature. Sub-unit II. Novel. Sagar Taranga Mandal.

Course Content: Alison Bechdel, *Fun Home: A Family Tragicomic*

Course Description: The course will look at how the graphic narrative medium engages with complex and historical issues through its representation of time as space as it creates perspectives through serialised panels, and concomitantly places the reader as an actor-collaborator in participative readings alongside the storyteller-illustrator. The course will attempt through a reading of Alison Bechdel’s *Fun Home: A Family Tragicomic* to offer new and provocative ways of approaching human histories and bodies, and to further understand how dissident bodies and pleasures operate in the face of pathologizing “othering” practices that have habitually subjected homosexuals to dismissal and persecution as either perverse or diseased. By creating a series of views, and constructing meaning over and through the space of the gutter, and diverse image functions, Bechdel’s graphic narrative invites us to engage affectively and ethically with the overlapping worlds *Fun Home* presents.

Students are expected to familiarise themselves with the following reading materials and web resources:

- Eisner, Will. *Comics and Sequential Art*. Tamarac, FL: Poorhouse Press, 1994.
 Estren, Mark. *A history of underground comics*. Berkeley, CA: Ronin Publishing, 1993.
 McLaughlin, Jeff. Ed. *Comics as Philosophy*. Jackson: Univ. Press of Mississippi, 2005.

Web:

<http://www.loc.gov/rr/news/coll/049.html> :: comics at the Library of Congress

<http://www.comic-art.com/history/history1.htm> :: history of comic art

<http://www.cbldf.org/timeline/index.shtml> :: comic book Legal Defense Fund

<http://www.nypl.org/research/chss/grd/resguides/comic/controv.html> :: New York Public Library

<http://www.comics.org/> :: Grand Comic Book Database

<http://rpi.edu/~bulloj/comxbib.html> :: Comics Research Bibliography

<http://comics.lib.msu.edu/> :: Michigan State University's comic art collection