



PANJAB UNIVERSITY, CHANDIGARH-160014 (INDIA)  
(Estd. under the Panjab University Act VII of 1947-enacted by the Govt. of India)

## FACULTY OF LANGUAGES

Outlines of tests, syllabi and courses of reading

for

M.A. English (1<sup>st</sup> to 4<sup>th</sup> Semester)

**FOR THE SESSION 2023-24**

## Syllabus of Master of Arts (English)

### General Directions

1. The entire course of M.A. (English) consists of **18 (eighteen) papers**. Semester I & II shall have four papers each (a total of 8 out of which four shall be compulsory and four optional); Semester III & IV shall also have five papers each (a total of 10 out of which two shall be compulsory and eight optional). One paper (paper XIII) shall be allotted to dissertation-work. If a student does not want to undertake dissertation-work, he/she can opt for a paper named 'Research Methods'. One more paper—'Skill Enhancement/Social Outreach' (paper XVIII, Sem IV) based on practical training is to be opted in the second year. In case a student does not want to take this paper based on practical skills, he/she can opt for paper named 'Creative Writing and Soft Skills'. The details of these papers (XIII & XVIII) along with their corresponding alternatives appear later in the document.
2. At the beginning of every session, each department would announce the options it would offer to students on the basis of available resources.
3. There are two compulsory papers in Semester I, and correspondingly in Semester II, whereas in Semester III & IV, there is only one compulsory paper each semester. Each paper (except paper XIII & paper XVIII) shall require 5 hours of direct teaching per week.
4. For the optional papers, the students are advised to choose corresponding options across the semesters. For instance, anyone who opts 'Academic Writing –I' in Semester I, for sake of specialization, is advised to opt for 'Academic Writing –II'. Similarly anyone who opts 'Cultural Studies –I' in Semester I, for the sake of specialization, is advised to opt for 'Cultural Studies –II'.
5. All the books prescribed as well as suggested are available either online or in the printed form. The teachers are expected to teach only those parts or excerpts (of the texts) that have been prescribed in the course.
6. Each paper shall be evaluated both internally and externally. Out of a total of 100 marks per paper, each candidate shall be externally evaluated for 80 marks, and internally evaluated for 20. The internal assessment would be given on the basis of attendance (5 marks), class participation (5 marks) and mid-term examination (10 marks). The papers (except Paper XIII that involves Dissertation-work & Paper XVIII which is based on practical skills) across all the semesters have been divided into five units. In the final examination of each paper, five questions (one from each unit) would be asked with internal choice. Each question shall carry 16 marks with a word limit of about 500- 600 words.
7. Those appearing in the capacity of private candidates shall be evaluated externally only. For them each paper shall carry 100 marks (20X5= 100).

The paper-wise division of the syllabus is given below:

**M.A. I**

Semester I

**Two** compulsory papers

**Paper I**

Literary Movements–I

**Paper II**

Approaches to Literary Criticism – I

**Two** optional papers, one each from cluster III & IV

**Paper III**

1. Cultural Studies –I
2. Language and Linguistics –I
3. British Literature – I

**Paper IV**

1. Introduction to Literary Genres –I
2. British Literature -II
3. Academic Writing – I

**Semester II**

**Two** compulsory papers

**Paper V**

Literary Movements –II

**Paper VI**

Approaches to Literary Criticism –II

**Two** optional papers, one each from cluster VII & VIII

**Paper VII**

- 1 Cultural Studies –II
- 2 Language and Linguistics –II
- 3 British Literature – III

**Paper VIII**

1. Introduction to Literary Genres –II
2. British Literature -IV
3. Academic Writing – II

**M.A.II**

Semester III

**One** compulsory paper:

**Paper IX**

Critical Theory – I

**Four** papers: Choose one paper each from cluster X, XI & XII, XIII .

**Paper X**

Indian Writings (in English) – I

Cultural Studies -- III

Shakespeare –I

Stylistics

**Paper XI**

Postcolonial Literatures –I

New Media Writing – I

World Literature –I

Literature and Ecology –I

**Paper XII**

Indian Literary Criticism and Theory -I

Writings from Punjab – I

Introduction to Literary Genres –III

American Literature –I

**Paper XIII**

Dissertation-Work

Or

Research Methods

(for private students and those who do not want to undertake dissertation-work)

Semester IV

**One** compulsory paper

**Paper XIV**

Critical Theory – II

**Four papers:** Choose one paper each from cluster XV, XVI & XVII, XVIII

**Paper XV**

Indian Writings (in Translation) – II

Cultural Studies -- IV

Shakespeare –II

English Language Teaching (ELT)

**Paper XVI**

Postcolonial Literatures –II

New Media Writing – II

World Literature –II

Literature and Ecology –II

**Paper XVII**

Indian Literary Criticism and Theory –II

Writings from Punjab – II

Introduction to Literary Genres –IV

American Literature –II

**Paper XVIII**

Skill Enhancement/ Social Outreach

Or

Creative Writing and Soft Skills

(for private students and those who do not want to undertake dissertation-work)

**Instructions for private candidates and all those regular candidates who do not want to opt for dissertation work in paper XIII & Skill Enhancement/Social Outreach paper XVIII:**

1. Paper XIII offers an internal choice. Either the student opts for dissertation or a paper named as ‘Research Methods’
2. Paper XVIII also offers an internal choice. Either the student opts for ‘Skill Enhancement/Social Outreach’ or he/she appears in a paper named ‘Creative Writing and Soft Skills’. This would mean that the candidate in Sem IV shall have a total of five papers (one compulsory and four optional).

3. It is reiterated that in the interest of specialization, the students should prefer corresponding optional papers in Sem. III and Sem. IV.
4. The aggregate score of M.A. in case of private students and for those who do not want to undertake dissertation work and also do not want to opt for 'Skill Enhancement/Social Outreach' would amount to 1800. For those opting for dissertation work XIII & paper on Skill Enhancement/Social Outreach XVIII, the aggregate score would be 1600.
5. Those who opt for 'Dissertation-Work' in Paper XIII, shall have to opt for 'Skill Enhancement/Social Outreach' in Paper XVIII. Similarly, those who opt for 'Research Methods' in paper XIII, shall have to opt for 'Creative Writing and Soft Skills' in Paper XVIII.

### **(Semester I)**

#### **Compulsory Papers**

##### **Paper I**

##### **Literary Movements –I**

Many distinct literary movements mark the journey of writing from ancient times to the very contemporary. The paper identifies some of the major literary movements that form the essential frame of reference for a critical engagement with the vast corpus of literature. Movements such as classicism, romanticism or realism constitute the primer of critical vocabulary and therefore a basic understanding of these movements is necessary for a nuanced understanding of varieties of literary articulation. Each movement has its own specific set of aesthetic, cultural and ethical values and preferences. The writers and writings that fall within a movement, despite their heterogeneity and particularities, do converge in terms of fostering an identifiable literary taste and trend. Though these movements do occur in literatures of the world, and across languages, yet the focus of this course is primarily on European literature, with special accent on the British. The emphasis of the paper is on the historical and conceptual understanding of various literary movements. The students are expected to study the prescribed texts closely. The students are also expected to study books and articles mentioned in the suggested readings to enhance their understanding of the primary texts, but there will be no question on the suggested readings. The paper shall consist of five compulsory questions – one each from a unit. Each question shall however have internal choice. The paper shall carry a total of 80 marks.

##### **Unit I What is a literary movement?**

1. François Jost, "The Challenge of Literary Movements", *Comparative Literature Studies*, Vol. 18, No. 3, Papers of the Seventh Triennial Meeting of the American Comparative Literature Association (Sep., 1981) 278-286.

2. Micah Mattix, "Periodization and Difference", *New Literary History*, Vol. 35, No. 4, Forms and/of Decadence (Autumn, 2004) 685-697.

### **Unit II Classicism**

1. Jean Hytier and June Guicharnaud, "The Classicism of The Classics", *Yale French Studies*, No. 38, *The Classical Line: Essays in Honor of Henri Peyre* (1967) 5-17.
2. Horace, "Ars Poetica", *The Poetry of Criticism: Horace, Epistles II and Ars Poetics*, Ross S. Kilpatrick (Edmonton: The University of Alberta Press, 1990) 72-83
3. Longinus, *On the Sublime*. Chapters VIII-XXII. Trans H.L. Havell (London & New York, Macmillan & Co., 1890)14-48

### **Unit III Renaissance**

1. George Parfitt, "Renaissance", *Encyclopedia of Literature and Criticism*. Eds. Martin Coyle, Peter Garside, Malcolm Kelsall and John Peck (London & New York: Routledge, 1990) 83-92.
2. Machiavelli: *Prince*. Oxford World Classics. Trans. & Edited by Peter Bondanella, (New York: OUP, 2005) 53-78.
3. Erasmus, *The Praise of Folly*, trans. & edited Hoyt Hopewell Hudson (Princeton: Princeton University Press, 2015) First Eight Sections, 1-20.

### **Unit IV Neo-Classicism**

1. Thomas Kaminski, "Neoclassicism", from *A Companion to the Classical Tradition*, edited by Craig W. Kallendorf (Malden & Oxford: Blackwell, 2007) 57-71.
2. Samuel Johnson, "The Necessity of Good Humour", *The Rambler* 72, November 24, 1750 in *Samuel Johnson: Selected Writings*. Ed Peter Martin (Cambridge & Massachusetts: The Belknap Press of Harvard University Press, 2009) 97-100
3. Henry Fielding, "Author's Preface" to *Joseph Andrews* (Penguin, 1999) 25-31

### **Unit V Romanticism**

1. Seamus Perry, "Romanticism: The Brief History of a Concept", *A Companion to Romanticism*, ed. Duncan Wu (Malden & Oxford: Blackwell, 1999) 3-12.
2. M. H. Abrams: "Romantic Analogues of Mind and Art", *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (OUP: Oxford, London & New York, 1953) 47- 56.
3. Coleridge, "Chapter XIII – On the Imagination or the Esemplastic Power", *Biographia Literaria*(Princeton UP, 1984) 116-128.

## Secondary Readings

- Gerald Abraham, *Romanticism: 1830-1890* (Oxford: Oxford University Press, 1990)
- David Galen, *Literary movements for students: presenting analysis, context, and criticism on literary movements*, Volume 1 (Pennsylvania State University, Gale Cengage, 2002)
- Anthony Grafton, Glenn W Most and Salvatore Settis, *The Classical Tradition* (Harvard: Harvard University Press, 2010)
- Christopher Gillie, *Movements in English Literature: 1900-1940* (Cambridge: Cambridge Univ. Press, 1978)
- Margaret Healy and Thomas Healy. *Renaissance Transformations: The Making of English Writing, 1500-1650* (Edinburg: Edinburgh University Press, 2009)
- Richard Jenkyns, *Classical Epic* (Bristol Classical Press, 1992)
- Hugh Honour, *Neo-classicism* (Penguin, 1968)
- Richard Jenkyns, *Classical Literature: A Pelican Introduction* (Penguin Books UK, 2015)
- Siobhan Keenan. *Renaissance Literature* (Edinburg: Edinburgh University Press 2008)
- Dominique Secretan, *Classicism* (London & New York: Routledge 2017)

## Model Test Paper

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1 What are the advantages of dividing the history of literature into precise periods or literary ages?

Or

Summarize the arguments posited in Micah Mattix's essay "Periodization and Difference".

Q.2 What is classicism? Give detailed answers through examples.

Or

How do Horace and Longinus theorize classical virtues of literature in their own respective ways?

Q.3 What are the new debates on 'Renaissance' as an age of discovery?

or

Critically analyze Machiavelli and Erasmus as renaissance prose writers.

Q. 4. What are the salient features of Neo-classicism?

Or

Explain the features of neo-classical prose through your critical reading of the prescribed essay of Samuel Johnson and Henry Fielding's "Author's Preface" to *Joseph Andrews*.

Q. 5 What are the key characteristics of romanticism?

Or

Critically summarize the views of M.H. Abrams on romantic art.

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## **Paper II**

### **Approaches to Literary Criticism – I**

The objective of the course is to familiarize students with various approaches to literature, and the particular worldviews these are based on. The students should be able to relate literary texts to their lives in terms of their own times and location. The number of approaches suggests that there is no one privileged way to understand a text, and that a text can yield multiple meanings if it is accessed through different worldviews. Each approach has a claim to total meaning till it is countered by another equally compelling approach. Each approach has its own well-argued theoretical base, a set of tested tools and a sustained methodology to help the student to navigate through the text with a degree of precision. These approaches put together give rise to what is often called as critical pluralism.

Testing: The paper shall consist of five questions of 16 marks each, one from each unit. The questions shall be designed in such a way that they focus more on the candidate's understanding of the issues involved in literary studies, and not just his/her capability for memorizing information. Also, there should be questions of a practical nature in which the candidate has to apply his/her analytical skills to literary texts. Each question shall have internal choice, and is to be answered in 500 -600 words. The paper shall carry a total of 80 marks.

#### **Unit I**

1. M. H. Abrams, "Orientation of Critical Theories", *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*, (Oxford UP, 1958), 3-29.

#### **Unit II**

1. Wilfred Guerin et al, eds., "Historical and Biographical Approaches (I, IIA, IIB); Moral and Philosophical Approaches (I, IIA, IIB)" , *A Handbook of Critical Approaches to Literature* (Oxford: OUP, 2005) 5<sup>th</sup> Ed.

2. Hippolyte Taine, "Introduction" to *History of English Literature*, Vol. I, (New York: Holt & Williams:, 1871) 1-21.

### Unit III

1. Chapter 5 of Wilfred Guerin's *Handbook: The Formalist Approach* (I, II, III, IV, VA, VD)
2. Cleanth Brooks, "The Heresy of Paraphrase", *The Well Wrought Urn* (London: Dobson Books 1960 2<sup>nd</sup> Impression) 176-196.

### Unit IV

1. Chapter 6 of Wilfred Guerin's *Handbook: The Psychological Approach: Freud* (I, IIA, IIG)
2. Lionel Trilling, "Freud and Literature", *The Liberal Imagination* (New York: Viking Press, 1950) 34-57.

### Unit V

1. Chapter 7 of Wilfred Guerin's *Handbook: Mythological and Archetypal Approaches* (I, II, IIIA, IIIB)
2. Northrop Frye, "The Archetypes of Literature", *The Kenyon Review*, Vol. 13, No. 1 (Winter, 1951), 92-110.

### Suggested Readings

- David Lodge, ed. *20<sup>th</sup> Century Literary Criticism: A Reader* (Longman, 1989)
- David Lodge, ed., *Criticism and Theory: A Reader* (Pearson Education, 1<sup>st</sup> Indian Rpt., 2003)
- David Daiches, *Critical Approaches to Literature*, 2nd ed. (Orient Longman, 1970)
- M.A.R. Habib. *A History of Literary Criticism: From Plato to the Present* (Blackwell, 2005)
- Patricia Waugh, *Literary Theory & Criticism: An Oxford Guide* (Oxford: OUP, 2006)
- M. S Nagarajan, *English Literary Criticism & Theory: An Introductory History*. (Orient Longman, 2006)
- David Robey and Ann Jefferson. *Modern Literary Theory* (Batsford, 1986)
- Frank Lentriccia. *After the New Criticism* (Chicago: Chicago UP, 1980)
- Hans Bertens, *Literary Theory: The Basics* (London & New York: Routledge, 2003)
- Peter Barry, *Beginning Theory: An Introduction to Literary & Cultural Theories*, 2nd ed. (Manchester: Manchester UP, 2004)
- Raman Selden, *A Reader's Guide to Contemporary Literary Theory* (Pearson, 2006)

## Model Paper

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1 How does M.H. Abrams categorize different approaches to literary criticism?

Or

What are the characteristics of the mimetic approach to literature?

Q. 2. What are the major concerns of historical approach to literary criticism?

Or

How do 'man, moment and milieu' influence literary work? Use Taine's view to answer your question.

Q. 3 What is the importance of close-reading of a text in the formalist analysis of a work?

Or

What are the pitfalls of paraphrasing poetry?

Q. 4. What are the major concepts of Freud that are used by literary critics to understand the psychological make-up of a literary work?

Or

Trilling observes that literature brings out "the night-side of life". Do you agree?

Q. 5 What are the assumptions of archetypal approach with respect to literary criticism?

Or

What is it that constitutes "the coordinating principle" of literary criticism, according to Frye?

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## Paper III

**(Choose any one option)**

### **(1) Cultural Studies – I**

Culture as a concept is often used synonymously with 'civilization', 'religion' or even 'ideology'. The objective of this foundational paper is to introduce to the students the concept of culture in terms of its relationship with the discourses of 'civilization', 'religion', 'everyday life', 'science' and 'ideology'. The distinctions are subtle, but not oppositional in fundamental ways. Culture, however, tends to subsume all other discourses of life, be it religious, ideological or civilizational. The paper through a reading of primary essays and secondary responses written over the last two centuries

by eminent culture critics and theorists like Matthew Arnold, F.R. Leavis, T.S.Eliot and Raymond Williams tends to cover the evolutionary trajectory of debate. Before the discourse of culture opens up to accept the everyday aspects of life as its material praxis, it goes through a series of intellectual bouts with the votaries of religion, science and ideology. The paper consists of five units. The end-semester paper shall consist of five questions, one from each unit with internal choice. The paper carries a total of 80 marks.

### **Unit I Nature-Nurture Debate**

1. John Locke, *An Essay Concerning Human Understanding*, Book I (T. Tegg and Son, 1836)1-48.
2. Leibniz, *New Essays on Human Understanding*, Book I (Cambridge UP, 1996) 69-108.

### **Unit II Culture and Civilization**

1. John Storey, “The ‘culture’ and ‘civilization’ tradition”, *Culture Theory and Popular Culture* 18-28.
2. Matthew Arnold, “Chapter 1”, *Culture and Anarchy*, Jane Garnett (ed.), (Oxford University Press, 2006) 32-53.

### **Unit III Culture and Religion**

1. T.S. Eliot, “Religion and Literature”, *T.S. Eliot: Selected Essays* (Faber and Faber, 1932) rpt. 1972, 388-401.
2. T.S. Eliot, “The ‘Three’ Senses of Culture”, *Notes Towards the Definition of Culture*, (HMH, 2014), 19-32.

### **Unit IV Culture and Science**

1. C.P. Snow, *Two Cultures*, Stefan Collini (ed.), (Cambridge University Press, 2012).
2. F.R. Leavis, “Two Cultures? The Significance of C.P. Snow”, *Two Cultures? The Significance of C.P. Snow*, (Cambridge University Press, 2013) 53-76.

### **Unit V Culture and Everyday Life**

1. Raymond Williams, “Culture is Ordinary”, *Resources of Hope: Culture, Democracy, Socialism*, (Verso, 1989), 3- 18.
2. John Storey, “Culturalism”, *Culture Theory and Popular Culture*, (Wiley, 2003), 38-51.

## Suggested Readings

- A.L.Kroeber & Clyde Klucichohn, *Culture: A Critical Review of Concepts and Definitions* (Cambridge & Massachusetts: The Museum, 1952).
- Andrew Milner, *Re-imagining Cultural Studies: The Promise of Cultural Materialism*, (London: Sage Publications, 2002).
- Andrew Singleton, *Religion, Culture and Society: A Global Approach*, (Sage, 2014).
- Andrew Tudor, *Decoding Culture: Theory and Method in Cultural Studies*, (1999).
- Anthony Easthope, *Literary into Cultural Studies*, (New York: Routledge, 1991).
- Ben Highmore, *Culture*, (New York: Routledge, 2016).
- Brian Longhurst, Greg Smith, et al. *Introducing Cultural Studies* (Pearson, 2008).
- Catherine Driscoll, *Modernist Cultural Studies*, (University Press of Florida, 2010).
- Chris Barker, *Cultural Studies: Theory and Practice*, (Sage Publications, 2011).
- Chris Barker, *Making Sense of Cultural Studies*, (Sage Publications, 2002).
- Helen Thomas, "Culture/ Nature", *Core Sociological Dichotomies*, ed., Chris Jenks (SAGE, 1998)110-122.
- Hermann von Helmholtz and David Cahan, *Science and Culture: Popular and Philosophical Essays* (University of Chicago Press, 1995).
- John Hartley, *A Short History of Cultural Studies*, (Sage Publications, 2003).
- John Storey *What is Cultural Studies?: A Reader* (Bloomsbury, 2009).
- Jolyon P. Mitchell and Sophia Marriage, *Mediating Religion: Studies in Media, Religion, and Culture*, (A&C Black, 2003).
- Michael Ryan, *Cultural Studies: A Practical Introduction*, (Wiley Blackwell, 2010).
- Richard Johnson, Deborah Chambers, et al, *The Practice of Cultural Studies*, (New Delhi: Sage Publications, 2004).
- Simon During, *The Cultural Studies Reader*, (Routledge, 1999).
- Simone During, *Cultural Studies: A Critical Introduction*, (New York: Routledge, 2005).
- Terry Eagleton, *The Idea of Culture* (Blackwell, 2008).
- Toby Miller, *A Companion to Cultural Studies*, (Wiley Blackwell, 2001).

**Model Paper**

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q.1 Explain Locke's thesis of mind as *tabula rasa*.

Or

How does Leibnitz bring new perspectives to the understanding of human nature?

Q. 2 How does John Storey relate 'culture' with 'civilization'? Explain. Or  
Arnold asserts that culture is "a study of perfection". What is critical response to  
Arnoldian idea of culture?

Q. 3 How does Eliot foreground the role of religion in the shaping of culture? Discuss  
critically.

Or

Eliot postulates "three senses of culture". Explain with the help of examples.

Q. 4 C P Snow discovers two cultures in a framework of juxtaposition. Do you agree  
with his reductionist model?

Or

How does F R Leavis critique Snow's thesis of "two cultures"? Does Leavis not show  
his bias towards high classical values?

Q. 5 What does John Storey mean by "culturalism". Explain with examples.

Or

Raymond Williams provides an anti-elitist notion of culture. Argue.

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**a. Language and Linguistics – I**

The course aims to introduce study of language, its origin, nature, structure and function in human society. This involves the development of an awareness of philosophical, historical, comparative, structural, social and psychological perspectives on language as it evolves as a system related to the human need for communication as well as its cognitive aspects and its social functions. The course is aimed at tracing the main directions that the study of language has taken through the readings of thinkers in the field of linguistics.

**Unit I            Philosophy of Language**

1. George Yule, "Animal and Human Languages", *The Study of Language* (CUP, 2010)10-20.

2. Saussure, "The Object of Linguistics" (7-17), "The Nature of Linguistic Sign" (65-78), "Synchronic Linguistics Part II Chapter I" (101 -102) & "Diachronic Linguistics Part III" (140-143), *Course in General Linguistics*,
3. F.H. Colson, "The Analogist and Anomalist Controversy", *The Classical Quarterly*, Vol. 13, Issue 1, January 1919, 24-36.

## **Unit II            Language: Its Origin, Change and Universal Grammar**

1. Fromkin, Rodman & Hyames, "Language Change" (**Chapter 10**), *An Introduction to Language* (Wadsworth 2011, 9<sup>th</sup> ed.) 488-539.
2. Noam Chomsky, "Knowledge of Language as A Focus of Inquiry", *Knowledge of Language* (Praeger, 1986) 1-14.

## **Unit III            Language and Mind**

1. Fromkin, Rodman & Hyams, "Language Processing : Human and Computers", (Chapter 8) *An Introduction to Language* (Wadsworth, 2011, 9<sup>th</sup> ed.) 375-407.
2. Steven Pinker, "How Language Works", *The Language Instinct* (Penguin Books) 83-125.
3. R. Jakobson, "Two Aspects of Language and Two Types of Aphasic Disturbances", *Roman Jakobson: Selected Writings* (Mouton, 1971) 239-259.

## **Unit IV            Language, Society and Culture**

1. Fromkin, Rodman & Hyams, "Language in Society", (Chapter 9) *An Introduction to Language* (Wadsworth 2011, 9<sup>th</sup> ed.) 430-487.
2. Dell Hymes, "On Communicative Competence", in Pride and Holmes ed. *Sociolinguistics: Selected readings*, (Penguin, 1972) 269-281.
3. Halliday, M., "Language as Social Semiotic" (Chapter II.6), *Language as Social Semiotic* (Edward Arnold, 1978) 108-126.
4. John Lyons "Sapir-Whorf hypothesis", *Language and Linguistics* (CUP, 1981) 2009 rpt. 303-312

## **Unit V            Indian Linguistics: Theory of *Sphota***

1. Bimal Krishna Matilal, (Chapter-7) "*Sphota* Theory: Early History and Patanjali's Views", (Chapter-8) "Bhartrihari's View of *Sphota*" & (Chapter – 9) "Critics of the *Sphota* Theory and Views of Later Grammarians", *The Word and the World* (OUP, 1992) 77-105..

## Suggested Readings

- Michael Devitt, Richard Hanley, *The Blackwell Guide to the Philosophy of Language* (Wiley-Blackwell, 2006).
- Michael Morris, *An Introduction to the Philosophy of Language* (Cambridge University Press, 2007).
- Barry Lee (ed.), *Philosophy of Language: The Key Thinkers* (Continuum, 2011).
- John R. Searle, *Speech Acts: An Essay in the Philosophy of Language* (Cambridge University Press, 1970).
- M. A.K. Halliday, Jonathan J. Webster, *On Language and Linguistics* (Continuum, 2006).
- Roman Jakobson, *Selected Writings: Word and Language* (de Gruyter Mouton, 1971).
- Hadumod Bussmann, *Routledge Dictionary of Language and Linguistics* (Routledge, 1999).
- Leonard Bloomfield, *Language* (George Allen & Unwin Ltd., 1933).
- David Crystal, *How Language Works* (Avery Trade, 2007).
- Noam Chomsky, *Language and Thought* (Moyer Bell, 1993).
- Noam Chomsky, *Syntactic Structures*, 2nd Edition (Mouton de Gruyter, 2002).
- Steven Pinker, *The Stuff of Thought: Language As a Window into Human Nature* (Penguin, 2008).
- Steven Pinker, *How the Mind Works*, (W. W. Norton & Company, 2009).
- Jean Piaget, *The Child's Conception of the World* (Routledge & Kegan Paul Ltd., 1929).
- Roy Harris, *Language, Saussure and Wittgenstein: How to Play Games with Words* (Routledge, 1990).
- David Crystal, *The Cambridge Encyclopedia of Language* (Cambridge University Press, 1997).
- Fromkin, Rodman and Hyams, *An Introduction to Language* (Thomson Wadsworth, 2004) Indian Reprint.
- Janet Holmes, *An introduction to sociolinguistics* (Routledge, 2012).
- Martin Montgomery, *An Introduction to Language and Society* (Routledge, 1995).
- Board of Editors, *Linguistics: An Introduction* (Orient Black Swan, 2015)
- Syal and Jindal *An Introduction to Linguistics* (Prentice Hall of India, 2016)
- Bimal Krishna Matilal, *The Word and the World: India's Contribution to the Study of Language* (Oxford University Press, 1990).
- Narayan R Joshi, "Sphota Doctrine in Sanskrit Semantics Demystified", *Annals of Bhandarkar Oriental Research Institute*, ed. MG Deshpande & G U Thite, Vol. LXXXVII, 2007, 183-197.

- Harold G Coward, “Part Two: The *Sphota* Theory of Language as Revelation”, *Sphota Theory of Language: A Philosophical Analysis* (MotilalBanarsidass, 1997) 69-137

**Model Paper**

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

**Language and Linguistics-I**

**Q. 1** What is the Analogist and Anomalist controversy in Language? Or

Discuss Saussure’s dichotomy of Synchronic and Diachronic Linguistics.

Q.2 Discuss the diachronic changes in English with respect to sound and spelling.

Or

“TG Grammar is an improvement on the structuralists’ view of Grammar”. Discuss.

Q. 3 How does Generative Grammar help to understand the language instinct?

Or

What is an aphasic disturbance? How does it affect language?

Q. 4 Write an essay on Hymes’s concept of Communicative Competence.

Or

“We dissect nature according to the lines laid by our native languages”. Elaborate.

Q. 5 Give a detailed historical account of *Sphota* Theory.

Or

Discuss Bharthari’s view of *Sphota*. How do other Sanskrit grammarians respond to the theory of *sphota*?

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**b. British Literature – I**

The objective of the paper is to provide an overview of the literature of the English Renaissance, Reformation and Restoration times. The Renaissance, fourteenth to sixteenth century, was a vibrant period of European history, which began in Italy and marked a revival of classical learning and was seen as a political, scientific, social, economic, philosophical, intellectual and cultural ‘rebirth’ after the Middle Ages. Humanism (*studia humanitatis*) shaped the sciences, literature, religion, art, politics and culture of the period. The course will concentrate on English Renaissance 1500 - 1660 during which the students will be introduced to the spirit of optimism, unlimited potential, stoic English character and underlying complexities of an age that produced some of the greatest works of literature the world has known. The goal will be to trace the key political, cultural and artistic transformations while paying close attention to

continuities with medieval tradition. At the end of the course the students will not only be well versed with the iconic writers and representative texts of the time but will also be critically aware of the important intellectual shift that occurred in the human thought during the Renaissance. Renaissance overlaps with most of Reformation of the Western Church. Protestant Reformation was the foundation of Protestantism which contrary to the common practice of the time emphasized salvation through individual faith. The paper also focuses on the political, social and cultural impact of the Reformation in England and the literature of the time in addition to covering the English Restoration Period (1660-1700). The objective again is to familiarize the students with the major trends, ideas, genres, poetic forms and prose of these periods. The students at the end of the course would have explored a very turbulent chapter in English history.

### **Unit I**

1. Martin Luther, “Freedom of a Christian”, *Luther’s Works: Career of a Reformer*, Vol. 31, Ed. Harold. J.Gimm, (Muhlenberg Press, 1957)327-377.
2. Francis Bacon, “Of Seditious and Troubles” & “Of Atheism”, *Essays* (London: Penguin Books, 1985).(Courier Corporation, 2012) 42-51

### **Unit II**

1. Christopher Marlowe, *Edward II* (London: Bloomsbury, 2014).

### **Unit III**

1. Geoffrey Chaucer, “Wife of Bath’s Prologue”, *Canterbury Tales*. Ed. Jill Mann (Penguin Classics, 2003), 1-52.
2. John Milton, *Paradise Lost*. Book I (London: Penguin Classics, 2003), 1-26.

### **Unit IV**

1. William Shakespeare, *Hamlet*. Ed. Ann Thompson and Neil Taylor (Bloomsbury, 2017).

### **Unit V**

1. John Dryden, *Absalom and Achitophel*, 5<sup>th</sup> Edition. (Leopold Classic Library, 2017).

### **Suggested Readings**

- Derek Traversi, *The Canterbury tales: A Reading* (Newark: University of Delaware Press, c1983).
- Piero Boitani and Jill Mann (eds.), *The Cambridge Companion to Chaucer* (Cambridge University Press, 2004).

- Andrew Hadfield (ed.), *The Cambridge Companion to Spenser* (Cambridge University Press, 2001).
- Frank Kermode, "Introduction", *Shakespeare, Spenser, Donne* (Routledge & Kegan Paul, 1971).
- Harold Bloom, ed. *Modern Critical Interpretations: William Shakespeare's As You Like It* (Chelsea House Publishers, 1988).
- Jay L. Halio, *Twentieth Century Interpretations of As You Like It: A Collection of Critical Essays* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1968).
- William C Carroll, *The Metamorphoses of Shakespearean Comedy* (Princeton: Princeton University Press, 1985).
- Northrop Frye, *A Natural Perspective: The Development of Shakespearean Comedy and Romance* (New York: Columbia University Press, 1965).
- T.B. Tomlinson, *A Study of Elizabethan and Jacobean Tragedy* (Cambridge UP, 1964).
- Bonamy Dobrée, *Restoration Comedy, 1660-1720* (OUP, 1924).
- Deborah Payne Fisk (ed.), *The Cambridge Companion to English Restoration Theatre* (Cambridge University Press, 2000).
- John Milton, *The Major Works*, Stephen Orgel and Jonathan Goldberg, eds. (Oxford World's Classics, 2008).
- Dennis Richard Danielson, *The Cambridge companion to Milton*, (Cambridge, New York: Cambridge University Press, 1989).
- Noam Reisner, *John Milton's Paradise Lost: A Reading Guide* (Edinburgh: Edinburgh University Press, c2011).
- Boris Ford (ed.), *From Donne to Marvell*, (Penguin Books, 1990).
- Derek Hirst and Steven N. Zwicker (eds.), *The Cambridge Companion to Andrew Marvell* (Cambridge University Press, 2010).
- Samuel I. Mintz, "Leviathan as Metaphor" (*Hobbes Studies* 2 (1989): 3-9).
- Shapin, Steven and Simon Shaffer, *Leviathan and the Air-Pump: Hobbes, Boyle, and the Experimental Life* (Princeton University Press, 1985).
- Robert E Stillman, "Hobbes's *Leviathan*: Monsters, Metaphors, and Magic" (*ELH* 62.4 (1995): 791-819).
- Samuel Johnson, *Lives of the Poets* (Oxford World's Classics).
- James Engell, *The Creative imagination: Enlightenment to Romanticism* (Cambridge, Mass: Harvard University Press, 1981).
- Nigel Smith, *Literature and Revolution in England, 1640-1660* (Yale University Press, 1997).
- Michael Hattaway, ed. *A Companion to English Renaissance Literature and Culture* (Blackwell, 2003).
- D.H. Craig (ed.), *Ben Jonson: The Critical Heritage 1599-1798* (Routledge, 1995).

**Model Paper**

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q.1 "A Christian is perfectly free lord of all, subject to none. A Christian is a perfectly dutiful servant of all, subject to all." With reference to this paradoxical statement, explain Martin Luther's role in the formation of a new reformed church.

Or

Critically analyze Francis Bacon's position on atheism as summed up in his essay "Of Atheism". Discuss also his use of language in dealing with such a sensitive theme.

Q. 2 Critically comment on the politics of sexuality and power in Marlowe's *Edward II*.

Or

Analyze *Edward II* as a Renaissance play.

Q. 3 Based on your understanding of the portrayal of Wife of Bath in *Canterbury Tales*, do you consider Chaucer to be an early feminist? Give a detailed answer.

Or

Critically analyze the theme of darkness in *Paradise Lost* book 1 with reference to Milton's own blindness.

Q. 4 Attempt a psychoanalytic reading of Shakespeare's *Hamlet*.

Or

Discuss the theme of death in Shakespeare's *Hamlet*.

Q. 5 Discuss *Absalom and Achitophel* as a political satire.

Or

Critically comment on the use of biblical allegory in Dryden's *Absalom and Achitophel*.

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**Paper IV**

**(Choose any one option)**

**(1) Introduction to Literary Genres –I**

Despite distinction of idiom, expression and style, writers over the years have operated through a gamut of settled conventions, modes and genres. The paper will introduce students to some of the major genres that gained classical proportions mainly during the ancient period. Even as these genres acquired canonical value in the ancient times, their currency in subsequent history has not diminished. The effort is to

provide a brief overview of each selected genre in terms of its historical evolution and its basic characteristics. Each unit consists of critical essay(s) and corresponding literary text(s) so that the students are able to relate theory with practice.

### **Unit I What is a Genre?**

1. Alastair Fowler, "Concepts of Genre", *Kinds of Literature: An Introduction to the Theory of Genres and Modes* (Oxford: Clarendon Press, 1982) 37-53.

### **Unit II Epic**

1. Peter Toohey, "Epic: The Genre, Its Characteristics", *Reading Epic: An Introduction to Ancient Narratives* (London & New York: Routledge, 1992) 1-19.
2. John Milton, *Paradise Lost*, Book I (New Delhi: Oxford University Press, 2005).

### **Unit III Tragedy**

1. Aristotle, Chapter VI-XVI, *Poetics*, trans. S. H. Butcher (London: Macmillan and Co., 1895).
2. Sophocles, "The Oedipus Rex", *The Three Theban Plays* (Penguin Classics, 1984).

### **Unit IV Comedy**

1. Aristotle, "Tractatus Coislinianus", *An Aristotelian Theory of Comedy*, trans and ed. by Lane Cooper (New York: Harcourt, Brace and Company, 1922) 224-226. [available online at <https://ia802609.us.archive.org/27/items/aristoteliantheo030524mbp/aristoteliantheo030524mbp.pdf>]
2. Aristophanes, "Frogs", *Frogs and Other Plays* (Penguin Classics, 2007).

### **Unit V Fable**

1. M.O. Grenby, "Fables", *Children's Literature* (Edinburg: Edinburg University Press, 2008) 10-31.
2. Vishnu Sharma, "Book IV: Loss of Gains", *The Panchatantra*, trans. Chandra Rajan (New Delhi: Penguin Books, 1993) 351-392.
3. Aesop, "The Good Things and the Bad Things", "The Man Selling a Holy Statue", "The Eagle and the Fox", "The Eagle and the Scarab Beetle", and "The Eagle, the Jackdaw and the Shepherd", *The Complete Fables* (Penguin Classics, 1998) 1-5.

## Secondary Readings

- Katherine Callen King, *Ancient Epic* (Wiley Blackwell, 2009).
- Harold Bloom, *The Epic* (Philadelphia: Chelsea House Publishers, 2005).
- John Miles Foley, *A Companion to Ancient Epic* (Blackwell Publishing, 2006).
- Matthew Bevis, *Comedy: A Very Short Introduction* (Oxford: OUP, 2013).
- Ritchie Robertson, *Mock-Heroic: From Pope to Heine* (Oxford & New York: OUP, 2009).
- Georg Lukacs, *The Theory of the Novel: A Historico-philosophical Essay on the Forms of Great Epic Literature*, trans. by Anna Bostock (London, The MIT Press, 1971).
- Raymond Williams, *Modern Tragedy*. Ed Pamela McCallum (Toronto: Broadview Encore Editions, 2006).
- Clifford Leech, *Tragedy* (London & New York: Routledge, 1969).
- Rebecca Bushnell, *Tragedy: A Short Introduction* (Blackwell Publishing, 2008).
- Holzberg, N. *The Ancient Fable: An Introduction*, translated by Christine Jackson Holzberg. (Bloomington & Indianapolis: Indiana University press, 2002).
- Marcel Cornis-Pope, ed., *New Literary Hybrids in the Age of Multi-Media Expression: Crossing Borders, Crossing Genres* (Amsterdam and Philadelphia: John Benjamin's Publishing Company, 2014).
- Peter Hunt, ed., *International Companion Encyclopedia of Children's Literature* (London & New York: Routledge, 2004).
- Matthew Kieran, "Tragedy versus Comedy: On Why Comedy is Equal of Tragedy", *Ethical Perspectives*, 20, no.3 (2013), 427-450.
- John Frow, *Genre: New Critical Idiom* (London & New York: Routledge).
- Andrew Stott, *Comedy* (London & New York: Routledge, 2014).

## Model Paper

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q.1. What do you mean by 'reategorization'? How did the Russian formalist exemplify the term?

Or

What is 'genre'? Is generic approach to literature a composite way of reading literature?

Q.2 What is Epic? Write about its origin. Or

Q.3 What is the difference between ‘Mythological Epic’ and ‘Miniature Epic’?

Aristotle gives preference to ‘Tragedy’ over ‘Epic’. Explain critically. Or

Aristotle suggests that the most powerful elements in a tragedy are *Peripetia* and *Anagnorisis*. Explain the two terms with reference to *Oedipus Rex*.

Q.4 Is there any kind of catharsis in comedy too, akin to what we have in tragedy? Explain.

Or

“Frogs” by Aristophanes is a classical comedy. On the basis of your reading of the play, identify the major elements of classical comedy.

Q.5 How do *Panchatantra* fables combine metaphysics with morality? Explain with examples.

Or

What are the general features of “fable”? Explain with examples from fables of Aesop.

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## (2) British Literature – II

The end of the eighteenth century and early nineteenth century saw a momentous shift in philosophical, artistic and literary movement in Europe - Romanticism. It flourished until the mid-nineteenth century. Romanticism celebrated imagination and intuition in the enduring search for individual rights and liberty. It marks a shift from objectivism to subjectivism, from reason to power of imagination and emotive response. The objective of the paper is to introduce students to these tenets of Romanticism in general and to English Romanticism in particular. During the course they will be introduced to major English poets and prose writers of the period. Through the reading, the students will be familiarized with the English Romantic imagination, its stress on Nature, poetic inspiration, freedom, individualism and spontaneity; and the role language plays in it. Gothic fiction is also explored in the paper. At the end of the course the students will be familiar with major themes, ideas and concepts of Romanticism and English Literature. They will be cognizant of the historical, cultural, political and aesthetic milieu of the time. Students will study Romanticism as a reaction against the philosophical rationalism and neoclassicism of the Enlightenment. At the end of the course, they would have in-depth knowledge of a movement that not only captured the imagination of people with their ideas of liberty and freedom but also fuelled the avant-garde movements well into the twentieth century.

## Unit I

1. Mary Shelley, *Frankenstein*. Foreword by Ruskin Bond (Collins Classics, 2018).

## Unit II

1. William Wordsworth, *Preface to Lyrical Ballads* (Create Space Pub, 2016).

## Unit III

1. William Blake, “The Chimney Sweeper” & “The Tyger”, *Songs of Innocence and of Experience* (Oxford UP, 1967).
2. William Wordsworth, “Lines Written in Early Spring”, “Ode: Intimations of Immortality” & “London 1802”, *Selected Poems* (Penguin Classics, 2004).

## Unit IV

1. John Keats, “Ode on Grecian Urn”, “Ode to a Nightingale” & “Ode to Autumn”, *Selected Poems* (Penguin Classics, 2007).
2. Samuel Taylor Coleridge, “Rime of the Ancient Mariner”, *Rime of the Ancient Mariner and the Other Poems* (Collin Classics, 2016).

## Unit V

1. Charles Lamb, “Dream Children: A Reverie” & “The Praise of Chimney-Sweepers”, *The Essays of Elia and Eliana* (G. Bell & Sons, Ltd).
2. William Hazlitt:
  - ‘On Reading Old Books’, from *The Spirit of the Age* (Vintage, 2009).
  - ‘On Gusto’, *The Fight and Other Writings* (Penguin Classics, 2000).

## Suggested Readings

- Anita Brookner, *Romanticism and Its Discontents* (New York: Farrar, Straus & Giroux, 2000).
- Stuart Curran (ed), *The Cambridge Companion to British Romanticism* (Cambridge University Press, 1996).
- Giovanni Carsaniga, “The Age of Romanticism, 1800-1870”, *The Cambridge History of Italian Literature*, eds. Peter Brand and Lino Pertile (CUP, 1999) 399-437.
- C.M. Bowra, *The Romantic Imagination* (OUP, 1949).

- Walter Jackson Bate, *From Classic to Romantic: Premises of Taste in Eighteenth-century England* (Harvard Univ. Press, 1946).
- M.H. Abrams (ed.), *English Romantic Poets: Modern Essays in Criticism* (OUP USA, 1975).
- Harold Bloom and Lionel Trilling, *The Oxford Anthology of English Literature*, Vol. II (New York: Oxford University Press, 1973) pp. 594–611, 766–68, 777–8.
- Jean-Jacques Rousseau, ‘Preface’ to *Emile: or On Education*, trans. Allan Bloom (Penguin, 1991).
- Jacob Bronowski, *William Blake, 1757-1827: A Man without a Mask* (Penguin Books, 1954).
- D.W. Harding, “William Blake”, *From Blake to Byron: The Pelican Guide to English Literature* ed. Boris Ford, Vol.5 (Penguin, 1957).
- Mark Schorer, *William Blake: The Politics of Vision* (H. Holt and Company, 1946).
- Morton D. Paley (ed.), *Twentieth Century Interpretations of Songs of Innocence and of Experience* (Prentice-Hall, 1969).
- Northrop Frye, “Northrop Frye on Milton and Blake”, *Collected Works of Northrop Frye* Vol.16, ed. by Angela Esterhammer (Uni. of Toronto Press, 2005).
- Northrop Frye, *Fearful Symmetry: A Study of William Blake*, ed. Nicholas Halmi (University of Toronto Press; 2nd Revised ed. edition, 2004).
- Morris Eaves (ed.), *The Cambridge Companion to William Blake* (CUP, 2003).
- Stephen Gill (ed.), *The Cambridge Companion to Wordsworth* (CUP, 2003).
- Lucy Newlyn (ed.), *The Cambridge Companion to Coleridge* (CUP, 2002).
- Angela Leighton, *Shelley and the Sublime. An Interpretation of the Major Poems* (Cambridge: CUP, 1984).
- Stuart Sperry, *Shelley's Major Verse: The Narrative and Dramatic Poetry* (Harvard Uni. Press, 1988).
- G.S. Fraser (ed.), *John Keats: Odes* (Macmillan, 1971).
- Stuart Sperry, *Keats: The Poet* (Princeton Univ. Press, 1973).
- J. Cox (ed.), *Keats's Poetry and Prose* (Norton Critical Edition, 2008).
- Susan Wolfson (ed.), *The Cambridge Companion to Keats* (CUP, 2001).
- Drummond Bone (ed.), *The Cambridge Companion to Byron* (CUP, 2004).
- Bernard Blackstone, *Byron: A Survey* (Longman, 1975).
- Jerome McGann, *Byron and Romanticism* (Cambridge: CUP, 2002).
- William Hazlitt, *The Fight and Other Writings*, eds Tom Paulin and David Chandler (Penguin Classics, 2000).
- John Kinnaird, *William Hazlitt: Critic of Power* (Columbia University Press, 1978).
- Tom Paulin, *The Day-Star of Liberty: William Hazlitt's Radical Style* (Faber & Faber, 1999).

## Model Paper

### British Literature – II

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1 Discuss how romanticism informs Mary Shelley's *Frankenstein*.

Or

Mary Shelley's *Frankenstein* unfolds the irony of a victor becoming a victim of his own creation.

Q. 2 Discuss *Preface to Lyrical Ballads* as a manifesto of literary primitivism.

Or

How does William Wordsworth's *Preface to Lyrical Ballads* open the debate of poetic diction?

Q. 3 Discuss the theme of exploitation in "The Chimney Sweeper"?

Or

In the "Ode: Intimations of Immortality", Wordsworth attempts to reconcile the loss of the 'visionary gleam' of childhood with the growth of the 'philosophic mind' of adulthood. Discuss.

Q. 4 Explain the theme of 'permanence' versus 'mutability' in the poem "Ode to a Nightingale"?

Or

How does "Rime of the Ancient Mariner" explore penance and redemption?

Q.5 Comment on Lamb's prose style as seen in his essay "Dream Children: A Reverie".

Or

Critically analyze Hazlitt's concept of 'gusto'.

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### (3) Academic Writing – I

The paper is designed to develop an awareness of the elements and conventions of academic writing. Students need to understand how academic writing is different from general writing; especially when they make the transition to higher education. The course will empower the students with the skills to convert a general text into an academic text and vice versa. It will equip them with summarizing skills so they can convert their articles into bulleted points for power point presentations. The paper will

equip the students with paraphrasing skills so that they can build upon the bullet-points of power-points and convert them into academic journal articles. The course will focus more on the application of the learnt principles rather than the memorization of theoretical aspects.

The paper shall consist of five questions of 16 marks each, one from each unit. The questions shall be designed in such a way that they focus more on the candidate's understanding of the characteristics of academic writing and not just the memorization of principles and techniques. There should be questions of a practical nature that demand the actual, hands on writing of academic documents. Each question shall have internal choice with one option that will be theory-based and the other application-based, wherever possible. Each question is to be answered in 400-500 words. The paper shall carry a total of 80 marks.

#### **Unit I            Academic Writing**

1. Definition
2. Forms

#### **Unit II            Language and Style**

1. Words and Phrases
2. Structures
3. Conventions of register specific academic writing
4. Ways of portraying Research Findings
5. Dealing with New Words (Academic Vocabulary Building)

#### **Unit III           Summarizing and Paraphrasing**

1. Skimming a text
2. Scanning a book for specific details
3. How to paraphrase – changing word-order, changing word-class and vocabulary substitution
4. Paraphrasing and Quoting Sources
5. Using Direct Quotations
6. Referencing

#### **Unit IV           Discourse Level- Coherence and Cohesion**

1. Introduction: Identifying effective and ineffective writing styles.
2. Macrofeatures
3. Microfeatures
4. Exercises to test Structure, Flow, Sequencing etc.

## Unit V

## Writing Field Reports and Term Papers

1. Function
2. Planning: making a Mind Map
3. Developing a theme
4. Integration: Structure and format
5. Synopsis writing as a mind map of the proposed research
6. Abstract writing

### Suggested Readings:

**Note: The books by Stella Cottrell and Renu Gupta can be used as textbooks in the classroom.**

- Cottrell, Stella 2003. *The Study Skills Handbook*. China: Palgrave Macmillan
- Murphy, Raymond. 1992. *Elementary English Grammar (2nd edition)*. Cambridge University Press.
- Murphy, Raymond. 1994. *Intermediate English Grammar (2nd edition)*. Cambridge University Press.
- Hewings, Martin. 1999. *Advanced English Grammar*. Cambridge University Press.
- Gupta, Renu. 2010. *A Course in Academic Writing*. Orient Blackswan, New Delhi.
- McCarthy, Michael and Felicity O'Dell. 2009. *Academic Vocabulary in Use: 50 Units of Academic Vocabulary Reference and Practice; Self-study and Classroom Use*. Cambridge University Press.
- Hoshima, Alice and Hogue, Ann. 2007 3<sup>rd</sup> Ed. *Introduction to Academic Writing*. Pearson Longman: New York.
- Hayot, Eric. 2014. *The Elements of Academic Style: Writing for the Humanities*. Columbia Univ. Press: New York.
- Murray, Rowena & Moore, Sarah. 2006. *The Handbook of Academic Writing*. Open University Press, McGraw Hill.
- Zemach, E Dorothy & Rumisek, Lisa A. 2006 *Academic Writing: From Paragraph to Essay*. Macmillan.

## Model Paper

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q 1. Explain the difference between academic writing and writing in our daily life.

Give examples to illustrate.

Or

Describe the forms of academic writing.

Q.2 Given below are 20 incomplete sentences from an academic article. Select any 16 and complete them with the appropriate words/ phrases.

1. Karl Popper, an \_\_\_\_\_ 20th-century philosopher of science, thought that the fundamental feature of a scientific theory is that it should be falsifiable.
2. To call a theory falsifiable is \_\_\_\_\_ that it is false.
3. Rather, it means that the theory makes some \_\_\_\_\_ predictions that are capable of being tested against experience.
4. If these predictions turn out to be wrong, then the theory has been falsified, or \_\_\_\_\_
5. So a falsifiable theory is one that we \_\_\_\_\_ false - it is not compatible with every possible course of experience.
6. Popper thought that some \_\_\_\_\_ scientific theories did not satisfy this condition and thus did not deserve to be called science at all; rather they were merely pseudo-science.
7. Freud's psychoanalytic theory was one of Popper's \_\_\_\_\_ pseudo-science.
8. According to Popper, Freud's theory \_\_\_\_\_ any empirical findings whatsoever.
9. Whatever a patient's behavior, Freudians could find an \_\_\_\_\_ it in terms of their theory - they would never admit that their theory was wrong.
10. The same \_\_\_\_\_ Marx's theory of history, Popper maintained.
11. Marx claimed that in \_\_\_\_\_ societies around the world, capitalism would give way to socialism and ultimately to communism.
12. But when this didn't happen, instead of admitting that Marx's theory \_\_\_\_\_, Marxists would invent an ad hoc explanation for why what happened was actually perfectly consistent with their theory.
13. For example, they might say that the inevitable progress to communism had been temporarily slowed by the rise of the welfare state, which 'softened' the proletariat and weakened their \_\_\_\_\_ zeal.
14. Popper \_\_\_\_\_ Freud's and Marx's theories with Einstein's theory of gravitation, also known as general relativity.
15. Unlike Freud's and Marx's theories, Einstein's theory made a very definite prediction: that light rays from distant stars \_\_\_\_\_ by the gravitational field of the sun.
16. \_\_\_\_\_, this effect would be impossible to observe - except during a solar eclipse.
17. In 1919 the English Sir Arthur Eddington organized two expeditions both of which found that starlight was indeed deflected by the sun, by almost exactly the amount Einstein had predicted.

18. Popper\_\_\_\_\_by this.

19. Einstein's theory had made a definite, precise prediction, which\_\_\_\_\_by observations.

20. Had it\_\_\_\_\_that starlight was not deflected by the sun, this would have showed that Einstein was wrong.

Or

Write a brief essay on the conventions of register-specific academic writing, giving apt examples.

Q 3. Write a précis of the passage given below, reducing it to one-third of its length.

The human brain is said to be the most complex object in the known universe. Relative to body weight, human brains are larger than those of any other species, and by a long way. They are about three times larger than you would expect by comparing them with those of our closest relatives, the other great apes. A human brain weighs nearly one and a half kilograms and consists of over a billion neurons (nerve cells), with many billions of interconnections. Out of all these connections come our extraordinary abilities: perception, learning, memory, reasoning, language, and – somehow or another –consciousness. We know that the brain is intimately involved in consciousness because changes in the brain cause changes in consciousness. For example, drugs that affect brain function also affect subjective experiences; stimulation of small areas of the brain can induce specific experiences such as hallucinations, physical sensations, or emotional reactions; and damage to the brain can drastically affect a person's state of consciousness. This much we know for sure, but what remains a mystery is why we should be conscious at all.

Or

Write the paraphrase of the poem given below.

“The Road Not Taken” by Robert Frost (1874-1963)

Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;  
Then took the other, as just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same,  
And both that morning equally lay  
In leaves no step had trodden black.  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.  
I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I—  
I took the one less traveled by,  
And that has made all the difference.

Q.4 Analyze the passage given below for features of coherence and cohesion.

Why are people so happy? Is it simply that positive emotions are more frequent in life than negative ones, and so the balance is in the black? This may be true, but there are also other reasons people might report better-than-middling happiness when asked. Chronic unhappiness might indicate perceived failure to achieve life goals, or unfavorable comparisons with the achievement of others. As well as being things to avoid for their own sake, these are, to paraphrase evolutionary psychologist, Geoffrey Miller, things you might not want to admit to on a first date. That is, unhappiness is not just unfortunate; it is unattractive in a potential mate, friend, or colleague. This effect was pointed out by Adam Smith, father of free-market economics, who was an accomplished theoretician of emotions. Thus, one reason for such high self-reported happiness is that people are aware of the signals they are giving off and so they impression manage. Some indication that this effect is significant comes from the finding that people report higher levels of well-being in face-to-face interviews than in postal surveys. This effect is particularly pronounced when the interviewer is of the opposite sex. It is easy to understand the temptation to do this. (It is also worth remembering when you feel down, that if everyone seems happier than you are, that may only mean that they are good at seeming happy.)

Or

The piece of writing given below has been rated as ineffective writing. Rewrite it, improving on it to make it more effective.

A community volunteer programme was initiated in rural Jamaica in May 1990. The main aim of the programme was to monitor the growth of children less than 36 months of age through community health volunteers (CHVs) and improve their nutritional status. At the end of the second year the programme was evaluated to determine its effectiveness. The results of the evaluation indicated that almost all (95.6%) of the children were covered by the CHVs. In addition the participation rate was high (78.5%). However, only 50% of the children were adequately covered. Nonetheless, 81% of them gained adequate weight. Indeed, malnutrition levels declined by 34.5%. The annual cost per child per year for the total programme was fairly moderate (US\$14.5) with growth monitoring accounting for nearly half (42.7%). The results suggest that CHVs can play an important role in primary health care programmes in developing countries.

Q 5.. Create a Mind Map for a 2000 word article you will write on 'The Definition and Features of Effective Academic Writing'.

Or

Define and describe the parts of a Field Report.

## Semester II

### Compulsory Papers:

#### Paper V

#### Literary Movements –II

Many distinct literary movements mark the journey of writing from ancient times to the very contemporary. The paper identifies some of the major literary movements that form the essential frame of reference for a critical engagement with the vast corpus of literature. Movements such as classicism, romanticism or realism constitute the primer of critical vocabulary and therefore a basic understanding of these movements is necessary for a nuanced understanding of varieties of literary articulation. Each movement has its own specific set of aesthetic, cultural and ethical values and preferences. The writers and writings that fall within a movement, despite their heterogeneity and particularities, do converge in terms of fostering an identifiable literary taste and trend. Though these movements do occur in literatures of the world, and across languages, yet the focus of this course is primarily on European literature, with special accent on the British. The course is divided into five units. Each unit consists of general introductory essays on the specific movement and some primary texts that belong to the movement. The emphasis of the paper is on the historical and conceptual understanding of various literary movements. The students are expected to study the prescribed texts closely. The students are also expected to study books and articles mentioned in the suggested readings to enhance their understanding of the primary texts, but there will be no question on the suggested readings. The paper shall consist of five compulsory questions – one each from a unit. Each question shall however have internal choice. The paper shall carry a total of 80 marks.

#### Unit I Realism

1. Ian Watt, “Realism and the Novel Form”, *The Rise of the Novel*, (University of California Press, 2001) 11-36.
2. George Eliot, Chapter 17, *Adam Bede*, Volume 3, (William Blackwood and Sons, 1859) 223-244.

#### Unit II Modernism

1. Malcolm Bradbury and James McFarlane, “The Name and Nature of Modernism” from *Modernism: A Guide to European Literature 1890-1930*, ed. By Malcolm Bradbury and James McFarlane (Penguin, 1976), 19-35.

2. Ezra Pound, "A Few Don'ts by an Imagiste", <https://www.poetryfoundation.org/poetrymagazine/articles/58900/a-few-donts-by-an-imagiste>

### **Unit III Postmodernism**

1. Linda Hutcheon, "Theorizing the Postmodern: Toward a Poetics", *A Poetics of Postmodernism: History, Theory, Fiction* (Routledge, London & New York, 1988) 3-21.
2. Ihab Hassan, "Toward a Concept of Postmodernism", *The Postmodern Turn* (Ohio: Ohio State University Press, 1987) 1-10.
3. Borges, Jorge Luis. "The Library of Babel", *Collected Fictions*. Trans. Andrew Hurley (New York: Penguin, 1998) 112-118.

### **Unit IV Postcolonialism**

1. Bill Ashcroft, Gareth Griffiths, Helen Tiffin. Eds. "Introduction" to *The Empire Writes Back* (Routledge: London & New York, 1991) 2002, 2<sup>nd</sup> Ed. 1-13.
2. Ngũgĩ wa Thiong'o, "The Language of African Literature", *Decolonizing the Mind: The Politics of Language in African Literature* (Harare: Zimbabwe Publishing House, 1987) 1994 rpt. 3-33.

### **Unit V Debating 'Periodization' in History**

1. Ted Underwood, "The Disciplinary Rationale for Periodization and a Forgotten Challenge to It (1886–1949)", *Why Literary Periods Mattered: Historical Contrast and the Prestige of English Studies* (Stanford & California: Stanford University Press, 2013) 114-135.
2. Eric Hayot, "Against Periodization; or, On Institutional Time", *New Literary History*, Vol. 42, No. 4, (Autumn 2011), 739-754.

### **Secondary Readings**

- Ann L. Ardis, *Modernism and Cultural Conflict, 1880-1922* (Cambridge: Cambridge University Press, 2002)
- Bill Ashcroft, *Key Concepts in Post-colonial Studies* (London & New York: Routledge, 1998)
- Chris Baldick, *The Modern Movement: 1910-1940* (Oxford: Oxford University Press, 2004)
- Norman F. Cantor. *Twentieth-Century Culture: Modernism to Deconstruction* (Peter Lang, 1988)
- Peter Childs. *Modernism* (London & New York, Routledge, 2000)
- Leela Gandhi, *Postcolonial Theory* (Allen & Unwin, 1998)

- Ania Loomba, *Colonialism/Postcolonialism* (London & New York: Routledge 1998)
- Pam Morris, *Realism: The New Critical Idiom* (London & New York: Routledge, 2006)
- Dennis Walder, *The Realist Novel* (London & New York: Routledge, 1995)
- Ira Mark Milne, Project Editor, *Literary Movements for Students* (Gale Cengage Learning, 2009)
- John McLeod, *Beginning Postcolonialism* (Delhi: Viva Books, 2000)

## Model Paper

### Literary Movements II

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q.1 What is realism? How does it lead to the rise of novel?

Or

How does George Eliot approach the need of realism in fiction? Answer your question in the light of arguments made in Chapter 17 of her novel *Adam Bede*.

Q. 2 What are the general features of ‘modernism’? How does it shape literature in the first half of twentieth century?

Or

Discuss in detail the role of Ezra Pound’s theory of imagism. How did it influence the aesthetics of modern poetry?

Q. 3 How does Linda Hutcheon sum up the poetics of postmodernism?

Or

How is postmodernism different from modernism? Discuss Ihab Hasan’s formulations in this context.

Q.4 What do you mean by the expression “empire writes back”? Discuss the political implications of writing back.

Or

Does writing in a native tongue decolonize mind?

Q. 5 What are the limitations of writing literary history in terms of periods?

Or

Choose any one literary movement and map its scope and limitations.

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## **Paper VI**

### **Approaches to Literary Criticism – II**

The objective of the course is to familiarize students with various approaches to literature, and the particular worldviews these are based on. The students should be able to relate literary texts to their lives in terms of their own times and location. The number of approaches suggest that there is no one privileged way to understand a text, and that a text can yield multiple meanings if it is accessed through different worldviews. Each approach has a claim to total meaning till it is countered by another equally compelling approach. Each approach has its own well-argued theoretical base, a set of tested tools and a sustained methodology to help the student to navigate through the text with a degree of precision. These approaches put together give rise to what is often called as critical pluralism. The paper shall consist of five questions of 16 marks each, one from each unit. The questions shall be designed in such a way that they focus more on the candidate's understanding of the issues involved in literary studies, and not just his/her capability for memorizing information. Also, there should be questions of a practical nature in which the candidate has to apply his/her analytical skills to literary texts. Each question shall have internal choice, and is to be answered in 500-600 words. The paper shall carry a total of 80 marks.

#### **Unit I**

1. Andrew Bennett and Nicholas Royle, "The beginning," "Readers and reading," "The author," and "The text and the world", *An Introduction to Literature, Criticism and Theory* (Pearson Longman, 2004, 3<sup>rd</sup> Edition) Chapters 1-4 (1- 33).

#### **Unit II**

1. Terry Eagleton, "Literature and History", *Marxism and Literary Criticism* (London & New York: Routledge: 1976), 1-9.

#### **Unit III**

1. Wilfred L. Guerin et al, eds., "Feminism and Gender Studies (I, II, III, IVA, IVB, V)" *A Handbook of Critical Approaches to Literature* (Oxford: OUP, 2005) 5<sup>th</sup> Ed.
2. Charlotte Krollokke and Ann Scott Sorensen, "Three Waves of Feminism: From Suffragettes to Grrls", *Gender Communication Theory and Analyses: From Silence to Performance* (Thousand Oaks, London & New Delhi: SAGE, 2006) 1-24.

#### **Unit IV**

1. Chapter 9 of Wilfred Guerin's *Handbook: Cultural Studies* (I, II, IIIA, IIIB)
2. Stuart Hall, "The Formation of Cultural Studies", *Cultural Studies 1983: A Theoretical History* (Durham & London: Duke University Press, 2016) 5-24.

## Unit V

1. Chapter 10 of Wilfred Guerin's *Handbook: The Play of Meanings* (I, II, III)
2. Umberto Eco, "The Open Work", *The Open Work*, trans. Anna Cancogni (Cambridge & Massachusetts: Harvard University Press, 1989) 1-23.

### Suggested Readings

1. Andrew Bennett, and Nicholas Royle, *An Introduction to Literature, Criticism and Theory* (Pearson, 2004) (Third Edition is availableonline)
2. David Lodge, ed. *20<sup>th</sup> Century Literary Criticism: A Reader* (Longman, 1989)
3. David Daiches, *Critical Approaches to Literature*, 2nd ed. (Orient Longman, 1970)
4. M.A.R. Habib. *A History of Literary Criticism: From Plato to the Present* (Blackwell, 2005)
5. Patricia Waugh, *Literary Theory & Criticism: An Oxford Guide* (Oxford: OUP, 2006)
6. M. S Nagarajan, *English Literary Criticism & Theory: An Introductory History*. (Orient Longman, 2006)
7. David Robey and Ann Jefferson. *Modern Literary Theory* (Batsford, 1986)
8. Frank Lentriccia. *After the New Criticism* (Chicago: Chicago UP, 1980)
9. Hans Bertens, *Literary Theory: The Basics* (London & New York: Routledge, 2003)
10. Peter Barry, *Beginning Theory: An Introduction to Literary & Cultural Theories*, 2nd ed. (Manchester: Manchester UP, 2004)
11. Raman Selden, *A Reader's Guide to Contemporary Literary Theory* (Pearson, 2006)

### Model Paper

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1. How does a literary text multiply its beginning(s)?

Or

What is meant by "framed acts of reading"? Discuss the number of frames suggested by Andrew Bennet in this context.

Q.2 How important is the place of history in approaching a literary text?

Or

How does Terry Eagleton theorize the relationship of history with literature and vice versa?

Q.3 Feminism as a movement has undergone many phases. Delineate these phases with examples from literary texts.

Or

Literary texts are invariably gendered and therefore are always implicated in the politics of gender. Discuss feminist approach to literature in this regard.

Q 4. Discuss the methodological conundrums of the project of cultural studies. Or

Explain critically the rise of cultural studies as a project in Britain and later on across the globe.

Q 5. Why does Umberto Eco describe text as “an open field”?

Or

Does a literary text yield any essential meaning or does it engender many possibilities of meaning. Argue.

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## **Paper VII**

**(Choose any one of the options)**

### **(1) Cultural Studies – II**

There are cultures within culture. The objective of the paper is to explore these various layers of cultures that begin to emerge due to intervention of new technologies in the lives of people. From a canonical understanding of culture, the paper moves on to unfold the arrival of popular culture, and within it various other subcultures that playfully subvert the dominance of the classical culture. The paper also provides a critical perspective on other shades of culture such as ‘mass culture’ or ‘celebrity culture’ that in the name of entertainment, pleasure or leisure often stupefy masses into a mode of uncritical consumerism. The paper introduces the students to some of the key theorists of the project of Cultural Studies such as Stuart Hall, John Fiske, Adorno and Habermas. The units contain essays both of theoretical and illustrative nature.

### **Unit I Popular Culture**

1. Stuart Hall, “Notes on Deconstructing the Popular”, *People’s History and Socialist Theory*, ed. Raphael Samuel (Routledge Revival: 1981) 227-241.
2. John Fiske “Medonna”, *Reading the Popular* (London & New York: Routledge, 1989) 95-114.

## **Unit II          Subculture**

- Dick Hebdige, “The Function of Subculture”, *The Cultural Studies Reader*, ed. Simon During (London & New York: Routledge, 1993) 2<sup>nd</sup> Edition 1999, 441-450.
- Paul Willis, “The Motor Bike and Motor Bike Culture”, *Popular Culture: Past and Present, A Reader*, edited by Bernard Waites, Tony Bennett and Graham Martin (London & New York: Routledge, 1982) 284-293.

## **Unit III          Public Sphere**

1. Alan McKee, “Introduction” to *The Public Sphere: An Introduction* (Cambridge University Press, 2005) 4-14.
2. Jürgen Habermas, “From Culture Debating to Culture Consuming Society”, *Towards Transformation of Public Sphere*, (John Wiley and Sons, 2015) 159-174.

## **Unit IV          Mass Culture**

1. Alan Swingewood, “The Theory of Mass Society”, *The Myth of Mass Culture* (London: Macmillan, 1977) 1-23.
2. Theodor W Adorno, “Free Time”, *The Culture Industry* (London & New York: Routledge, 1991 ed.) 187-197.

## **Unit V Celebrity Culture**

1. Michael Ryan, “Audience, Performance and Celebrity”, *Cultural Studies: A Practical Introduction* (Wiley Blackwell, 2010) 150-160.
2. Ellis Cashmore, “Cultivating/ Tastes: What parts did the media and consumer society play in turning us into celebrity-doters?” *Celebrity/ Culture* (Routledge, 2006), 1-16.

## **Suggested Readings**

- Alexander Dhoest, Steven Malliet, et al., *The Borders of Subculture: Resistance and the Mainstream*, (Routledge, 2015)
- Andy Bennett and Keith Kahn-Harris, *After Subculture: Critical Studies in Contemporary Youth Culture*, (Palgrave Macmillan, 2004).
- Arthur Asa Berger, *The Objects of Affection: Semiotics and Consumer Culture: Semiotics and Popular Culture* (Palgrave Macmillan, 2010).
- Chris Jenks, *Subculture: The Fragmentation of the Social*, (Sage, 2005).
- Craig J. Calhoun, *Habermas and the Public Sphere*, (MIT Press, 1992).
- Dick Hebdige, *Subculture: The Meaning of Style*, (Routledge, 1979).
- Dominic Strinati, *An Introduction to Theories of Popular Culture*, (Routledge, 2004).

- Ellis Cashmore, *Celebrity Culture: Key Ideas*, (Routledge, 2006).
- Gary Burns, *A Companion to Popular Culture*, (Wiley Blackwell, 2016).
- J.M. Adorno and Bernstein, *The Culture Industry: Selected essays on Mass Culture*, (Routledge, 2004).
- John A. Weaver, “From Culture and Images to Popular Culture Images”, *Popular Culture: Primer*, (Peter Lang, 2005) 1-24.
- John Storey, *Cultural Theory and Popular Culture: An Introduction*, (Routledge, 2015).
- Jostein Gripsrud, Hallvard Moe, et al., *The Idea of the Public Sphere: A Reader* (Lexington Books, 2010).
- Jurgen Habermas and Thomas Berger, *The Structural Transformation of the Public Sphere*, (MIT Press, 1989).
- Peter Dahlgren, *Television and the Public Sphere: Citizenship, Democracy and the Media*, (Sage Publications, 1995).
- Robert W. Witkin, *Adorno on Popular Culture*, (Routledge, 2002).
- Ross Haenfler, *Subcultures: The Basics*, (Routledge, 2013).
- Rupa Haq, *Beyond Subculture: Pop, Youth and Identity in a Postcolonial World*, (Routledge, 2006).
- Su Holmes and Sean Redmond, *Framing Celebrity: New Directions in Celebrity Culture*, (Routledge, 2006).

## Model Paper

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q.1 Explain how Stuart Hall favors ‘popular culture’ as a site of social transformation.

Or

‘Madonna’s popularity is a complexity of power and resistances, of meanings and counter meanings, of pleasures and the struggle for control’. Explain the above statement with your understanding of popular culture.

Q. 2 Discuss Paul Willis’ ‘The Motor Bike and Motor Bike Culture’ as an argument in favor of subculture.

Or

With your reading of Dick Hebdige’s “Function of the Culture” discuss how subculture resists the hegemony of the dominant culture.

Q.3 What transformation does Habermas’ notice in the making of public sphere?

Or

What do you mean by “public sphere”, and how is it different from “civil society” and “mass culture”?

Q. 4 Explain Adorno's concept of "Free Time". Discuss the commodification of our hobbies in the age of consumerism.

Or

How does Allen Swingewood theorize "mass society"?

Q. 5 "Celebrity culture is a phenomenon that is simultaneously well known and little known." Discuss the implications of the statement in light of Ellis Cashmore's prescribed essay.

Or

Discuss the role of media in fomenting 'Celebrity' Culture.

## **(2) Language and Linguistics – II**

The aim of this paper is to develop an understanding of how language can be described at the levels of phonology, syntax, semantics and pragmatics. The English language is to be studied as a reference point, while comparison and consideration of structures in other languages will also be relevant. An important objective is the development of a practical and analytical approach to the study of languages, while extending the scope of linguistics to communication between languages, as in the activity of translation.

### **Unit I            Phonetics and Phonology**

- Fromkin, Rodman & Hyames, "Phonetics: The Sound of Language", *An Introduction to Language* (Wadsworth 2010, 9<sup>th</sup> ed.) 189-215.
- Fromkin, Rodman & Hyames, "Phonology: The Sound Patterns of Language", *An Introduction to Language* (Wadsworth 2010, 9<sup>th</sup> ed.) 224-263.

### **Unit II            Morphology and Grammar**

- Adrain Akmajjian et al, "Morphology" (Chapter 2), *Linguistics – An Introduction to Language and Communication* (MIT, 2010) 6<sup>th</sup> Ed., 13-66.
- Frank Palmer, *Grammar* (Penguin, 1971) rpt.1996, 9-40 & 149-194.
- Noam Chomsky, "The Theory of Transformational Generative Grammar", *Topics in the Theory of Generative Grammar* (Moulton, 1978) 5<sup>th</sup> print, 51-75.

### **Unit III            Semantics**

- Adrain Akmajjian et al, "Semantics: The Study of Linguistic Meaning" (Chapter 6), *Linguistics –An Introduction to Language and Communication* (MIT, 2010) 6<sup>th</sup> Ed. 225-272.
- David Crystal, "Semantics" (Chapter 17) *The Cambridge Encyclopaedia of Language* (CUP, 1997) 42-49.

- John Lyons, “Part 2 Lexical Meaning”, *Linguistic Semantics: An Introduction* (Cambridge University Press, 1995) 2005 rpt.,46-71.

#### **Unit IV                      Pragmatics**

- J. Habermas, “What is Universal Pragmatics?” *On the Pragmatics of Communication* (MIT, 1988) 21-104.
- Kent Back, “Speech Acts and Pragmatics”, *The Blackwell Guide to the Philosophy of Language*, edited Michael Devitt and Richard Hanley (Blackwell, 2006) 147-167

#### **Unit V                      Translation**

- Peter Newmark, “Theory and Craft of Translation”, *Language Teaching / Volume 9 / Issue 01 / January 1976*, 5 – 26.
- Peter Newmark, “Translating Methods” (45-53), “Literal Translation” (68-80), “The Other Translation Procedures” (81-93), *A Textbook of Translation* (Prentice Hall, 1988).
- J.C Catford, *A Linguistic Theory of Translation* (OUP, 1967) 20-72.

#### **Suggested Readings**

- John R. Searle, *Speech Acts: An Essay in the Philosophy of Language* (Cambridge University Press, 1970).
- M. A.K. Halliday, Jonathan J. Webster, *On Language and Linguistics* (Continuum, 2006).
- Hadumod Bussmann, *Routledge Dictionary of Language and Linguistics* (Routledge, 1999).
- David Crystal, *The Cambridge Encyclopedia of Language* (Cambridge University Press, 1997).
- James S. Holmes (ed.), *The Nature of Translation: Essays on the Theory and Practice of Literary Translation* (Walter de Gruyter, 1970).
- Chris Fox, Shalom Lappin, *The Handbook of Contemporary Semantic Theory* (Wiley-Blackwell, 2015).
- John Lyons, *Linguistic Semantics: An Introduction* (Cambridge University Press, 1996).
- Yehuda N. Falk, *Subjects and Universal Grammar: An Explanatory Theory* (Cambridge University Press, 2006).
- Noam Chomsky, *Topics in the Theory of Generative Grammar* (De Gruyter Mouton, 1978).
- Thomas R. Hofmann, *Realms of Meaning: An Introduction to Semantics* (Routledge, 1993).
- Noam Chomsky, *Syntactic Structures*, 2nd Edition (Mouton de Gruyter, 2002).

- Bas Aarts, David Denison, Evelien Keizer, Gergana Popova-*Fuzzy Grammar: A Reader* (Oxford Univ Press, 2004).
- Geert Booij, *The Grammar of Words: An Introduction to Linguistic Morphology* (Oxford University Press, 2005).
- Richard J Bernstein, *The Pragmatic Turn* (Wiley\_Polity, 2010).
- Paul Cobley (edt.), *The Routledge Companion to Semiotics and Linguistics*, (Routledge. 2005).
- Daniel Weissbort, Astradur Eysteinnsson (edt.), *Translation-Theoryand Practice: A Historical Reader* (OUP, 2006).
- David Crystal, *Making Sense: The Glamorous Story of English Grammar* (Oxford University Press, 2017).
- Gould Brown, *The Grammar of English Grammars* (Amazon Digital Services, 2004).
- M.A.K. Halliday: *Language as Social Semiotic: The Social Interpretation of Language and Meaning* (Edward Arnold, 1978).
- Steven Pinker, *How the Mind Works*, (W. W. Norton & Company, 2009).
- Jean Piaget, *The Child's Conception of the World* (Routledge & Kegan Paul Ltd.,1929).

### **Model Paper**

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1 What are speech sounds? How do we classify vowel and consonant sounds?

Or

Define phonology. Discuss phonemes as the phonological units of language.

Q. 2 How does Morphology help to understand the structure of complex words?

Or

Give a critical account of Transformational Generative Grammar.

Q. 3. What is meaning? What are the different approaches to the study of meaning in language.

Or

Define Semantics. Discuss the following semantic concepts with examples:

I) Synonymy and Antonymy

II) Homonymy and Polysemy

Q. 4 Discuss in detail Habermas's concept of Universal pragmatics.

Or

Explain critically Austin's idea of "doing things with words.

Q. 5 What are the different methods of translating a text? How do these methods correspond to different text types?

Or

Give a critical account of Newmark's theory of translation.

### (3) British Literature – III

The Victorian Period (1832-1901) covers the long and successful reign of Queen Victoria. It was a period of colonial expansion, strengthening of the British Empire, industrial revolution, and scientific and technological progress. The objective of the paper is to explore the major writers and texts of the time and focus on the ideological, political, social and cultural impact on Victorian culture as a consequence of industrialization, urbanization, class conflict, Darwin and religious crisis, issue of gender, empire and imperial expansion and much more. The paper will also analyze the Victorian Gothic novel and its impact and continued popularity. Students will explore the creation of 'other' in Gothic writing and the monstrosity associated with it. The paper will furthermore familiarize the students with the genre of science fiction. At the end of the course the students will be conversant with the major writers, representative works and will be able to engage critically on the issues regarding empire, race, class, gender, impact of science, 'the woman question' and other significant events of the period.

#### Unit I

1. Robert Browning, "Grammarians' Funeral" & "The Last Ride Together", *The Poems of Robert Browning* (Wordsworth, 1994).
2. Alfred Lord Tennyson, "Defense of Lucknow", "The Higher Pantheism" [available online <[www.bartleby.com/297/629.html](http://www.bartleby.com/297/629.html)> and <<https://www.poetryfoundation.org/poems/45323/the-higher-pantheism>>]
3. Christina Rossetti, "Better Resurrection" & "Amor Mundi", *Complete Poems* (Penguin, 2001).

#### Unit II

1. Charles Dickens, *Hard Times* (Penguin Classics, 2003).

#### Unit III

1. Mathew Arnold, 'Barbarians, Philistines and Populace' (Chapter 3), *Culture and Anarchy* (Oxford UP World's Classics, 2009).
2. John Ruskin, "Unto this Last", *Unto this Last and Other Writings of John Ruskin*, ed. Clive Wilmer (Penguin Books, 1985)155-228.

#### Unit IV

1. H G Wells, *The Time Machine* (New York: Signet Classics, 2007).

## Unit V

1. Bram Stoker, *Dracula* (Wordsworth Classics, 2000).

### Secondary Readings:

- Anthony Jenkins, *The Making of Victorian Drama* (Cambridge UP, 1991).
- Deirdre David (ed.), *The Cambridge Companion to the Victorian Novel* (Cambridge UP, 2012).
- Gregory Tate, *The Poet's Mind: The Psychology of Victorian Poetry 1830-1870* (Oxford UP, 2012).
- Isobel Armstrong, *Victorian Poetry: Poetry, Poetics and Politics* (Routledge, 2005).
- Joseph Bristow (ed.), *The Cambridge Companion to Victorian Poetry* (Cambridge UP, 2002).
- Josephine M. Guy, *The Victorian Social-Problem Novel: The Market, the Individual and Communal Life* (Macmillan 1996).
- Nicola Diane Thompson (ed.), *Victorian Women writers and the Woman Question* (Cambridge UP, 2000).
- Richard Cronin et al. (eds.), *A Companion to Victorian Poetry* (Blackwell, 2007).
- Paul Young, *Globalization and the Great Exhibition: The Victorian New World Order* (Palgrave Macmillan, 2009).
- Harold Bloom (ed.), *The Victorian Novel* (Chelsea House, 2004).
- Philip Davis, *Why Victorian Literature Still Matters* (Blackwell, 2008).
- Lauren M.E Goodlad, *Victorian Literature and the Victorian State: Character and Governance in a Liberal Society* (The John Hopkins UP, 2003).
- M.K.Gandhi, *Unto this Last: A Paraphrase* (Navjivan Publishing House, Ahmedabad)

### Model Paper

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1 Critically analyze Browning's dramatic monologues. How do they capture the doubts of Victorian England?

Or

Comment on the language of Tennyson's poems. How does it differ from the language of his contemporary poets?

Q. 2. "Now, what I want is Facts. Teach these boys and girls nothing but facts." What kind of education do children receive in Mr. Gradgrind's school? Critically explore the philosophical sub-text of *Hard Times*.

Or

*Hard Times* has many striking images. The use of agricultural images, in particular, lends thickness to the texture of the novel. Argue through citation of textual references.

Q. 3. Ruskin's *Unto this Last* combines ethics with economics. Argue.

Or

Critically analyze Matthew Arnold's "Barbarians, Philistines and Populace". Bring out the elitist biases of Arnold.

Q. 4 *The Time Machine* is traditionally identified as science fiction. Is it possible to see it as a horror story?

Or

What are the qualities that make the Time Traveller a sympathetic, if flawed character in the story?

Q. 5 Critically analyze Dracula's lines, "Yes, I too can love; you yourselves can tell it from the past." Does he have a tragic love story in the past? At what points in the novel does Stoker seem to elicit the reader's sympathy for Dracula?

Or

Discuss the structure of the novel *Dracula*. Why do you think Stoker chose to construct it as a series of journal entries and letters from multiple points of view?

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## **Paper VIII**

### **(1) Introduction to Literary Genres – II**

Despite distinction of idiom, expression and style, writers over the years have operated through a gamut of settled conventions, modes and genres. The paper will introduce students to some of the major genres that emerged and ossified during and after 18<sup>th</sup> century in Europe and elsewhere. Even as these genres almost overwhelmed the literary space, posing a challenge to the entrenched classical modes, their presence in current literary history is no less important. The effort is to provide a brief overview of each selected genre in terms of its historical evolution and its basic characteristics. Each unit consists of critical essay(s) and corresponding literary text(s) so that the students are able to relate theory with practice.

### **Unit I Mock Epic**

1. Ritchie Robertson, "Elements of Mock-Epic", *Mock-Epic Poetry: From Pope to Heine* (Oxford: OUP, 2009) 35-70.
2. Alexander Pope, "The Rape of the Lock", *The Rape of the Lock and Other Major Writings* (Penguin Classics, 2011).

## Unit II Novel

1. George Lukacs, *The Theory of Novel* (Cambridge and Massachusetts: MIT Press, 1971, 1<sup>st</sup> Edition) 56-84.
2. Daniel Defoe, *Robinson Crusoe* (Penguin Classics, 2003).

## Unit III Essay

1. G Douglas Atkins, "In-Betweeness: The Burden of Essay", *Tracing the Essay: From Experience to Truth* (Athens & London: The University of Georgia Press, 2005) 145-162.
2. Johnson, Samuel. "The Rambler No. 184." 1751. *Quotidiana*. Ed. Patrick Madden. 12 Mar 2007. 05 Jul 2018 <[http://essays.quotidiana.org/johnson/rambler\\_no\\_184/](http://essays.quotidiana.org/johnson/rambler_no_184/)>
3. Addison, Joseph. "On the essay form." 1711. *Quotidiana*. Ed. Patrick Madden. 18 Jan 2007. 05 Jul 2018 <[http://essays.quotidiana.org/addison/essay\\_form/](http://essays.quotidiana.org/addison/essay_form/)>
4. Lamb, Charles. "The genteel style in writing." 1833. *Quotidiana*. Ed. Patrick Madden. 25 Feb 2007. 05 Jul 2018 <[http://essays.quotidiana.org/lamb/genteel\\_style\\_in\\_writing/](http://essays.quotidiana.org/lamb/genteel_style_in_writing/)>

## Unit IV Gothic

1. David Punter and Glennis Byron, "Gothic in the Eighteenth Century", *The Gothic* (Blackwell Publishing, 2004) 7-12.
2. Mary Wollstonecraft Shelley, *Frankenstein* (Penguin Classics, 1985).

## Unit V Tragicomedy

- John Orr, "Modernism and Tragicomedy", *Tragicomedy and Contemporary Culture* (London: Macmillan, 1991) 1-10.
- Samuel Beckett, *Waiting for Godot* (New York: Grove Press, 1954).

### Suggested Readings:

- Verna A Foster, *The Name and Nature of Tragicomedy* (Routledge: London & New York, 2017).
- Karl Siegfried Guthke, *Modern Tragicomedy: An Investigation into the Nature of the Genre* (Random House, 1966).
- David L. Hirst, *Tragicomedy* (Methuen, 1984).
- Andrew Smith, *Gothic Literature* (Edinburgh: Edinburg University Press, 2007).

- Michael Edwards, “A Meaning for Mock-Heroic”, *Poetry and Possibility* (London: Macmillan, 1988) 32-51.
- T.W.Adorno, Bob Hullot-Kentor, Fredric Will, “The Essay as Form”, *New German Critique*, No. 32 (Spring-Summer, 1984) 151-171.
- Catherine Spooner and Emma McEvoy, eds., *The Routledge Companion to Gothic* (London & New York: Routledge, 2007).
- Benedict Anderson, *Imagined Communities* (London & New York: Verso, 2<sup>nd</sup>ed 2006).
- Mikhail Bakhtin, *The Dialogic Imagination: Four Essays* (Texas: University of Texas Press, 2008 17<sup>th</sup> Ed.).
- Frank Humphrey Ristine, *English Tragicomedy: Its Origin and History* (The Columbia University Press, 1910) 1-25.

### **Model Paper**

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q.1 What are the elements of mock-epic? Use Richie Robertson’s prescribed essay to trace the rise of this genre.

Or

Discuss the nature of super-natural machinery in *The Rape of the Lock*.

Q.2 Why does Lucas term novel as a genre of exile from transcendence? Or

Discuss Defoe’s *Robinson Crusoe* as a new form of narrative that foregrounds this-worldliness of human experience.

Q. 3 Why does G Douglas Atkins attribute “In-Betweenness” to the genre of essay?

Or

Discuss the differences in style and content of essays of Addison and Charles Lamb.

Q. 4 What do you mean by gothic art? Differentiate gothic fiction from mainstream fiction.

Or

Critically discuss *Frankenstein* as a gothic novel.

Q. 5 Modern plays are neither tragic nor comic. Argue with the help of suitable examples.

Or

Discuss *Waiting for Godot* as a tragi-comedy.

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## **(2) British Literature – IV**

An era of conflict and uncertainty, the twentieth century marked a break from the preceding Victorian period. The old was rejected, ‘Make it New’ announced Ezra Pound and ‘new it indeed was’. It was an age of literary experimentation, which broke away from established rules, traditions and conventions. The focus was to search for new ways of looking at man, universe, and man’s role in it. A period of shifting perspectives, class struggle, gender equality, devastating wars, and collapse of traditional notions of culture and aesthetics. Modernist avant-gardes challenged and often shocked the people with their ideas, styles and techniques. The objective of the paper is to study and understand the ways in which political, historical, economic, scientific, intellectual, environmental, social and cultural events have shaped the art and literature of the time. The students will be introduced to the innovative literary techniques, intellectual trends and change in themes of this turbulent period. At the end of the course they will be familiar with the representative texts, literary terminology, and the socio-political and cultural events that shaped twentieth century literature.

### **Unit I**

1. T.S. Eliot, “The Burial of the Dead” Canto I, *The Waste Land*; “Love Song of Alfred J Prufrock”, *The Complete Poems and Plays of T.S. Eliot* (Faber, Main Edition, 2004).
2. W.B. Yeats, “Easter 1916”, “A Prayer for My Daughter” & “Sailing to Byzantium” *Yeats: Poetry and Prose* (Norton Critical Editions, 2001).
3. W.H. Auden, “The Shield of Achilles”, “September 1, 1939” & “Musée des Beaux Arts”, *W.H. Auden: Collected Poems*. Ed. Edward Mendelson (Vintage International, 1991).
4. D. H. Lawrence, “Mosquitoes” & “Snakes”, *Complete Poems of D.H. Lawrence* (London: Wordsworth, 1994).

### **Unit II**

1. Samuel Beckett, *Waiting for Godot* (Pearson, 2012).

### **Unit III**

2. James Joyce, *Portrait of An Artist as a Young Man* (Vintage Classics, 2012).

### **Unit IV**

- Aldous Huxley, *Brave New World* (Vintage Classics, 2004).

## Unit V

1. George Orwell, “Notes on Nationalism”, “The Prevention of Literature” & “Reflections on Gandhi”, *George Orwell: Essays* (Penguin UK, 2000), also available at [www.orwellfoundation.com](http://www.orwellfoundation.com)
2. Virginia Woolf, *A Room of One’s Own*. London (Penguin Modern Classics, 2002).

## Secondary Readings

- Alex Davis and Lee M., *The Cambridge Companion to Modernist Poetry* (Cambridge UP, 2007).
- Jane Goldman, *Modernism, 1910-1945: Image to Apocalypse* (UK: Macmillan Education, 2003).
- Jessica Berman, *Modernist Fiction, Cosmopolitanism and the Politics of Community* (Baltimore: University of Maryland, August 2001).
- LAC Dobrez, *The Existential and Its Exits: Literary and Philosophical Perspectives in the Works of Beckett, Ionesco Genet and Pinter* (UK: Athlone Press, 1986).
- Malcolm Bradbury, *The Modern British Novel* (Penguin, 2001).
- Martin Puchner, *Stage Fright: Modernism, Anti-Theatricality, and Drama* (John Hopkins UP, 2002).
- Michael Levenson, *Modernism and the Fate of Individuality* (Cambridge UP, 1991).
- Michael North, *Reading 1922: A Return to the Scene of the Modern* (Oxford: Oxford UP, 1999).
- Rebecca Beasley, *Theorists of Modernist Poetry: T.S. Eliot, T.E. Hulme, Ezra Pound*. (Routledge, October 2007).
- R.P. Draper, *An Introduction to Twentieth-Century Poetry in English* (London: Macmillan, 1996).
- Susan C.W. Abbotson, *Thematic Guide to Modern Drama* (Greenwood Press, 2003).

## Model Paper

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1 Discuss Yeats as poet of Irish aristocratic values.

Or

What type of images does Eliot use in his poems to contrast mythical past with modern present?

Q. 2 Who could be Godot in “Waiting for Godot”?

Or

Critically analyze the use of language in “Waiting for Godot”?

Q. 3. Compare and contrast Stephen's perception of art with his perception of religion, family, school, or country in the novel *Portrait of an Artist as a Young Man*. What makes art such an appealing escape for Stephen?

Or

Describe how *Portrait of an Artist as a Young Man* is a study of the conditions of the development of an artist.

Q. 4 Discuss the relation between the sexes in the World State as depicted in *Brave New World*. Who holds the power in social situations, in the workplace, and in the government?

Or

Analyze how important elements of *Brave New World* are “distorted,” and explain how these distortions contribute to the effectiveness of the work.

Q. 5 What predictions does Woolf make for women's writing in the future? How do they look from our current vantage point? (*A Room of One's Own*).

Or

George Orwell offers a critique of imperialism from the position of an insider. Argue.

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### **(3) Academic Writing -- II**

The paper is designed to help students develop the use of effective learning strategies which will help in academic writing. The classes will expose the students to various forms of referencing and citation so that their work never comes under plagiarized texts. The classes will provide sufficient practice in order to empower the students to be able to write a coherent and cohesive text with a logical flow that demonstrates precision and clarity. The two papers on academic writing are designed to fulfill the requirements of higher education, so the focus in the classroom will be on consistent and regular writing practice. The paper shall consist of five questions of 16 marks each, one from each unit. The questions shall be designed in such a way that they focus more on the candidate's understanding of the characteristics of academic writing and not just the memorization of principles and techniques. There should be questions of a practical nature that demand the actual, hands on writing of academic documents. Each question shall have internal choice with one option that will be theory-based and the other application-based, wherever possible. Each question is to be answered in 400-500 words. The paper shall carry a total of 80 marks.

### **Unit I Reading and Critical Thinking**

1. Reading Broadly and Narrowly
2. Critical Reading towards Critical Writing

3. How to Get the Most out of Reading
4. Committing tentatively to a position
5. Taking a position on the Question

## **Unit II Note Taking and Note Making**

1. Note taking techniques
2. Taking Notes from Research Reading (Recommended Strategies, Direct and Indirect Quotes)
3. Note making effectively

## **Unit III Presentations**

1. Preparation and Planning
2. Creating Interest
3. Establishing a Relationship with the Audience

## **Unit IV Re-reading for Grammar, Punctuation and Style**

1. Errors in Grammar
2. Errors in language use
3. Punctuation Errors
4. Referencing style and format

## **Unit V Plagiarism**

1. Definition
2. Parameters
3. Strategies to avoid plagiarism
4. Spotting plagiarism

## **Suggested Readings**

**Note: The first two books can be used as textbooks in the classroom.**

- Cottrell, Stella 2011. *Critical Thinking Skills*. China: Palgrave Macmillan
- Jordan, R. R. 1999. *Academic Writing Course*. Harlow: Longman.
- Leki, Ilona 1998. *Academic Writing*. India: Cambridge University Press.
- Morley, John et al. 2007. *University Writing Course*. Newbury, Berkshire: Express Publishing.
- Oshima, Alice and Ann Hogue. 2007. *Introduction to Academic Writing (The Longman Academic Writing Series)*. Longman.
- Strunk, William Jr. 2000. *The Elements of Style. (4th edition)*. Boston: Allyn & Bacon.
- Swales, John M. and Christine B. Feak. 2004. *Academic Writing for Graduate Students*. Ann Arbor: University of Michigan Press.

## MODEL PAPER

**Time: 3hrs.**

**Maximum Marks: 80**

Q. 1 Explain the difference between reading broadly and narrowly in our daily life, giving examples to illustrate.

Or

Give a critical reading to the passage given below, writing down your observations on the passage.

### The Depiction of Women in Indian Cinema

Indian Women have excelled in every field and have engraved their names in many parts of the universe, but there still seems to be a long route ahead before she attains equal status in the minds of Indian men. 'Most agricultural civilizations downgraded the status and potential of women, at least according to modern Western standards and to the implicit standards of hunting-and gathering societies. Agricultural civilizations were characteristically patriarchal; that is, they were run by men and based on the assumption that men directed political, economic, and cultural life. Furthermore, as agricultural civilizations developed over time and became more prosperous and more elaborately organized, the status of women deteriorated from its initial level.'

In a well-defined patriarchal society like India, even the cinematic world deems to project women as in factual life. This is a good thing as films have mass appeal and at least some if not all carry out a message to the public and try to create awareness. There is a myth that women are characterized in films to prop up the male role rather than characterize them as the one who keeps the narrative structure sinuous. Women are insinuated in films as bearing the burden of sexual objectification that male roles cannot. Hence, they become the bearer, and not the maker of meaning says Laura Mulvey. Most Indian women live a silent life with enormous amount of sacrifices and retain their frustration within themselves for the sake of societal pressure.

Women in Indian cinema are born with certain assumptions ranging from cult movies to celluloid blockbusters like Sholay to more recent Fashion that employ themselves as in severe gender issues. They are portrayed either as damsels in distress or demented feminists or simple belly-shaking glam dolls whose sole ambition is to attract the attention of the male gender. In many Indian films it is a common trend to insert 'item numbers' which bear no rational connection to the film in anyways but with an assumption that the film is easily associated. As Bindu Nair says, 'Sometimes the one song ends up making the film a hit, such as 'Chamma Chamma' from the film China gate.' Occasionally, do we see a female being the protagonist of a film than merely being objects of sexual desire. In some cases there appears to be a clash between 'modern feminism' and 'traditional values'. Indian cinema often acts like an emotional register and is very resourceful while reading the characterization of 'Women'.

Q. 2 Write the notes you will make for the passage given below.

### ‘Big’ Data Science

If you could possibly take a trip back in time with a time machine and say to people that today a child can interact with one another from anywhere and query trillions of data all over the globe with a simple click on his/her computer they would have said that it is science fiction !

Today more than 2.9 million emails are sent across the internet every second. 375 megabytes of data is consumed by households each day. Google processes 24 petabyte of data per day. Now that’s a lot of data!! With each click, like and share, the world’s data pool is expanding faster than we comprehend. Data is being created every minute of every day without us even noticing it. Businesses today are paying attention to scores of data sources to make crucial decisions about the future. The rise of digital and mobile communication has made the world become more connected, networked and traceable which has typically resulted in the availability of such large scale data sets.

So what is this buzz word “Big Data” all about? Big data may be defined as data sets whose size is beyond the ability of typical database software tools to capture, create, manage and process data. The definition can differ by sector, depending on what kinds of software tools are commonly available and what sizes of data sets are common in a particular industry. The explosion in digital data, bandwidth and processing power – combined with new tools for analyzing the data has sparked massive interest in the emerging field of data science. Big data has now reached every sector in the global economy. Big data has become an integral part of solving the world’s problems. It allows companies to know more about their customers, products and on their own infrastructure. More recently, people have become extensively focused on the monetization of that data.

According to a McKinsey Global Institute Report[1] in 2011, simply making big data more easily accessible to relevant stakeholders in a timely manner can create enormous value. For example, in the public sector, making relevant data more easily accessible across otherwise separated departments can sharply cut search and processing time. Big data also allows organizations to create highly specific segmentations and to tailor products and services precisely to meet those needs. This approach is widely known in marketing and risk management but can be revolutionary elsewhere. Big Data is improving transportation and power consumption in cities, making our favorite websites & social networks more efficient, and even preventing suicides. Businesses are collecting more data than they know what to do with. Big data is everywhere; the volume of data produced, saved and mined is startling. Today, companies use data collection and analysis to formulate more cogent business strategies. Manufactures use data obtained from the use of real

products to improve and develop new products and to create innovative after-sale service offerings. This will continue to be an emerging area for all industries. Data has become a competitive advantage and necessary part of product development.

Or

Describe the process of note-taking while listening to a lecture. What are the conventions that you shall use?

Q. 3 Rewrite the sentences given below, correcting the errors of grammar and punctuation.

- a. They had been living in this house for 2007.
- b. write in pencil
- c. we had great time in paris
- d. will you please borrow me a copy of our textbook
- e. the money was equally divided among the two
- f. why is you followed me asked the man
- g. this is a amazed experience we never seeing something likes that said the girl
- h. an booty was be sharing between a three thieves

Or

Describe the various kinds of reference styles used, giving clear examples.

Q. 4 What is the importance of the audience during a presentation? How will you capture audience interest?

Or

Outline the steps in preparing for a presentation.

Q5. Create a set of strategies for avoiding plagiarism to be shared with young researchers.

Or

Define plagiarism and describe its parameters.

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## M.A. II (Semester III)

### Compulsory Paper

#### Paper IX

##### Critical Theory – I

With the changing contours of power dynamics and a sustained emphasis on representational politics, a reassessment of the methodology of the Literature classroom has been effected. Not only is the canon spilling outside the erstwhile ambit of “Wulf to Woolf”, the tools of analysis have, likewise, witnessed a shift. From literary benchmarks to extra literary- to progressively borrowing from diverse fields, viz., economics to psychology, history to sociology, theory represents a wide spectrum. Today this eclectic field is thoroughly aligned to the purposes of the study of literature and collected under the rubric of “theory.” The effect of literary theory on study of literature has clearly transcended the original impulse of text analysis and is witnessing a more integral role, with theory asserting a tangible influence on the production of literature itself. The course is designed with the intent of introducing an MA classroom to core texts representing a range of literary theory. The selected texts represent a historical progression of literature analysis as well as the ideological impulses that have modified the practice of literary studies.

#### Unit I

1. M.H. Abrams, “What's the Use of Theorizing about the Arts?”, *Doing Things with Texts* (London & New York: Norton Paperback, 1991) 31-72.

#### Unit II

1. Roman Jakobson, “Two Aspects of Language”, *Literary Theory: An Anthology*, eds. Julie Rivkin and Michael Ryan (Blackwell, 2004, 2<sup>nd</sup> Ed.) 76- 80.
2. Roland Barthes, “The Death of the Author”, *Image/ Music/ Text*. Trans. Stephen Heath (Hill and Wang, 1977) 142-147.

#### Unit III

1. Jacques Derrida, “Letter to a Japanese Friend”, *Derrida and Differance*. Eds. David Wood and Robert Bernasconi (Evanston III: Northwestern University Press, 1988) 1-6.
2. Jean Francois Lyotard, “Answer to the Question, What is the Postmodern?” (1-16) & “Note on the Post- in Postmodern” (75-80), *The Postmodern Explained: Correspondence 1982-85* (Minnesota & London: University of Minnesota Press, 1992)

## Unit IV

1. Michel Foucault, "Panopticism" from "Discipline & Punish: The Birth of the Prison", *Race/Ethnicity: Multidisciplinary Global Contexts*, Vol. 2, No. 1, The Dynamics of Race and Incarceration: Social Integration, Social Welfare, and Social Control (Autumn, 2008) 1-12.
2. Giles Deleuze, "Postscript on the Societies of Control", *October*, Vol. 59 (Winter, 1992), 3-7.

## Unit V

1. Jean Baudrillard, "The System of Objects" (10-28) & "Simulacra and Simulations" (166-184), *Jean Baudrillard: Selected Writings*, ed. Mark Poster (Stanford: Stanford University Press, 1988)

## Secondary Readings

- Peter Barry, *Beginning Theory* (Oxford: OUP, 2017)
- Hans Bertens, *Literary Theory: The Basics* (London & New York: Routledge, 2017)
- Ryan Bishop, (ed.). *Baudrillard Now: Current Perspectives in Baudrillard Studies* (Polity, 2009)
- Steven Connor, *The Cambridge Companion to Postmodernism* (Cambridge: Cambridge University Press, 2004)
- Jonathan Culler, *Literary Theory: A Very Short Introduction* (Oxford: Oxford University Press, 2011)
- Simon During, *Foucault and Literature: Towards a Genealogy of Writing* (London & New York, Routledge, 2013)
- Terry Eagleton, *After Theory* (Penguin UK, 2004)
- Pelagia Goulimari, *Literary Criticism and Theory: From Plato to Postcolonialism*, (London & New York: Routledge, 2014)
- Wilfred L. Guerin, *A Handbook of Critical Approaches to Literature* (Oxford: Oxford University Press, 2005)
- Hayes, Bruce, et al. Victoria A. Fromkin (ed.) *Linguistics: An Introduction to Linguistic Theory* (John Wiley & Sons, 2013)
- Klages, Mary. *Key Terms in Literary Theory*. A&C Black, 2012.
- Vincent B Leitch, and William E Cain. *Norton Anthology of Theory and Criticism*. (W. W. Norton & Company, 2010)
- Irene Rima Makaryk, *Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms* (Toronto: University of Toronto Press, 1993)
- Julie Rivkin and Michael Ryan. *Literary Theory: An Anthology* (John Wiley & Sons, 2017)

- Lois Tyson, *Critical Theory Today* (London & New York: Routledge, 2014)
- Patricia Waugh, *Literary Theory and Criticism: An Oxford Guide* (Oxford: Oxford University Press, 2006)
- Tim Woods, *Beginning Postmodernism* (Manchester: Manchester University Press, 1999)

### **Model Paper**

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1 How is literary theory different from literary criticism? What led to the rise of literary theory?

Or

How does M.H.Abrams explain the usefulness of literary theory? Do you agree with his views?

Q. 2 What, according to Jakobson, are the two aspects of language? How do his ideas enable us to critically analyze a literary text?

Or

How does the death of the author facilitate the birth of the reader?

Q.3 Derrida says “deconstruction is everything and nothing”. Explain the difficulties in defining ‘deconstruction’.

Or

What are the semantic possibilities of the prefix ‘post-’ in post-modernism?

Q. 4 How does Foucault use the structure of panopticon to theorize all- pervasive gaze of power?

Or

Increasingly we are heading towards societies of control, without being subjected to external institutional controls. Explain.

Q.5 The images are more real than the real. Explain Baudrillard’s concept of simulacrum.

Or

What is the future of truth according to Baudrillard?

\*\*\*\*

## **Paper X**

**(Choose any one option)**

### **(1) Indian Writings (in English) – I**

Indian Literature in English has captured the attention of readers both home and abroad as it transforms the art of oral Indian narrative and indigenous experience in an adopted language, giving it a new dimension. The present course aims at presenting a sweep of Indian writing in English, representative in multiple genres and voices. Indian writers took to English as a consequence of the introduction of English as the medium of instruction by the British. From raising questions against the colonial enterprise, to encapsulating disillusionment of post-Independence India, and receiving a definitive fillip in the 1980s, it has negotiated a convoluted terrain. And from being 'twice born' to flowering into a playful self-conscious writing, it indeed has been a long journey. The course aims at acquainting students with the diverse range of Indian writing in English. Further, the list of texts will call for a thorough contextual discussion as the genre has grappled with contentious issues of authenticity, language, nation, identity and idiom. The paper has 5 units. The testing pattern will include one question with internal choice from each unit. All questions will be compulsory.

### **Unit 1 Non-Fictional Prose**

1. Rabindranath Tagore, "Nationalism in India", *Nationalism*, (BoD, 2018)41-55.
2. Arvind Krishna Mehrotra, "From "The Emperor Has No Clothes," ed. Amit Chaudhuri, *The Picador Book of Modern Indian Literature* (New Delhi: Picador, 2001) 456-477.
3. Amit Chaudhuri, "The Construction of the Indian Novel in English," ed. Amit Chaudhuri, *The Picador Book of Modern Indian Literature* (New Delhi: Picador, 2001) xxiii –xxxi.

### **Unit 2 Fiction I**

- Raja Rao. *Kanthapura*, New Delhi: Orient, 1971

### **Unit 3 Fiction II**

- Githa Hariharan. *The Thousand Faces of Night*. New Delhi: Penguin, 2008.

### **Unit 4 Poetry**

1. A.K. Ramanujan: "Extended Family" and "Small Scale Reflections on a Great House", *The Collected Poems of A.K.Ramanujan* (Delhi:OUP, 1995)
2. Arun Kolatkar: "Meera" (26-33) and "Knucklebones" (66-69), *Kala Ghoda Poems* (Mumbai, Pras Prakashan, 2004)

3. Agha Shahid Ali: "The Dacca Gauzes", "Beyond English" from *The Veiled Suite- The Collected Poems*. WW Norton & Company, 2009.

### Unit 5 Drama

- Mahesh Dattani. *Final Solutions*. Oxford University Press, 2005.

### Suggested Readings

- Meenakshi Mukherjee. *Twice Born Fiction* (Heinemann, 1971).
- ---. *Reality and Realism: The Novel and Society in India*, "From Purana to Nutana" (Oxford University Press, 1994).
- ---. *The Perishable Empire: Essays on Indian Writing in English* (Oxford University Press, 2000).
- Susie Tharu and K. Lalitha, ed. *Women Writing in India 600 B.C. to the Present*, 2 volumes (Oxford University Press, 1995).
- A.K. Mehrotra, ed. *An Illustrated History of Indian Literature in English* (Permanent Black/Orient Longman, 2003).
- Vinay Dharwadkar, ed. *The Collected Essays of A. K. Ramanujan*, "Where Mirrors Are Windows: Towards an Anthology of Reflection" (Oxford University Press, 1999).
- William Walsh, *Indian Literature in English* (Longman Publishers, 1990).
- Bruce King, *Modern Indian Poetry in English* (Oxford University Press, 1987).
- M. K. Naik, *Raja Rao*, Twayne's World Author Series 234 (Twayne Publishers Inc. 1972).
- K. R. S. Iyengar, *Indian Writing in English* (Sterling, 1985).
- GJV Prasad, *Continuities in Indian English Poetry. Nation Language Form* (Pencraft International, 1999).
- Shahane Vasant and M Sivaramakrishna, ed. *Indian Poetry in English: A Critical Assessment*. (Macmillan, 1990).
- Sara Suleri, *The Rhetoric of English India*. (Penguin, 2004).
- Gauri Viswanathan, *Masks of Conquest: Literary Study and the British Rule in India*. (Faber and Faber, 1990).
- Sunder Rajan, Rajeshwari, ed. *The Lie of the Land: English Literary Studies in India*. (Oxford University Press, 1992).

## Model Paper

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1 Tagore's ideas of nationalism are defined by Indian values of co-existence. Discuss.

Or

Amit Chaudhuri argues that Indian vernacular literatures are themselves modernity's offspring. Discuss.

Q. 2 Raja Rao's *Kanthapura* mirrors nationalism and spiritualizes the socio-politics in India in the wake of the national struggle for Independence. Discuss.

Or

How does Raja Rao Indianize the foreign tongue in his novel *Kanthapura*?

Q. 3 Gita Hariharan in her novel *The Thousand Faces of the Night* focuses on the ceaseless quest for self-realization and liberation from the rigid social structure in which the Indian woman is caught between tradition and modernity. Discuss.

Or

Discuss the use of mythology in Gita Hariharan's *The Thousand Faces of the Night*.

Q. 4 Modern Indian English poetry is a field of individual talents. Compare and contrast the poetic style of the three poets prescribed to you.

Or

How do modern Indian poets combine their personal experience with national past and mythical ancestry?

Q. 5 Mahesh Dattani's play *Final Solutions* brings forth the limitations of the politics of communalism through a deft exposure of contradictions in characters. Discuss

Or

Discuss the importance of stage directions in *Final Solutions*.

### (2) Cultural Studies – III

The focus of the paper is on various mediums of communication that inform and shape culture in fundamental ways. From the arrival of radio to YouTube, the production, circulation and reception of culture as a whole has undergone paradigmatic shifts. The paper introduces to the students distinct cultural regimes that mediums like television or film have generated and ossified over the years. The paper intends to provide students a theoretical perspective on cultural politics of entertainment and information with special reference to the role of media and its ever-evolving technologies. The prescribed essays are inter-disciplinary as they explore the

dimensions of aesthetics, ethics and politics of distinct platforms of cultural production or dissemination.

**Unit I            Television**

1. John Fiske, "The modes of television", *Reading Television* (London & New York: Routledge, 1978) 85-100.
2. Simon During, "Television", *Cultural Studies: A Critical Introduction* (Routledge, 2005), 109-123.

**Unit II            Film**

1. Sarah Berry-Flint, "Genre", *A Companion to Film Theory*, eds Toby Miller and Robert Stam (Blackwell, 1999) 25-44.

**Unit III           Radio**

1. Andrew Crisell, "Characteristics of Radio", *Understanding Radio* (London & New York: Routledge, 1986) 3-16.
2. Christina Dunbar-Hester, "Making Old Technologies Anew: Reinventing FM Radio in the Twenty-First Century", *Low Power to the People* (MIT Press, 2014), 129-160.
3. Walter Benjamin, "Reflections on Radio", *The Work of Art in the Age of Its Technological Reproducibility, and Other Writings on Media* (The Belknap Press of Harvard University Press, 2008) 391-392.

**Unit IV           YouTube/Facebook/ Social Media**

1. Jean Burgess and Joshua Green, "You Tube's Cultural Politics", *YouTube: Online Video and Participatory Culture* (Polity, 2009), 75-99.
2. Bernard Stiegler, "The Carnival of the New Screen: From Hegemony to Isonomy," *The YouTube Reader*, eds. Pelle Snickars And Patrick Vonderau (National Library of Sweden, 2010), 40-59.

**Unit V            Comics/ Graphic Narratives**

1. Thierry Groensteen, "The Impossible Definition", *A Comics Studies Reader*, eds. Jeet Heer and Kent Worcester (University Press of Mississippi, 2009), 124-131.
2. W J T Mitchell, "Comics as Media: Afterword", *Critical Inquiry* 40 (Spring 2014): 255-265.

## Suggested Reading

- Carol Vernallis, *Unruly Media: YouTube, Music Video, and the New Digital Cinema*, (Oxford University Press, 2013).
- Chris Jenks, *Culture*, (Routledge, 2006).
- David Gauntlett, *TV Living: Television, Culture and Everyday Life*, (Routledge, 1999).
- David Morley, *Television, Audience and Cultural Studies*, (Routledge, 1992).
- Frederick Levy, *15 Minutes of Fame: becoming a Star in the YouTube Revolution*, (Penguin, 2008).
- Hugh Chignell, *Key Concepts in Radio Studies*, (Sage, 2009).
- Jean Burgess and Joshua Green, *YouTube: Online Video and Participatory Culture*, (Polity, 2009).
- John Nathan Anderson, *Radio's Digital Dilemma: Broadcasting in the Twenty-First Century*, (Routledge, 2013).
- M. Thomas Inge, *Comics as Culture*, (University Press of Mississippi, 1990)
- Michael Keith, *Radio Cultures: The Sound Medium in American Life*, (Peter Lang, 2008).
- Patrick Vonderau, *The YouTube Reader*, (National Library of Sweden, 2009).
- Paul Rixon, *Radio Critics and Popular Culture*, (Palgrave Macmillan, 2018).
- Randy Duncan and Matthew Smith, *The Power of Comics: History, Form and Culture*, (Continuum, 2009).
- Rhonda Hammer and Douglas Kellner, *Radio's Digital Dilemma: Broadcasting in the Twenty-First Century*, (Peter Lang, 2009).
- Ron Lembo, *Thinking through Television*, (Cambridge University Press, 2000).
- Ryan and Michael, *An Introduction to Criticism: Literature, Film, Culture*, (Wiley Blackwell, 2012).
- Shane Denson, Christina Meyer, et al., *Transnational Perspectives on Graphic Narratives: Comics at the Crossroads*, (A&C Black, 2013).
- Stuart Hall, "The Work of Representation", *Cultural Representations and Signifying Practices*, ed. Stuart Hall (SAGE, 2003 rpt.) 16-27.
- Toby Miller and Robert Stam, *A Companion to Film Theory* (Wiley Blackwell, 2000).
- Toby Miller, "What it is and what it isn't: Introducing ... Cultural Studies", *A Companion to Cultural Studies* (Blackwell, 2001), 1-20.

- Zygmunt Bauman, “From Pilgrim to Tourist - or a Short History of Identity”, *Questions of Cultural Identity*, eds. Stuart Hall and Paul Du Gay (SAGE, 1996), 18-36.

**Model Paper**

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1 The tools of literary criticism are inadequate to understand television. Do you agree?

Or

What is cultural studies approach to television? How does it differ from other approaches to it?

Q. 2 What are the distinctive features of film as a genre which set it apart from the rest of media?

Or

There are various genres of films. Is it culturally tenable to slot a film into a pre-defined genre?

Q. 3 What are the characteristics of radio as medium? How has FM radio re-invented the medium?

Or

What are the views of Walter Benjamin on radio? Does he view radio as a medium of social change?

Q. 4 YouTube empowers every individual to create and watch his/her type of video. Does this freedom of the individual any way challenge the hegemony of state or big-time capitalist conglomerates in producing entertainment for him/her?

Or

YouTube seems to offer a choice of entertainment to the viewer, but it has its own cultural politics. Do you agree? Argue.

Q. 5 What do we mean by ‘graphic narratives’? Define the key features of a graphic narrative.

Or

Do comics constitute a significant part of media? Discuss in detail about the recent resurgence in the world of comics.

**(3) Shakespeare – I**

Shakespeare, the Bard of Avon, looms large as a dominant, if not hegemonic, presence in the domain of English Studies. His plays have withstood the test of time in terms of their reception across cultures. Critics have subjected his plays to multiple interpretations, but what has really lent a resounding after-life to Shakespeare is the

growing corpus of multiple re-writings of his plays. The emerging matrices of race, gender and nationalism have often lead creative writers, theatre artists and film directors to re-fashion, re-contextualize and re-write his plays in alternative ways. These alternative ways at times take radical subversive turn as lead characters stand reduced into marginal ones and the absent characters emerge from nowhere to displace the iconic ones. The paper intends to introduce students to some of the re-written plays of the great playwright along with the originals ones to underscore the discourse of Shakespeare in contemporary times.

### **Unit I**

1. Ania Loomba and Martin Orkin, "Shakespeare and the post-colonial question", *Postcolonial Shakespeares*. Eds. Ania Loomba & Martin Orkin (Routledge: London & New York, 1998): 1-21. Print.

### **Unit II**

1. William Shakespeare, *Antony and Cleopatra*, A.R. Braunmuller, ed. (New York: Penguin Books, 1999). Print.

### **Unit III**

1. John Dryden, *The Works of John Dryden: Plays: All for Love, Oedipus, Troilus and Cressida*, Volume XIII, Alan Roper and Vinton A. Dearing, eds. (University of California Press, 1984). Print.
2. George Bernard Shaw, *Caesar and Cleopatra*, (The Floating Press, 2011). Print.

### **Unit IV**

1. William Shakespeare, *Othello*, Norman Sanders, ed. (Cambridge University Press, 2003). Print.

### **Unit V**

1. Toni Morrison and Traoré Rokia, *Desdemona*, (Oberon Books, 2015). Print.
2. Paula Vogel, *Desdemona, A Play about Handkerchief, Adaptations of Shakespeare: A Critical Anthology of Plays from the Seventeenth Century to the Present*. Eds. Daniel Fischlin and Mark Fortier (Routledge, London & New York, 2000). Print.

### **Secondary Readings**

1. Rob Nixon, "Caribbean and African Appropriations of 'The Tempest'", *Critical Inquiry*, Vol. 13, No. 3, Politics and Poetic Value, (Spring, 1987), pp. 557-578. Print.
2. Jonathan Goldberg, *Tempest in the Caribbean* (University of Minnesota Press, 2003). Print.

3. Carroll, Rachel, ed. *Adaptation in Contemporary Culture: Textual Infidelities*. (London: Continuum International Publishing Group, 2009). Print.
4. Ben Okri, *A Way of Being Free*. (London: Phoenix House, 1998). Print.
5. Jon Drakakis, ed. *Alternative Shakespeares*. (Routledge, 1985). Print.
6. Peter Hume and William H Sherman, eds. *'The Tempest' and Its Travels*. (London: Reaktion Books, , 2000). Print.
7. Terence Hawkes, ed. *Alternative Shakespeares*. Vol 2. (Routledge, 1996). Print.
8. Fischlin, Daniel, and Mark Fortier, eds. *Adaptations of Shakespeare: A Critical*
9. *Anthology of Plays from the Seventeenth Century to the Present*. (London: Routledge, 2000). Print.
10. Stephannie S. Gearhart, "Lear's Daughters, Adaptation and the Calculation of Worth", *Borrowers and Lenders*, (7.2, Fall/Winter 2012). Web.
11. Roshni Mooneeram, *From Creole to Standard: Shakespeare, Language, and Literature in a Postcolonial Context*, (New York: Rodopi, 2009). Print.
12. Lynne Bradley, *Adapting King Lear for the Stage*. (Burlington: Ashgate, 2010). Print.
13. Sarah Hatchuel, *Shakespeare, From Stage to Screen*, (Cambridge: Cambridge University, Press, 2004). Print.
14. Julie Sanders. *Adaptation and Appropriation*. (New York: Routledge, 2006). Print.

### **Model Paper**

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1 With reference to Ania Loomba and Martin Orkin's "Shakespeare and the postcolonial question," explain how the Shakespearean text later became a colonial battlefield.

Or

Critically comment on Ania Loomba and Martin Orkin's analysis of circulation of Shakespeare in post-colonial and neocolonial world.

Q. 2 Critically comment on the representation of Rome versus Egypt with respect to the characters of Antony and Cleopatra in Shakespeare's play.

Or

Ambivalence makes for a prominent theme in Shakespeare's *Antony and Cleopatra*. Critically comment.

Q. 3 Critically comment on Shaw's representation of the "Girl Queen", Cleopatra and her gradual transformation in the play *Caesar and Cleopatra*.

Or

Critically comment on the preface to *Oedipus: A Tragedy* by John Dryden.

Q. 4 Give a Machiavellian reading of the character of Iago in Shakespeare's *Othello*.

Or

Describe the role of miscommunication and lack of communication in Shakespeare's *Othello*.

Q. 5 Critically comment on Paula Vogel's attempt at giving voice to the voiceless heroine Desdemona from Shakespeare's *Othello*.

Or

Critically analyse Toni Morrison's dealings with the issue of race in her play *Desdemona*.

#### **(4) Stylistics**

Objective: The paper is designed to give a complete grounding in Stylistics and related areas for a student and would-be teacher. The goal is give an understanding of the major aspects of the field. The classroom aspect of the course will focus more on the application of the learnt principles rather than the memorization of theoretical aspects.

Testing: The paper shall consist of five questions of 16 marks each, one from each unit. The questions shall be designed in such a way that they focus more on the candidate's understanding of the application of concepts taught and not just the memorization of principles and techniques. There should be questions of a practical nature that demand the analysis of language passages. Each question shall have internal choice with one option that will be theory-based and the other application-based, wherever possible. Each question is to be answered in 400 -500 words. The paper shall carry a total of 80 marks.

#### **Unit I**

1. The relationship of language and literature. Standard language and poetic language. Emotive and scientific language. Speech and writing. Creativity in language. Connotation and metalanguage. Aesthetics, poetics, literary criticism and semiotics.
2. Asghar Ali Ansari . Understanding Language and Literature.
3. Edward Sapir. *Language: An Introduction to the Study of Speech* (1921).  
Chapter 9. Language and Literature

## Unit II

1. Stylistics: field, historical overview, types of stylistics and its applications. A few literary texts to be taken as examples to illustrate features of literary language-deviation, foregrounding, parallelism and poetic diction.
2. Lesley Jeffries *.Stylistics*. Oxford Bibliographies.

## Unit III

1. Discourse analysis and critical discourse analysis. Language and ideology: language, discourse and ideology; hegemony of English; language and gender; literacy and its politics; orality and literacy; language in mass media and advertising.
2. Peter L Berger. *The Politics of Language*. <https://www.the-american-interest.com/2012/09/12/the-politics-of-language/>
3. *Critical discourse analysis*. <https://archives.history.ac.uk/1807commemorated/media/methods/critical.html>
4. Patricia Dunmire. *Political Discourse Analysis: Exploring the Language of Politics and the Politics of Language*. ResearchGate.

## Unit IV

1. Pragmatics: field, historical overview and its applications. Speech Act theory. Conversation analysis: definition and overview. Principles along with some passages for analysis.
2. John Searle, *What is a Speech Act?* ISBN 978-0521096263

## Unit V

1. The role of literature in the language learning paradigm. Pedagogic stylistics. Creating tasks and activities from literary texts for language learning.
2. Geoff Hall, Part-I, *Literature in Language Education* Palgrave Macmillan UK 2015 :978-1-137-33184-7
3. ZN Patil. *Culture, Language and Literature: Developing Intercultural Communicative Competence through International Literature*.
4. VineetKaul. *Language through Literature through Language*.

### **Suggested Readings:**

1. Norman Fairclough *Language and Power* Third ed. Routledge ISBN 978-1-138-79097-1
2. H.G.Widdowson *Stylistics and the Teaching of Literature* Routledge ISBN 0582550769
3. Edward Sapir. *Language: An Introduction to the Study of Speech*. ISBN 0486437442
4. Pushpinder Syal, DV Jindal. *An Introduction to Linguistics: Language, Grammar and Semantics*. ISBN 9788120332164
5. Partha Sarathi Misra. *An Introduction to Stylistics*. ISBN 9788125036784
6. Peter Verdonk. *Stylistics*. ISBN 9780194372404
7. Widdowson, Henry George. *Text, context, pretext: Critical issues in discourse analysis*. ISBN 0631234519
8. George Yule. *Pragmatics*. ISBN 9780194372077.

### MODEL TEST PAPER

MM: 8 Time: 3 hrs

I. What is the role of standard language in the study of creative language?

OR

Is there a difference between the scope of literary criticism and semiotics? Give examples to illustrate.

II. Define Stylistics and describe its types.

OR

What are the applications of Stylistics?

III. Attempt a CDA of the given passage.

OR

Define Discourse Analysis and describe its applications.

IV. Attempt a Conversation Analysis of the dialogue given here.

OR

Define Pragmatics.

V. How does Stylistics help the teacher of language?

OR

Design tasks for a given literary text in order to use Stylistics in the classroom.

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### **Paper XI**

**(Choose any one option)**

#### **1. Postcolonial Literatures – I**

This introductory course will examine some key concepts and debates in postcolonial writing, theory and criticism as represented in selected literary texts. It begins with the British Raj and its accompanying literature, leading to an understanding of some conceptual categories of postcolonial studies—its assumptions, contexts, pitfalls. In Units I and II, the course will explore the origins and meaning of the history of colonialism and postcolonialism to understand the effect of imperialism on the colonized world. In Units III, IV and V, focus will shift to self-representation and resistance, to postcolonial activism and to theories of language and nationalism, as brought out in the selected plays/novels, in the formerly colonized societies. The emphasis in this semester will be on texts underpinned by primary postcolonial theories. Literary texts will be primary to the discussions so that all theoretical insights will be seen as emerging from these significant texts. Each unit has a list of reference books students are advised to consult.

The course has five units. The paper will have five compulsory questions – one from each unit, and each question shall have internal choice. It is recommended (though not necessary) that questions will negotiate an integration between theory and text in order to encourage theory-based preparation of the text. The paper carries 80 marks.

#### **Unit I The British Raj**

William Shakespeare, *The Tempest*, ed. Frank Kermode (Arden). London and New York: Methuen, 1984.

#### **Unit II Language and Discourse**

Daniel Defoe, *Robinson Crusoe*. Harmondsworth: Penguin Classics, 2003.

#### **Unit III Resistance: Linguistic, Cultural, Ideological**

Chinua Achebe: *Things Fall Apart*. Oxford: Heinemann, 1958.

#### **Unit IV New Nations and Nationalisms**

Raja Rao: *Kanthapura*. Delhi: Orient Paperbacks, 1938.

## Unit V            **Rewriting History**

J. M. Coetzee, *Foe*. New York: Viking, 1986.

### **Suggested Readings**

- Aijaz Ahmad, *In Theory: Classes, Nations, Literatures*, Verso, 1993.
- Ania Loomba, *Colonialism/Postcolonialism*. London: Routledge, 1998.
- Ashcroft, Bill, Griffiths, Gareth, and Tiffin, Helen, *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge, 1989.
- C. L. R. James, *Beyond a Boundary*. UK: Random House, 1994.
- David Macey, *Frantz Fanon*. Picador, 2001.
- Gauri Viswanathan, *Masks of Conquest: Literary Study and British Rule in India*, Oxford University Press, Delhi, 1998.
- Gilles Deleuze and Felix Guattari, "What is Minor Literature?" *Mississippi Review*, Vol. 11, No. 3, Winter/Spring, 1983, pp. 13-33.
- Homi Bhabha (ed.), *Nation and Narration*, London: Routledge, 1990.
- Homi Bhabha, *Location of Culture*, London: Routledge, 1994.
- John McLeod, *Beginning Postcolonialism*. Manchester: Manchester University Press, 2000.
- Karl Marx and Friedrich Engels, *On Colonialism*, Moscow: Progress Publishers, 1981.
- Peter Childs and Patrick Williams, *An Introduction to Post-Colonial Theory*. London: Prentice Hall, 1997).
- Rana Kabbani, *Imperial Fictions: Europe's Myths of the Orient*. London: HarperCollins, 1994.
- Robert J. C. Young, and *Postcolonialism: An Historical Introduction*. Oxford: Blackwells, 2001.
- Sara Suleri, *The Rhetoric of English India*. Chicago and London: University of Chicago Press, 1992.

### **Model Paper**

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1. Would you agree that existence of binaries support the conception of Shakespeare's *The Tempest*?  
Or

Caliban's protest against Prospero and his resistance to colonial power using the language taught by the colonizer helps us interpret the play as a postcolonial text. Explain.

Q. 2. *Robinson Crusoe* is an early example of linguistic imperialism. Discuss.

Or

How are non-Europeans depicted in Daniel Defoe's *Robinson Crusoe*?

Q. 3. How does Achebe build the argument of the sophistication of tribal proverbial language against the economy of the English language in *Things Fall Apart*? Illustrate from the novel.

Or

Discuss how Chinua Achebe's *Things Fall Apart* is a novel of resistance.

Q. 4. Why is it so significant for Raja Rao to create a spiritual dimension of the nation-in-the-making in *Kanthapura*?

Or

Discuss whether Raja Rao succeeds in explaining the true meaning of nationalism in his novel *Kanthapura*.

Q. 5. How does Friday's story get appropriated in the making of the canon of white male authorship?

Explain.

Or

Analyze the theme of power and language in J.M. Coetzee's *Foe*. Does the novel re-write *Robinson Crusoe*?

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## 2 New Media Writing (Theory) –I

The course intends to explore the emerging relationship between New Media and writing. New media is an umbrella term used for various kinds of electronic communications that are conceivable due to innovation in computer technology. The 'old' media largely consisted of newspapers, magazines, books, television and other such non-interactive media; the new media includes websites, online video/audio streams, email, online social platforms, online communities, online forums, blogs, web advertisements, online-education and much more. The students will gain perspective on the cultural uses and practices of writing since the development of literacy 2700 years ago through a reading and discussion of conceptual essays and new media texts. In the course the emphasis is the history, theory and politics of new media. The course is divided into five units. Each unit consists of general introductory essays on the historical and conceptual understanding of various aspects of new media writing. The students are expected to study the prescribed texts closely. The students are also expected to study books and articles mentioned in the suggested readings to enhance their understanding of the primary texts, but there will be no question on the suggested readings. The paper shall consist of five compulsory questions – one each from a unit. Each question shall however have internal choice. The paper shall carry a total of 80 marks.

### **Unit –I**

1. Marshall McLuhan, “Media: Hot and Cold”, *Understanding Media: The extensions of man*. (First MIT Press Edition, 1994) 22-32.
2. Ithiel de Sola Pool, “Electronics Takes Command”, *Technologies of Freedom* (Cambridge, Massachusetts and London: The Belknap Press of Harvard University Press, 1983) 23-54.

### **Unit – II**

1. Lev Manovich, “What is new media”, *The Language of New Media* 43-65.
2. Martin Lister, Jon Dovey, Seth Giddings, Iain Grant and Kieran Kelly “The characteristics of new media: some defining concepts”, *New Media: A Critical Introduction* (London & New York: Routledge, 2009) 2003 Ist. Ed. 13-43.

### **Unit –III**

1. George P. Landow. “Hypertext and Critical Theory”, *Hypertext 3.0: Critical Theory and New Media in an Era of Globalization*(Baltimore: John Hopkins University Press, 1992) 2006 Ed. 53-68.

#### Unit-IV

- The Digital Humanities Manifesto 2.0 can be accessed from [http://jeffreyschnapp.com/wp-content/uploads/2011/10/Manifesto\\_V2.pdf](http://jeffreyschnapp.com/wp-content/uploads/2011/10/Manifesto_V2.pdf)
- Matthew G. Kirschenbaum “What Is Digital Humanities and What’s It Doing in English Departments?” *Defining Digital Humanities Reader*. Eds Melissa Terras, Julianne Nyhan, Edward Vanhoutte (Farnham and Burlington: Ashgate Publishing House, 2013) 195-204.

#### Unit- V

1. George P. Landow, “The Politics of Hypertext: Who Controls the Text” *Hypertext 3.0: Critical Theory and New Media in an Era of Globalization* (Baltimore: John Hopkins University Press, 1992) 2006 Ed. 321- 376.

#### Suggested Readings:

- Pablo Boczkowski. *Digitizing the News* (Cambridge, MA: MIT Press, 2005)
- Fred Turner. *From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism* (Chicago: University of Chicago Press, 2006)
- Jonathan Sterne. "The MP3 as Cultural Artifact." *New Media & Society* 8 (2006): 825-842
- Christopher Kelty, *Two Bits: The Cultural Significance of Free Software* (Duke University Press, 2008).
- Crispin Thurlow and Kristine Mroczek, *Digital Discourse: Language in the New Media*, (Oxford: Oxford University Press, 2011)
- Kim H Veltman, *Understanding New Media: Augmented Knowledge and Culture*. (Calgary: University of Calgary Press, 2006)
- Noah Wardrip-Fruin, *The New Media Reader* (MIT Press, 2003)
- Marshall McLuhan, *The Essential McLuhan* (Basic Books, 1995)
- Anna Everett and John T. Caldwell. *New Media: Theories and Practices of Digitextuality* (London & New York, Routledge, 2003)
- Roger Fidler, *Mediamorphosis: Understanding New Media* (Pine Forge Press, 1997)
- Terry Flew and Richard Keith Smith. *New Media: An Introduction* (Oxford: Oxford University Press, 2018)
- Carolyn R. Miller and Ashley R. Kelly, ed., *Emerging Genres in New Media Environments* (Macmillan: Palgrave, 2017)
- Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan (New York: Vintage Books, 1977)

- Leo Marx. "Technology: The Emergence of a Hazardous Concept." *Technology and Culture*, Volume 51, Number 3 (2010): 561-577.
- Friedrich Kittler, *Gramophone, Film, Typewriter* (Stanford: Stanford University Press, 1999)
- Raymond Williams, *Television: Technology and Cultural Form* (New York: Schocken Books, 1974)
- Lawrence Lessig. "Code is Law." *Code and Other Laws of Cyberspace*. New York: Basic Books, 2000. 3-8.

## Model Paper

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1 What, according to Marshall McLuhan, is 'hot' and 'cold' media? Or

How has electronics taken control of media communications?

Q. 2 What is 'new' in New Media? Or

What are the defining characteristics of New Media?

Q. 3 What is a hypertext? How does it add depth to the text? Or

What is the relationship between hypertext and literary theory?

Q.4 What are the main tenets of Digital Humanities Manifesto 2.0? How does it differ from the earlier one?

Or

How can Digital Humanities be used for the purposes of literary criticism?

Q. 5 Hypertexts, like texts, also have their political underside.

Explain. Or

The hypertext is an ever-evolving form of text. Discuss the phases of the growth of hypertext.

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### 3 World Literature – I

Far from being an aggregation of literatures produced by European nations, the idea of world literature has acquired wider cosmopolitan expansiveness. As writings from 'other' cultures such as Latin America, Africa, India, China, and Arab nations make their headway by virtue of their cultural specific experience and aesthetics, World Literature as a category has become more inclusive. This paper would help the

students understand the concept of world literature. It is designed around classical and canonical ancient and medieval and modern texts and as such offers opportunities to re-map one's literary horizons at a global scale. It encourages a comparatist perspective, and would inculcate an awareness of the best in world literature.

### **Unit I            Theory**

- Johann Wolfgang (von) Goethe, "On World Literature" (1827), *World Literature- A Reader* (Routledge, 2013) 9-16.
- Milan Kundera, "Die Weltliteratur" (2005), *World Literature: A Reader* (Routledge, 2013), 289-301.

### **Unit II            Play**

- Kalidasa, *Abhijnana Sakuntalam* (The Recognition of Shakuntala) ed and trans. by Somadeva Vasudeva (New York: The Clay Sanskrit Library & New York University Press, 2006).

### **Unit III          Tales/ Fables**

- "The Tale of Ox and Donkey", "The Tale of the Husband and the Parrot", & "The Tale of Hunchback", *The Arabian Nights*, trans Husain Haddawy (Norton, 1990)
- "How the Moon Became Beautiful", "The Animals' Peace Party" & "The Widow and Her Son", *Chinese Fables and Folk Stories*, trans., Mary Hayes Davis & Chow-Leung (New York, Cincinnati & Chicago: American Book Company, 1908)

### **Unit IV          Poetry**

- Rig Ved, "Creation" and "Speech". *The Rig Veda: An Anthology: One Hundred and Eight Hymns*. (Penguin Books, 1981).
- Dante Aligheri, Canto IV-VI, *Inferno* (Penguin Classic, 2013).

### **Unit V            Novel**

- a. Cervantes, *Don Quixote* (Penguin Classics, 2011).

## Suggested Readings

- Alexander Beecroft, *An Ecology of World Literature: From Antiquity to the Present Day* (Verso, 2015).
- Bede Scott, *On Lightness in World Literature* (Palgrave Macmillan US, 2013).
- Brenda Deen Schildgen, Gang Zhou, Sander L. Gilman, *Other Renaissances: A New Approach to World Literature* [First Edition] (Palgrave Macmillan, 2006).
- Christopher Prendergast, Benedict Anderson, Emily Apter, Stanley Corngold, Nicholas Dew, Simon Goldhill, Stephen Heath, Stefan Hoesel-Uhlig, Peter Madsen, Franco Moretti, Francesca Orsini, Timothy J. Reiss, Bruce Clunies Ross, Elisa Sampson Vera Tudela, John Sturrock, *Debating World Literature*, 2004.
- David Pinault, *Story-Telling Techniques in the Arabian Night* (Brill, 1992).
- Diane Rayor, *Sappho's Lyre: Archaic Lyric and Women Poets of Ancient Greece* (University of California Press, 1991).
- Gayatri Chakravorty Spivak, *Death of a Discipline* (Columbia University Press, 2003)
- John Pizer, *The Idea of World Literature: History and Pedagogical Practice* (LSU Press, 2006).
- Longxi Zhang, *From Comparison to World Literature* (State University of New York Press, 2015).
- Mads Rosendahl Thomsen, *Mapping World Literature: International Canonization and Transnational Literatures* (Bloomsbury Academic, 2009).
- Manuel Duran, Fay R Rogg, *Fighting Windmills: Encounters with Don Quixote* (Yale University Press).
- Martin Seymour-Smith, *Guide to Modern World Literature* (Macmillan Education UK, 1985).
- Michael Caesar, *Dante: The Critical Heritage* (Routledge, 1995, pp 288, 383, 412, 631).
- Panday Shobhana, *A Critical Appraisal of Kalidasa's Abhijnanasakuntalam in the Light of the Rasa Theory* (University of Durban-Westville, 1996).
- Pheng Cheah, *What Is a World? On Postcolonial Literature as World Literature* (Duke University Press Books, 2016).
- Robert Irwin and Tauris Parke, *The Arabian Nights: A Companion* (Paperbacks, 2004).
- Robert S. Haller (trans. & ed.) *Literary Criticism of Dante Alighieri* (Lincoln: University of Nebraska Press, 1973).
- Roberto Gonzalez Echevarria, *Cervantes' Don Quixote: A Casebook* (Oxford University Press 2005).
- Romila Thapar, *Sakuntala: Texts, Readings, Histories* (Columbia University Press, 2010)

- Rossella Ciocca, Neelam Srivastava (eds.), *Indian Literature and the World: Multilingualism, Translation, and the Public Sphere* (Palgrave Macmillan UK, 2017).
- Saree Makdisi and Felicity Nussbaum, *The Arabian Nights in Historical Context: Between East and West* (Oxford University Press, 2008).
- Saswati Sengupta and Deepika Tondon (eds.), *Revisiting Abhijnanashakuntalam: Love, Lineage and Language in Kalidasa's Nataka* (Orient Blackswan, 2011).
- Theo D'haen, *The Routledge Concise History of World Literature* (Routledge, 2011).
- Thomas William Rhys Davids, *Buddhist Birth-stories (Jataka Tales): The Commentarial Introduction*, Buddhaghosa, 1999.
- Ulrich Marzolph (ed.), *The Arabian Nights Reader* (Wayne State University Press, 2006).

### **Model Paper**

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q 1 “National Literature is not a rather unmeaning term; the epoch of world literature is at hand and everyone must strive to hasten its approach.” Critically comment with reference to Goethe.

Or

Milan Kundera's idea of world literature constricted in its approach and is inclined towards Eurocentricism. Give a reasoned answer in favour or against the given statement.

Q. 2 Discuss how Kalidasa unfolds the emotion of love in the play *Abhijana Shakuntalam*.

Or

What are the distinct features of Kalidasa's *Abhijana Shakuntalam* as a play? Does the play differ from the Euro-centric poetics of a play in fundamental ways?

Q. 3 Critically comment on the folklore of the Middle Eastern region with reference to any two stories in your syllabus.

Or

Discuss the influence of Chinese folklore on other media with reference to any two stories in your syllabus.

Q.4 Rig Vedic hymns combine poetry with metaphysics. Explain

Or

Critically comment on the structure of Dante's 'hell' with reference to the cantos prescribed in your syllabus.

Q. 5. Discuss the intertextuality in Cervantes' *Don Quixote*.

Or

*Don Quixote* is a satire of orthodoxy and the narrow literary conventions of the chivalric romance literature. Critically comment with examples from the text.

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#### **4 Literature and Ecology--I**

Literary imagination has always been propelled by the vistas of physical environment. However, with the environmental exigencies impinging upon us in the present, the relationship/correspondence between literature and environment gains special significance. This paper introduces students to how nature or environment has been conceived in various genres (such as fiction, poetry and creative non-fiction, etc.) by creative writers from different parts of the world in the contemporary period. The paper will acquaint students to various theoretical debates and positionings vis-à-vis the interdisciplinarity of literature, ecology and environmentalism which include notions of nature/environment/*prakriti*, eco-criticism, postcolonial ecocriticism, eco-feminism, sense of place, deep ecology, Gaia, environmental humanities, nature-culture, biopolitics, Anthropocene, eco-poetry, eco-fiction, toxic discourse, etc. The effort is to provide the students an understanding of the increasing dissonance in the relationship of human beings with their environment as well as to explore the possibilities of sensitizing them towards mending it.

#### **Unit I Contexts**

1. Cheryll Glotfelty, "Introduction: Literary Studies in an Age of Environmental Crisis" from *Ecocriticism Reader: Landmarks in Literary Ecology* ed. by Cheryll Glotfelty & Harold Fromm (Uni. of Georgia Press, 1996.), xv-xxv.
2. Lawrence Buell, "The World, the Text and the Ecocritic" from *The Future of Environmental Criticism: Environmental Criticism and Literary Imagination* (Oxford: Blackwell Publishing, 2005), 29-61.

#### **Unit II Poetry**

1. Seamus Heaney poems, "Digging", "Bogland", and "Gifts of Rain" [Seamus Heaney, *New and Selected Poems*, London: Faber & Faber, 2013].
2. Pablo Neruda poems, "The Heights of Macchu Picchu" (part VI—Then up the ladder...) from *Canto General* and "Poetry" and "The Night in Isla Negra" from *Memorial de Isla Negra* [*Pablo Neruda: Selected Poems*, edited by Nathaniel Tarn (London: Vintage Books, 2012)].
3. Wendell Berry poems, "The Broken Ground" and "Window Poems (part 1, 8, 12)" [*The Selected Poems of Wendell Berry* (Berkeley: Counterpoint, 1998)].

### **Unit III                      Short-fiction**

1. Italo Calvino, "Mushrooms in the City" from *Marcovaldo or The Seasons in the City*, trans. by William Weaver (London: Vintage Books, 2001), pages 1 - 4.
2. Doris Lessing, "Lions, Leaves, Roses..." from *Stories* (London: Vintage International, 1980).
3. J.M. Coetzee, "The Poets and the Animals" from *The Lives of Animals* (Princeton: Princeton University Press, 1999).

### **Unit IV                      Fiction**

1. Margaret Atwood, *Oryx and Crake* (London: Anchor, 2004).

### **Unit V                      Prose/ Non-fiction**

1. Aldo Leopold, "January", "April" and "The Land Ethic" from *The Sand Country Almanac and Sketches Here and There* (London: Oxford University Press, 1968).
2. Eduardo Galeano, *Days of Night of Love and War* trans. by Judith Brister (New York: Monthly Review Press, New York), 17-49.

### **Secondary Readings**

- William Cronon, "The Trouble with Wilderness or Getting Back to the Wrong Nature", from *Uncommon Ground: Rethinking the Human Place in Nature* (New York: W. W. Norton & Co., 1995), pages 69-90.
- Raymond Williams, *The Country and the City* (Oxford: Oxford University Press, 1973).
- Raymond Williams, "Ideas of Nature" from *Culture and Materialism* (London: Verso, 2005), pages 67-85.
- Kate Soper, "Representing Nature" (*Capitalism, Nature, Socialism* 9:4, 61-65, 1998).
- Richard Kerridge, "Ecocritical Approaches to Literary form and Genre: Urgency, Depth, Provisionality, Temporality" from *The Oxford Handbook of Ecocriticism* ed. by Greg Garrard (New Delhi: OUP, 2014), pages 361-377.
- Lawrence Buell, *Writing for an Endangered World: Literature, Culture, and Environment in the U. S. and Beyond* (London: Harvard University Press, 2001).
- Cheryll Glotfelty & Harold Fromm (edt), *Ecocriticism Reader: Landmarks in Literary Ecology* (Uni. of Georgia Press, 1996).

- Laurence Coupe (ed.), *The Green Studies Reader: From Romanticism to Ecocriticism* (London: Routledge, 2000).
- Gregg Garrard, *Ecocriticism* (New Delhi: Routledge, 2004)
- Greg Garrard (ed.), *The Oxford Handbook of Ecocriticism* (New Delhi: OUP, 2014).
- Kate Soper, “Naturalized Woman, Feminised Nature” from *The Green Studies Reader: From Romanticism to Ecocriticism* ed. by Laurence Coupe (London: Routledge, 2000), pages 139-143.
- Val Plumwood, *Feminism and the Mastery of Nature* (London: Routledge, 2003).
- Vandana, Shiva, *Staying Alive: Women, Ecology and Survival in India*. (New Delhi: Kali for Women. 1988).
- Dana Phillips, *The Truth of Ecology: Nature, Culture, and Literature in America* (New Delhi: OUP, 2003).
- Vandana Shiva, “Principles of Earth Democracy” from *Earth Democracy: Justice, Sustainability, and Peace* (London: Zed Books, 2005), pages 1-12.
- Ramchandra Guha, *Environmentalism: A Global History*, (New Delhi: Penguin Random House India, 2016).
- Rachel Carson, *Silent Spring* (New Delhi: Penguin Classics, 2000).
- Eduardo Galeano, *Open Veins of Latin America: Five Centuries of The Pillage of a Continent* trans. by Cedric Belfrage (New York: Monthly Review Press, New York).
- Gary Snyder, “The world is Places” from *The Practice of the Wild: Essays by Gary Snyder* (San Francisco: North Point Press, 1990), pages 25-29.

### **Model Paper**

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1 What is Eco-criticism? Discuss its importance and scope in the future.

Or

How is eco-critical reading of a text different from a general understanding of a text in naturalistic terms?

Q. 2. Write an essay on Wendell Berry’s fundamental concerns in his poem “The Broken Ground”.

Or

“The Heights of Macchu and Picchu” is heavily influenced by Neruda’s communist beliefs. Describe how the poet’s political beliefs shape the poem.

Q. 3 In his enduring short story “Mushrooms in the City,” Calvino symbolically contrasts the dangers of capitalism with the safeties of socialism. Explain.

Or

How does Coetzee foreground the issue of animal rights in his “The Poets and the Animals”?

Q. 4 The ending of the novel *Oryx and Crake* is open, allowing for tantalizing speculation. How do you envision Snowman's future? What about the future of humanity—both within the novel, and outside its pages?

Or

*Oryx and Crake* includes many details that seem futuristic, but are in fact already apparent in our world. What parallels were you able to draw between the items in the world of the novel and those in your own?

Q. 5 Explain the seminal role of non-fiction writers as interventionists in matter concerning environment.

Or

How does Eduardo Galeano expose the politics of multinational capitalism in plundering the forests of Latin America?

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## **Paper XII**

**(Choose any one of the options)**

### **(1) Indian Literary Criticism and Theory –I**

This paper shall focus singularly on Indian poetics – its various schools and theories so as to provide an alternative perspective of literary theory from an indigenous perch. The corpus of Indian Poetics is very rich and multivalent; the paper shall however deal with basic concepts and would therefore be introductory in nature and scope. From essays on what constitutes ‘literariness’ on the Indian context, the course offers a critical understanding of major concepts of Sanskrit aesthetics like *rasa*, *dhvani* and *vakrokti*. There is one unit on ancient Tamil poetics too. The prescribed texts are available in English translation and there is no dearth of secondary material also. The students would be encouraged to take a critical view of ancient ‘poetics’ and its relevance in the postcolonial contexts.

Testing: The paper shall consist of five questions of 16 marks each, one from each unit. The questions shall be designed in such a way that they focus more on the candidate’s understanding of the issues involved in literary studies, and not just his/her capability for memorizing information. Also, there could be questions of practical nature in which the candidate may be asked to apply his/her analytical skills to literary texts. Each question shall have internal choice, and is to be answered in 500-600 words. The paper shall carry a total of 80 marks.

### Unit I

1. Rabindranath Tagore, “What is Art?”, anthologized in G.N.Devy’s edited book *Indian Literary Criticism* (Hyderabad, Orient Longman, 2002) 137-152.
2. Krishna Rayan, “What is Literariness?” anthologized in G.N.Devy’s edited book *Indian Literary Criticism* (Hyderabad, Orient Longman, 2002) 177-183.

### Unit II

- *Rasa-Siddhanta* with special reference to Bharatmuni, “On Natya and Rasa: Aesthetic of Dramatic Experience” from the *Natyashastra*, anthologized in G.N.Devy’s edited book *Indian Literary Criticism* (Hyderabad, Orient Longman, 2002) 3-14.

### Unit III

- *Dhavni-Siddhanta* with special reference to Anandvardhana, “Dhavni: Structure of Meaning” from *Dhavanyaloka*, anthologized in G.N. Devy’s edited book *Indian Literary Criticism* (Hyderabad, Orient Longman, 2002) 31-40.

### Unit IV

- *Vakrokti-Siddhanta* with special reference to Kuntak, “Language of Poetry and Metaphor” from *VakroktiJivita*, anthologized in G.N. Devy’s edited book *Indian Literary Criticism* (Hyderabad, Orient Longman, 2002) 46-60.

### Unit V

- A.K.Ramanujan, “On Ancient Tamil Poetics” anthologized in G.N. Devy’s edited book *Indian Literary Criticism* (Hyderabad, Orient Longman, 2002) 346-374.

### Suggested Readings

- Rajan, P.K., *Indian Literary Criticism in English: Critics, Texts, Issues* (Delhi & Jaipur, Rawat, 2004).
- Aijaz Ahmed, *In Theory; Classes, Nations, Literatures* (London, OUP, 1992).
- Devi, G.N., *In Another Tongue* (Delhi, MacMillan, 1993).
- \_\_\_\_\_ and Dallamayr Fred, *Between Traditions and Modernity* (Delhi; Sage, 1998).
- Chari, V.K., *Sanskrit Criticism* (Delhi, Motilal Banarsidas, 1993).
- Mukherjee, Meenakshi, *The Perishable Empire*( Delhi, OUP , 2000).
- \_\_\_\_\_, *Reality and Realism*( Delhi, OUP, 1983).
- Suder Rajan, Rajeswari, Ed., *The Lie of the Land* (Delhi, OUP, 1991).

- Gauri, Viswanathan, *Masks of Conquest* (New York, Columbia University Press, 1989).
- Narasimhaiah, C.D. and Srinath, C.N. Eds., *A Common Poetic for Indian Literature* (Mysore, Dhavanyaloka, 1984).
- Rayan, Krishna, *The Burning Bush* (Delhi, B.R. Publishing, 1989).
- \_\_\_\_\_, *Text and Sub-text* (Delhi, Arnold Heinemann, 1989).
- \_\_\_\_\_, *Sahitya, A Theory* (Delhi, Arnold Heinemann, 1991).
- Paranjape, Makarand Ed., *Nativism: Essays in Criticism* (Delhi; Sahitya Akademi, 1998)
- Krishna, Daya, *Indian Philosophy: A Counter-Perspective* (Delhi, OUP 1991).
- Krishnamoorthy, K, *Essays in Sanskrit Criticism* (Dharwar, Karnatak Univ., 1964).
- Kane, P.B., *History of Sanskrit Poetics* (Delhi, Motilal Banarasidass, 1971, 4th ed.)
- Pollock, Sheldon, *The Language of Gods in the World of Men* (Berkeley and Los Angeles: University of California Press, 2006)

### Model Paper

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1 How does Rabindranath Tagore connect art with human experience in his essay "What is Art?"

Or

Critically analyze Krishna Rayan's "What is Literariness?"

Q. 2 Critically explain the basic tenets of *rasa* theory?

Or

Can *rasa* theory be applied to moderate poetry? Support your answer with suitable examples.

Q. 3 Discuss *Dhvani* as theory of meaning with suitable examples?

Or

How does *Dhvani* theory lapse into *rasa-siddhant*? Is it critically fair to give *Dhvani*-theory an independent status outside *rasa*-theory?

Q. 4 Discuss various types of *vakrata* employed in poetry. Does such an explanation take us to the soul of a poem?

Or

Vakrokti theorists pioneered practical school of criticism in Sanskrit literature. Discuss critically.

Q. 5 What are the two major types or genres of poetry as described in "Tolkappiyam?"

Or

What is the concept of *tinai*? Describe the role of landscape in classical Tamil poetry.

(2) **Writings from Punjab –I**

Given its geopolitical location, Punjab has always been vulnerable to invasions and diverse influences. As a response to burgeoning ills in the social fabric, Punjab witnessed the flowering of Sikh faith and *Sufi- Bhakti* movements from fifteenth century onwards. These movements led to the creation of a vast literary resource, consolidated in the flowing corpus of Sufi writings and the *Granth Sahib*, which was egalitarian to the extent that it included writings from across faiths. The performative aspect of these texts is alive in Punjab even today, both in the religious and secular spheres. The course examines evolution in the narrative through writings from Punjab, between 15<sup>th</sup> and 19<sup>th</sup> centuries and attempts to include the distinctly "Punjabi" works in different genres spread across a period of about 500 years. From the corpus of Gurbani, to Sufiana *kaav*, to *bhakti* literature, the paper encompasses a vast sweep. Apart from acquainting the students with representational texts, an attempt would be made to situate the paper in the larger socio-economic matrix of medieval Punjab. A powerful syncretic strain that touches a high point with *Qissa Kaav* has been the characteristic touchstone of Punjabi ethos. The languages represented are medieval Punjabi and Persian, the genres range from poetry to hymns from *Granth Sahib* to epistle on the battle field with *Zafarnama* to *Qissa Kaav*. The course focuses on touching a little of all significant writings of Punjab. An attempt has been made to include multiple perspectives that emerged during the aforesaid historical period and which will enable students to comprehend how literary ground was being set up through these writings. In the end-Semester examination, there will be five essay-type questions of 16 marks each (to be answered in about 500 – 600 words each). One question with internal choice will be set from each of the following five prescribed texts/units:

**Unit I Writings of the Gurus**

1. Guru Nanak Dev. "Hymns from Siddha Goshta" (pp. 96 -103), "Hymns from Barah Mah" (pp 104-110), *Hymns of Guru Nanak*. Ed. & Trans. by Khushwant Singh (Hyderabad: Orient Longman, 1991)
2. Guru Gobind Singh, *Zafarnamah*. Trans. Navtej Sarna (UK: Penguin, 2015)

**Unit II Bhakti-poets**

1. Kabir, "*Garabvas mein kul nahi jaati*" (212-13), "*Aval Allah Noor Upaya Kudrat de sab bande*" ( 215) "*Hirdai Kapat mukh gyani*" ( 213)
2. Ravi Das, "*Begumpura shehar ka naam*" (230), "*Nagar jaana meri jaat bikhayat chamara*" (232)& "*Tohi Mohi Mohi Tohi*" (230)

(The source-text for the two poets and their poems in translation is *Selections from the Sacred Writings of the Sikhs*, translated by Trilochan Singh, Bhai Jodh Singh, Kapur Singh, Bawa Harkishen Singh & Khushwant Singh, Introduction by S. Radhakrishnan (Ruskin House George Allen Unwin Ltd, London, 1960)

### **Unit III Sufis**

1. Sheikh Farid: “*Tap tap loh loh hath maroranl kia bhavain*” (220), *Shloks*:

*Farida je ti akal latif*

*Farida jo tain maaran mukian*

*Farida ja lab taneh kia*

*Farida jangal jangal*

*Farida galian chikadd dur ghar*

*Bhijo sijo kambli allah vasau meh*

*Farida bure da bhala kar*

*Farida mai jania dukh dukh mujh ko* (220-222)

(The source-text for Sheikh Farid’s poems in translation is *Selections from the Sacred Writings of the Sikhs*, translated by Trilochan Singh, Bhai Jodh Singh, Kapur Singh, Bawa Harkishen Singh & Khushwant Singh, Introduction by S. Radhakrishnan (Ruskin House George Allen Unwin Ltd, London, 1960)

2. Bulle Shah, “Bullah Ki Jaana Main Kaun” (184) “Ik Nukta” (37) & “Kar Kattan wal Dhian Kure” (91), *Bulle Shah Sufi Lyrics*, Shackle, Christopher, ed. & trans. Massachusetts, London: Murty Classical Library of India, 2015

### **Unit IV Historiography**

1. Janamsakhi “Introduction” (1-6), “The Sacred Thread” (Ch 1), “There is No Hindu, No Mussalman” (Ch 20), *Janamsakhis: Ageless Stories*. Ed. & Trans. by Harish Dhillon New Delhi: Hay House Publishing, 2015.

### **Unit V Qissa**

1. Waris Shah, Section 1-6 (pp. 13-38), 8 (pp. 48-52) and Section 12 (69-81), *The Love of Hir and Ranjha*. Trans by Sant Singh Sekhon (Ludhiana: PAU, 1978) (Also available at ApnaOrg).

### **Secondary Readings**

- Abidi, S A H. “Indian Stories in Indo-Persian Literature”. *Indian Literature*, Vol. 9, No. 3 (JULY-SEPTEMBER 1966), 28-42. Also available at <http://www.jstor.org/stable/23329498>.

- Mir, Farina. “A Punjabi Literary Formation”. *The Social Space of Language*. LA: U of California Press, 2010. (91-122)
- Mir, Farina. “Genre and Devotion in Punjabi Popular Narratives: Rethinking Cultural and Religious Syncretism”. *Comparative Studies in Society and History*. Vol. 48, No. 3 (Jul., 2006), 727-758.
- Shan, Harnam Singh. “Tragic Love Legends East and West”. *Journal of South Asian Literature*, Vol. 35, No. 1/2, Miscellany (2000), 101-114. Also available at <https://www.jstor.org/stable/40873763>
- Singh, Pashaura and Louis E Fenech. *The Oxford Handbook of Sikh Studies*. Oxford: OUP, 2014.
- Meeto (Kamaljit Bhasin-Malik), *In the Making: Identity Formation in South Asia*. (Three Essays Collective, 2008).
- Harjot Oberoi, *The Construction of Religious Boundaries: Culture, Identity and Diversity in the Sikh Tradition* (South Asia Books, 1994).
- Ian Talbot, “State, Society and Identity: The British Punjab, 1875–1937” in Gurharpal Singh and Ian Talbot (eds.), *Punjabi Identity: Continuity and Change* (South Asia Books, 1996).
- J S Grewal, *The Sikhs of the Punjab* (Cambridge, 1990).
- Richard G Fox, *Lions of the Punjab: Culture in the Making* (Low Price Publications, 1985).
- Roger Ballard, “Panth, Kismet, Dharm, te Qaum: Continuity and Change in Four Dimensions of Punjabi Religion” in Pritam Singh and Shinder Thandi (eds.), *Punjabi Identity in a Global Context* (Oxford University Press, 1999).
- Indu Banga and J.S. Grewal (eds.), *Early 19th Century Punjab: From Ganesh Das’s Char Bagh-i-Punjab* (Routledge (Manohar), 2016).
- Anil Sethi, “The Construction of Religious Boundaries in the Punjab, 1850–1920”, Unpublished Ph.D. Dissertation (Cambridge University, 1998).
- Anna Bigelow, “Practicing Pluralism in Malerkotla, Punjab”, *Items and Issues*, Social Science Research Council, 3:1-2 (Spring, 2002).
- Harnam Singh, “Tragic Love Legends East and West”. *Journal of South Asian Literature*, Vol. 35, No. 1/2, Miscellany (2000), pp. 101 -114. JSTOR: <https://www.jstor.org/stable/40873763>
- Pashaura Singh, *The Guru Granth Sahib. Canon, Meaning and Authority*. (Oxford University Press, 2000).
- Pashaura Singh and Louis E Fenech, *The Oxford Handbook of Sikh Studies*. (Oxford University Press, 2014).
- Vanderville, Charlotte. *A Weaver Named Kabir*. New Delhi: OUP, 1997.
- Anshu Malhotra, Farina Mir, *Punjab Reconsidered*, (Oxford University Press, 2012).

**Model Paper**

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1 Discuss how Guru Nanak's *Barahmaah* illustrates seasons as a motif for change against the relentless unchanging suffering of a woman lover that can only be resolved by overcoming ignorance stemming out of attachment to duality .

Or

Explain how Guru Gobind Singh reinstates morality as the core principal of righteous war in *Zafarnama*.

Q. 2 How does Kabir lament the hierarchies of caste and inequality in dispersal of knowledge in erecting social divides?

Or

What is the utopic vision of a casteless society envisioned in Ravi Das' poetry?

Q. 3 Explain how Sheikh Farid uses everyday tropes to expose social hypocrisy and advocate a better human conduct.

Or

Bulleh Shah's poetry is suffused with the idea of a grander ideal of love.

Explain with examples from his poetry.

Q. 4 Explain how *Janamsakhis*, as distinct from *Guru Granth Sahib*, have erected the ethos of Sikh consciousness.

Or

Would you consider *Janamsakhi* a reliable source of history?

Q. 5 Waris Shah's qissa "Heer Ranjha" rests on the ethos of a moral rebellion. Discuss.

Or

Discuss how "Heer Ranjha" transcends its romantic text to finally leap towards deeper metaphysics?

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**(3) Introduction to Literary Genres – III**

Despite distinction of idiom, expression and style, writers over the years have operated through a gamut of settled conventions, modes and genres. The paper will introduce students to some of the new genres that overwhelmed the (post-) modern literary space. As new mediums open up, literature re-defines itself through variety of self-reflexive modes and genres. The effort is to provide a brief overview of each selected genre in terms of its

distinctive innovativeness and its basic characteristics. Each unit consists of critical essay(s) and corresponding literary text(s) so that the students are able to relate theory with practice. In the end-Semester examination, there will be five essay-type questions of 16 marks each (to be answered in about 500 – 600 words each). One question with internal choice will be set from each of the following five prescribed texts/units:

### **Unit I Parody**

1. M. Rose, “Ways of Defining Parody”, *Parody: Ancient, Modern and Post-modern* (Cambridge: Cambridge University Press, 1993) 5-35.
2. Shashi Tharoor, “Forbidden Fruit”, *The Great Indian Novel* (Penguin Books, 1989) 110-131.
3. Gautam Bhatia, “The Material Ascetic”, “The Brahmin and the Organs Bazaar” & “The Lion and the Critic”, *Panchatantra* (Penguin Books India, 1998) 41-72.

### **Unit II Metafiction**

1. Patricia Waugh, “What is metafiction and why are they saying such awful things about it?” *Metafiction: The Theory and Practice of Self-Conscious Fiction* (London & New York: Routledge, 1984) 1-21.
2. John Fowles, Chapter 13, *The French Lieutenant's Woman* (London, Vintage Books, 2004).
3. Jorge Luis Borges, “Borges and I”, from *The Maker [Collected Fiction]*, Jorge Luis Borges, translated by Andrew Hurley (London: Penguin, 2018)].
4. John Barth, “Lost in the Funhouse”, *Lost in the Funhouse* (New York: Anchor Books, 1988).

### **Unit III Autobiography**

1. Georges Gusdorf, “Conditions and Limits of Autobiography”, James Olney, ed., *Autobiography: Essays Theoretical and Critical* (Princeton & New Jersey: Princeton University Press, 1980) 28-48.
2. Mahatma Gandhi, Part V, *The Story of My Experiments with Truth* (333-455).
3. Elie Wiesel, *Night* (Penguin Modern Classics, 2008).

### **Unit IV Comics/ Graphic Novels**

1. Randy Duncan and Matthew J. Smith, “Defining Comic Books as a Medium”, *The Power of Comics* (New York: Continuum, 2009) 1-19.
2. Art Spiegelman, *Maus: A Survivor's Tale 1: My Father Bleeds History* (Pantheon Graphic Novels, 1986).
3. Stan Lee & Steve Ditko, *Amazing Spiderman*, Marvel Comics, 15 August, 1962.

## Unit V Travelogue

1. Debbie Lisle, "Between Fact and Fiction: The Genetic Boundaries of Travel Writing", *The Global Politics of Contemporary Travel Writing* (Cambridge: Cambridge University Press, 2006) 28-67.
2. V.S. Naipaul, Part III, *An Area of Darkness: A Discovery of India* (Vintage, Reprint edition, 2002).
3. William Dalrymple, "The Monk's Tale" & "The Idol Maker", *Nine Lives: In Search of the Sacred in Modern India* (New York: Alfred A Knopf, 2010).
4. Amitav Ghosh, "At Large in Burma", *Dancing in Cambodia and At Large in Burma* (Delhi: Ravi Dayal, 1998).

### Suggested Readings

- Garin Dowd, Lesley Stevenson & Jeremy Strong, *Genre Matters: Essays in Theory and Criticism* (Bristol: Intellect, 2006).
- Linda Hutcheon, *A Theory of Parody: The Teachings of Twentieth-Century Art Forms* (London: Methuen, 1985).
- B. Müllered, ed., *Parody: Dimensions and Perspectives* (Amsterdam: Rodopi, 1997).
- Casey Brienza & Paddy Johnston, eds., *Cultures of Comics Work*, New York: Palgrave Macmillan, 2016).
- Linda Hutcheon, *Narcissistic Narrative: The Metafictional Paradox* (Waterloo: Wilfrid Laurier University Press, 1980).
- Karin Kukkonen, *Studying Comics and Graphic Novels* (Oxford: Wiley Blackwell, 2013).
- Simon Dentith, *Parody* (London & New York: Routledge, 2000).
- Ann Heilmann and Mark Llewellyn, eds., *Metafiction and Metahistory in Contemporary Women's Writing* (New York: Palgrave Macmillan, 2007).
- Sidonie Smith and Julia Watson, *Reading Autobiography: A Guide for Interpreting Life Narratives* (Minneapolis And London: University of Minnesota Press, 2001).
- Michael A. Chaney, ed., *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels* (Wisconsin: The University of Wisconsin Press, 2011).
- Jeet Heer and Kent Worcester, eds., *A Comics Studies Reader* (Jackson: University Press of Mississippi, 2009).
- Carl Thomson, *Travel Writing* (New York & London: Routledge, 2011).
- Peter Hulme and Tim Youngs, eds., *The Cambridge Companion to Travel Writing* (Cambridge: Cambridge University Press, 2002).
- Julia Kuehn and Paul Smethurst, eds., *New Directions in Travel Writing Studies* (Palgrave Macmillan, 2015).

## Model Paper

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1 Why is parody often described as ‘double discourse’? Explain.

Or

How does Gautam Bhatia parody the tales of *Panchatantra*?

Q. 2 What is metafiction? How does it engender an element of self-reflexivity in the narrative?

Or

Discuss the artistic complexities that metafiction affects in an otherwise normal narrative. Illustrate your answer with the help of tales prescribed in your syllabus.

Q. 3 What is conventional structure of an autobiography? How does it differ from other forms of life-writing?

Or

Autobiographies recount tales of survival – sometimes heroic, sometimes non-heroic.

Q. 4 Explain the poetics of graphic narratives. How do they differ from verbal narratives?

Or

Graphic narratives change the process of reading fundamentally both in terms of speed and reception. Answer your question by referring to the two graphic narratives prescribed in your syllabus.

Q.5 What are the generic conventions of travel-writing? Answer your question with relevant examples.

Or

Travel-writings combine fact with fiction, research with creativity. Critically analyze Amitav Ghosh’s *At Large in Burma* in the light of this observation.

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### (4) American Literature I (Poetry and Drama: 1900 to the Present)

The course explores the immense vitality of American Literature over the course of the 20<sup>th</sup> century through transformative works of acclaimed writers who have shaped the contours and developments of the American literary tradition. It offers critical insights into the historical and cultural influences, literary movements and major literary figures of a highly fecund century. The texts that have been selected for detailed study are representative of a dynamic literary tradition that emerges from multiple perspectives such as those of race, gender, ethnicity, socio-economic class and historical period.

Testing Pattern: The question paper will contain five questions with internal choice, corresponding to the five units of the course. All the questions would carry equal marks. The candidates would be required to answer all five questions. In addition to specific text-based questions, the paper will also focus on various literary and cultural movements/concepts/trends/terms related to American literary history.

### **Unit I**

Langston Hughes: “The Weary Blues”, “A Dream Deferred”, “Let America be America Again”, “The Negro Speaks of Rivers”, “I, Too, Sing America”, [*The Collected Poems of Langston Hughes* (Vintage Classics)]

### **Unit II**

Allen Ginsberg: “Howl”, “Kaddish”, “Supermarket in California”, “America” [*Collected Poems 1947-1997* (Harper Perennial Modern Classics)]

### **Unit III**

Adrienne Rich: “Planetarium”, “Cartographies of Silence”, “Stepping Backward” [*Collected Poems: 1950–2012* (W. W. Norton & Company)]

### **Unit IV**

Sam Shepard, *Buried Child* (Knopf Doubleday Publishing Group, Revised 2nd Edition)

### **Unit V**

August Wilson: *The Piano Lesson* (Penguin USA; Reprint edition, 1990)

### **Suggested Readings**

- Christopher Beach, *The Cambridge Introduction to Twentieth-Century American Poetry* (Cambridge University Press, 2003).
- Alan Golding, *From Outlaw to Classic: Canons in American Poetry* (Wisconsin Press, 2009).
- Edward J. Mullen, *Critical Essays on Langston Hughes* (G.K. hall, 1986).
- Henry Louis Gates, *Langston Hughes: Critical Perspectives Past and Present* (Harper Perennial 2000).
- Thomas F. Merrill, *Allen Ginsberg* (Twayne Publishers, 1988).
- Jonah Raskin, *American Scream: Allen Ginsberg's Howl and the Making of the Beat Generation* (Uni. of California Press, 2004)

- Claire Keyes, *The Aesthetics of Power: The Poetry of Adrienne Rich* (University of Georgia Press, 2008).
- Albert Gelpi and Barbara C. Gelpi ed., *Adrienne Rich's Poetry and Prose* (Norton Critical Editions, 1993).
- Matthew Charles Roudane, *The Cambridge Companion to Sam Shepard* (Cambridge University Press, 2002).
- Leonard Wilcox, *Rereading Shepard: Contemporary Critical Essays on the Plays of Sam Shepard* (Palgrave Macmillan, 1993).
- Harold Bloom, *August Wilson* (Chelsea House Publications, 2009).
- Harold Bloom (ed.), *Bloom's Modern Critical Views: August Wilson* (Bloom's Literary Criticism, 2009).
- Mary L. Bogumil, *Understanding August Wilson* (University of South Carolina Press, 1999, ).
- Peter Wolfe, *August Wilson* (Twayne, 1999).
- Christopher Bigsby, *The Cambridge Companion to August Wilson* (Cambridge University Press, 2007).
- Christopher Bigsby, *A Critical Introduction to Twentieth-Century American Drama* (Cambridge University Press, 1982).
- Christopher Bigsby, *Modern American Drama, 1945-2000* (Cambridge University Press, 1982).

### **Model Paper**

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1 Discuss Langston Hughes as a poet of Harlem Renaissance.

Or

Write a note on the poetic idiom of Langston Hughes. Discuss in particular the impact of oral culture on his poetic style.

Q.2 Allen Ginsberg brings together popular culture with the culture of dissent. Argue.

Or

Discuss critically the key themes in the poetry of Allen Ginsberg.

Q. 3 Confession is the ready stuff of poetry. Discuss Adrienne Rich's poetry in the light of this statement.

Or

Where would you place Adrienne Rich's poetry in the debate of feminist theories? Does she belong to the feminist or female phase of women's writing?

Q. 4. Discuss the stage worthiness of the play *Buried Child*.

Or

Critically analyze the play *Buried Child* in the context of American recession in '70s.

Q. 5 “*The Piano Lesson* deals with the historical phenomenon of the African American migration from the southern, agrarian way of life to the large industrial cities of the North in search of freedom, dignity, and economic opportunities.” Argue. Or

What does “piano” stand for in the play *The Piano Lesson*? Give textual references to answer the question.

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## **Paper XIII**

### **Dissertation-Work**

This paper involves dissertation-work. Every student shall submit a dissertation (4000-6000 words) on a topic of his/ her choice before the end of Semester III before the beginning of end-semester examinations. There shall not be any formal teaching of the paper. The Department shall however conduct a weeklong workshop to train the students about the basics of research and dissertation writing. The students shall be trained about MLA Handbook (Latest Edition). The dissertations should be submitted to the Department after a proper anti-plagiarism check and certification. The dissertations would be evaluated internally in the grades of A (Outstanding), B (Very Good), C (Average) and D (Below Average). Those who are awarded grade ‘D’ shall have to re-submit revised dissertation to qualify for the final award of the degree of MA. The grades would be reflected in the final detailed marks sheet (DMC) of MA. The dissertations (batch-wise) shall be kept in the department-libraries (of the college/ university department) both in the hard and soft versions.

**Or**

### **Research Methods**

Research involves systemic exploration of subject-matter for creating new knowledge or extending the frontiers of existing knowledge. This paper has been designed keeping in view the increasing importance of research for Master’s students in the emerging contexts. The paper is of introductory nature. It aims to impart the basic understanding of research tools and techniques, research ethics, research theory, online and print sources and documentation to the students. The paper consists of five units, with each containing prescribed readings. The readings in the Unit I, Unit II and Unit III are primarily theoretical, whereas Unit IV and Unit V are mainly of practical nature. The students are expected to learn the theoretical aspects of research as well as their practical applicability. The end-semester examination will contain five questions, each with internal choice, from each of the five units. The paper will be of 80 marks (16x5=80) for regular students and 100 marks (20x5=100) for private candidates.

## **Unit I           Basics**

1. Chapter 1: “Research Basics”, from Nicholas William’s *Research Methods: The Basics* (Routledge, 2015), 7-14.
2. Chapter 4: “Research Ethics”, from Nicholas William’s *Research Methods: The Basics* (Routledge, 2015), 42-51.

## **Unit II           Theory**

1. Theoretical concepts: abduction (1-2), deduction (207-208), induction (429-430), empiricism (255-260), idealism (411-415), pragmatism (671-675), realism (731-735), positivism (646-650), relativism (749-753), constructivism (116-120), essentialism (269-273), hermeneutics (385-388).

[For each concept, refer to the prescribed page numbers in Lisa M. Given’s *The SAGE Encyclopedia of Qualitative Research Methods* (Sage Publications, 2008)].

## **Unit III          Sources**

1. Shafquat Towheed, “Tools and techniques for literary research: using online and printed sources”, from *The Handbook to Literary Research*, edited by Delia da Sousa Correa and W.R. Owens (Routledge, 2010, 2<sup>nd</sup> edition), 9-35.

## **Unit IV          Research Proposal**

1. Chapter 13: “Writing a Research Proposal”, from *Research Methodology: A Step-by-Step Guide for Beginners* by Ranjit Kumar, (Sage, 2014, 4<sup>th</sup> edition), 255-278.

## **Unit V          Documentation**

1. “Creating Your Documentation”, from *MLA Handbook*, 8<sup>th</sup> Ed. (The Modern Language Association, 2016), 19-58.

## **Suggested readings**

- Nicholas Walliman, *Social Research Methods* (SAGE Course Companions, 2006).
- Nicholas Walliman, *Your Research Project: A Step-by-Step Guide for the First-Time Researcher* (Sage Publications Ltd, 2000).
- John Biggam, *Succeeding with Your Master's Dissertation: A Step-By-Step Handbook* (McGraw-Hill, 2011).

- Gabriele Griffin, ed. *Research Methods for English Studies* (Rawat Publications, 2007).
- Angela Thody, *Writing and Presenting Research* (Sage Study Skills Series, 2006).
- David Silverman (Ed.), *Qualitative Research: Theory, Method and Practice* (Sage 2004).
- Lisa M. Given, *The SAGE Encyclopedia of Qualitative Research Methods* (Sage Publications, 2008).
- Victor Jupp, *The SAGE Dictionary of Social Research Methods* (SAGE Publications, 2006).

### **Model Paper**

**Time: 3 hours**

**Note: Attempt all questions. Each question carries 20 marks.**

Q. 1 What do you understand by research design? Discuss major types of research design.

Or

What constitutes the domain of research ethics? Discuss with examples.

Q. 2 Compare the positivist and relativist approaches to research.

Or

Write short notes on the following: induction, constructivism, relativism.

Q. 3 Write a detailed note on the online sources of research.

or

What is an archive? How are archives important for research?

Q. 4. What are the characteristics of a good research proposal?

Or

Assume a research topic of your choice and write a brief research proposal for the same.

Q. 5. Rewrite the following bibliographic details according to *MLA Handbook* 8<sup>th</sup> edition (any 10)—

- i. Giorgio Agamben's book, Homo Sacer: Sovereign Power and Bare Life, published by Stanford University Press, publication year 1998.
- ii. ÉtienneBalibar's book, Citizenship, translated by Thomas Scott-Railton, published by Polity Press, publication year 2016.
- iii. The Crown of Columbus, a book written by David Michael and Louise Erdrich, pub year 1999, publisher-HarperCollins.
- iv. Beowulf, translated by Alan Sullivan and Timothy Murphy and edited by Sarah Anderson. Publication year 2004, publisher-Pearson.
- v. The Future of the Book, a book edited by Geoffrey Nunberg. Publisher U of California P, pub. year 1996.
- vi. Consequences of Rapid Population Growth in Developing Countries, a book authored by United Nations and published by Taylor and Francis, pub. Year 1991.
- vii. A newspaper article by Praful Bidwai in The Guardian titled, India floods: a man-made disaster, Date, Fri 28 Jun 2013.
- viii. A scholarly article by Lawrence Buell titled, Toxic Discourse, published in the journal Critical Inquiry, vol 24, issue 3, year 1998, page numbers 639-665.
- ix. Postcolonial Ecologies: Literatures of the Environment, a book edited by Elizabeth DeLoughrey and George Handley, pub by OUP, pub year 2011.
- x. The Memory of Catastrophe, a research article co-authored by Peter Gray and Oliver Kendrick, published in the journal History Today, year 2001, volume 51, issue 2.
- xi. Buffy the Vampire Slayer, a movie directed by Fran RubelKuzui and produced by Twentieth Century Fox, year 1992.

Petty Hurts, a song by Beyoncé from the album, Beyoncé, produced by Parkwood Entertainment, year 2013. Web source—  
[www.beyonce.com/album/beyonce/?media\\_view=songs](http://www.beyonce.com/album/beyonce/?media_view=songs).

## **M.A. II**

Semester IV

### **Compulsory Paper**

#### **Paper XIV**

##### **Critical Theory – II**

Post-1980, the gap between literary theory and cultural theory has narrowed down. Literary theory is no longer contained to our thinking about the production or reception of literary works alone; rather it has brought about changes in the ways in which we conceptualize larger discourses of history, colonialism, gender and ideology. The ambit of theory has further widened due to a strident inner questioning. This paper, to be seen in conjunction with Literary Theory – I, maps the subsequent development and new interrogations in the field. The collation of texts is with the intent of exposing students to later developments in the field of literary theory. The paper focuses on essays that deal with theoretical understanding of history, ideology, gender and colonialism.

##### **Unit I**

Hayden White: “Historical Text as Literary Artifact”, *Tropics of Discourse: Essays in Cultural Criticism* (The John Hopkins University Press, 1986), 81-100.

##### **Unit II**

Raymond Williams, “From Reflection to Mediation” (95 -100), “Dominant, Residual and Emergent” (121-127), *Marxism and Literature* (Oxford and New York: OUP, 1977)

##### **Unit III**

Judith Butler, “Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory”, *Theatre Journal*, Vol. 40, No. 4 (Dec., 1988), 519-531.

## Unit IV

Homi Bhabha, "Of Mimicry and Man: The Ambivalence of Colonial Discourse", *October*, Vol. 28, Discipleship: A Special Issue on Psychoanalysis (Spring, 1984), 125-133

## Unit V

Aijaz Ahmad, "Literary Theory and Third World Literature", *In Theory: Classes, Nations, Literatures* (London & New York: Verso, 1992) 2000 rpt. 43-71 & 327-330.

## Secondary Readings

- Francis Barker, Peter Hulme, and Margaret Iverson, *Colonial Discourse/ Postcolonial Theory* (Manchester: Manchester University Press, 1996)
- Jonathan Culler, *Literary Theory: A Very Short Introduction* (Oxford: OUP, 1997)
- Lisa Disch and Mary Hawkesworth, *The Oxford Handbook of Feminist Theory* (Oxford: Oxford University Press, 2018)
- Robert Doran, *The Ethics of Theory: Philosophy, History, Literature*. (Bloomsbury Publishing, 2016)
- Leela Gandhi, *Postcolonial Theory: A Critical Introduction* (Allen & Unwin, 1998)
- Geoffrey H. Hartman, *Criticism in the Wilderness: The Study of Literature Today* (Yale: Yale University Press, 2007)
- bell hooks, *Feminism is for Everybody: Passionate Politics* (London & New York: Routledge, 2014)
- bell hooks, *Feminist Theory: From Margin to Center* (London and New York: Routledge, 2014)
- Reina Lewis, *Feminist Postcolonial Theory: A Reader* (London & New York: Routledge, 2013)
- Padmini Mongia, *Contemporary Postcolonial Theory: A Reader*. Oxford: OUP, 2000)
- Paul Sutermeister, *Hayden White: History as Narrative: A Constructive Approach to Historiography* (GRIN Verlag, 2008)
- Hayden White, *Tropics of Discourse: Essays in Cultural Criticism* (John Hopkins University Press, 1985)

**Model Paper**

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1 Hayden White's "The Historical Text as a Literary Artefact" lays bare the relationship between the writing of history with the writing of literary texts. Explain critically.

Or

Read White's essay "The Historical Text as a Literary Artefact" as a manifesto of New Historicism.

Q. 2. Why should Raymond William entertain the category of the 'residual' in mapping the emergent discourse of culture? How does he distinguish 'residual' from 'archaic'?

Or

Critically examine William's ideas about the artistic components of the superstructure? Should art just reflect the society or can it mediate also towards its transformation?

Q. 3 Explain the concept of performativity, as foregrounded in Butler's "Performative Arts and Gender Construction".

Or

What does Butler mean by "gender construction"?

Q. 4 Explain how colonialism results in 'irony, mimicry and repetition'?

Or

Explain the ambivalence present in the colonial relationships?

Q. 5 How does Aijaz Ahmed approach postcolonial theory? Why does he resent the growth of new literary theory?

Or

Differentiate between post-colonialism and postcolonialism?

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**(Semester IV)**

**Paper XV ( Choose any one)**

**(1) Indian Writings (in Translation) – II**

One of the most fascinating aspects of Indian life is its bewildering array of languages and sub-cultures. This diversity has been flowering since millennia and has led to profusion of writing in multiple languages. From epics like *Mahabharata*, *Ramayana*,

*Bhagavad-Gita, Panchatantra* to contemporary prose, fiction, poetry and drama, Indian languages offer a magnificent canvas of the multi-lingual, multi-cultural and multi-dimensional body of Indian Literature. However, most readers are limited to experiencing literature only from their respective regions. In the present course, an attempt is made to bridge the gap by offering an array of linguistically diverse texts in translation. A representative selection of texts from multiple genres, translated from Indian languages is curated for the Postgraduate students. Through the extra textual and critical readings, the course aims to provide a context for the contentious issues of identity and authenticity, as are presented in translated texts. This course is an opportunity for students to acquire a deeper understanding of the varied influences on the terrain of Indian writing in a tangible way. The paper consists of 5 units. There will be one question from each section with internal choice.

### **Unit 1 Fiction**

Gurdial Singh. *Marhi da Deeva (The Last Flicker)*. New Delhi: National Book Trust, 2017.

### **Unit 2 Life Writing**

Urmila Pawar, *The Weave of My Life: A Dalit Woman's Memoirs*. Trans., Maya Pandit. New York: Colombia University Press. 2009.

### **Unit 3 Short Story/ Short Fiction**

1. Prem Chand: “Kafan”, “The Thakur’s Well”, Trans. David Rubin in *The World of Prem Chand: Selected Short Stories*, Delhi, Oxford University Press, 2001.
2. Mahashweta Devi: “Draupadi” and “The Breast Giver”, Trans. Gayatri Chakravarty Spivak. *Breast Stories*. Calcutta: Seagull, 1997.
3. Vaikom Muhammad Basheer “Walls” (47) and “The Card Sharper’s Daughter” (27) both stories from *Basheer Katha Classics*. New Delhi: Katha, 1997.

### **Unit 4 Poetry**

1. Surya Kant Tripathi Nirala: “Beggar”, “Breaking Stones”, from *A Season on the Earth*. Trans. David Rubin, New Delhi, Oxford University Press, 2003.
2. Faiz Ahmed Faiz: “A Letter from Prison” “Don’t Ask Me for that Love Again” , “ A Prison Daybreak.” available in *The Rebel’s Silhouette* Trans. Agha Shahid Ali. New Delhi: OUP, 2005.
3. Namdeo Dhasal. “Hunger” from *Poet of the Underworld*. Delhi: Narayana, 2007.

## Unit 5 Play

Girish Karnad: *Tughlaq*. New Delhi: Oxford University Press, 2005.

### Suggested Reading:

- Meenakshi Mukherjee, *Reality and Realism: The Novel and Society in India*, "From Purana to Nutana" (Oxford University Press, 1994).
- K. Satchidanandan, *Indian Literature: Position and Propositions* (Pencraft, 1999).
- Sisir Kumar Das, ed. *History of Indian Literature*, Vol I-X (Sahitya Akademi, 1995).
- Priya Joshi, *In Another Country* (Oxford University Press, 2002).
- K M George, *Comparative Indian Literature* (Macmillan, 1984).
- Ananda Lal, ed. *Theatres of India: A Concise Companion* (Oxford University Press, 2009).
- G. N. Devy, *Indian Literature in English Translation*, Vol. 28, issue 1, pg 123-38, *The Journal of Commonwealth Literature*, March 1, 1993.
- G. N. Devy, *After Amnesia* (Orient Longman, 1992).
- A.K. Mehrotra, ed. *An Illustrated History of Indian Literature in English*, (Permanent Black/Orient Longman, 2003).
- Sheldon I. Pollock, ed. *Literary Cultures in History: Reconstructions from South Asia* (University of California Press, 2003).
- Tutun Mukherjee, ed. *Girish Karnad's Plays: Performance and Critical Perspective* (New Pencraft, 2008).
- Sujit Mukherjee, *A Dictionary of Indian Literature: Beginnings-1850*, (Orient Blackswan, 1990).
- Susie Tharu and K. Lalitha, ed. *Women Writing in India 600 B.C. to the Present*, 2 volumes (Oxford University Press, 1995).
- Tabish Khair, *Babu Fictions: Alienation in Contemporary Indian English Novels* (Oxford University Press, 2001)
- Aijaz Ahmed, *In Theory: Classes, Nations, Literatures* (Verso, 1992)
- Aparna Dharwarkar, *Theatres of Independence: Drama, Theory, and Urban Performance in India Since 1947* (University of Iowa Press, 2005)

### Model Paper

Q. 1 Discuss the role of Jagseer in Gurdial Singh's *Marhi da Deeva* (The Last Flicker).

Or

Bring out the elements of realism in Gurdial Singh's *Marhi da Deeva* (The Last Flicker).

Q. 2 What are the distinctive features of Dalit autobiography? How does it differ in case of a woman Dalit autobiographer?

Or

How does Urmila Pawar describe her childhood in her autobiography *The Weave of My Life*? How does it differ from average Indian childhood?

Q. 3 How does Prem Chand's realism take a new turn in his story "Kafan"?

Explain Or

Basheer mixes humour with pathos. Discuss the art of his story-telling in this context.

Q. 4 How do Nirala and Faiz combine progressive ideals with those of romanticism in their poems?

Or

Namdeo Dhasal's "Hunger" forges an altogether new aesthetics of realism. Discuss and explain through relevant quotes from the poem.

Q. 5 *Tughlaq* is a political allegory, relevant for all times.

Discuss. Or

In Girish Karnad's plays, the minor characters add to the conflicts of the protagonist. Explain this statement in the context of the play *Tughlaq*.

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## (2) Cultural Studies – IV

Cultural Studies as an interdisciplinary enterprise draws its theoretical impetus largely from the practices of Frankfurt and Birmingham of Cultural Studies. Indian culture however has its own specificities and distinct configurations. Its approaches to culture too are very different and therefore have their own compelling indigenous frameworks. Right from Vedanta to bhakti period, and then from Gandhism to Ambedkarism, there is a vast array of cultural approaches, which demand critical attention. Various cultural regions within India too have their own aesthetic poetics and ethical viewpoints. The paper focuses on the study of some of the key Indian cultural concepts/ approaches such as *bhakti*, *swaraj* and *bhasha*. The prescribed texts include seminal texts like Gandhi's *Hind Swaraj* and Ambedkar's *Annihilation of Caste*. One unit has been devoted to Mumbai-based Indian film culture to understand the dynamics of popular entertainment in the native context.

### Unit I *Yoga*

1. Patanjali, "Book I: *Samadhi Pada*", *Yoga Sutra*, trans. Shyam Ranganathan (Penguin Classic, 2008)

**Unit II      *Bhakti***

1. A.K.Ramanujan, “Varieties of Bhakti”, *The Collected Essays of A.K.Ramanujan* (OUP, 1999) 324-331.
2. Arundhati Subramaniam, “Introduction” to *A Book of Bhakti Poetry: Eating God* (Penguin Ananda, 2014) ix-xxviii

**Unit III      *Swaraj***

1. Gandhi, *Hind Swaraj*, ed. Anthony J Parel, (Cambridge University Press, 1997)

**Unit IV      *Caste***

1. B.R. Ambedkar, “Annihilation of Caste”, *The Doctor and the Saint*. Ed Arundhati Roy, (Heymarket Books, 2017)
2. Manifesto of Dalit Panthers available at [shodhganga.inflibnet.ac.in/bitstream/10603/14528/15/15\\_appendicies.pdf](http://shodhganga.inflibnet.ac.in/bitstream/10603/14528/15/15_appendicies.pdf)
3. Arjun Dangle, ed. *The Corpse in the Well: Translations from Modern Marathi Dalit Autobiographies* (Disha Books: 1992) 13-51.

**Unit V      *Bollywood***

- Ravi Vasudevan, “The Contemporary Film Industry-I: The Meanings of 'Bollywood'”, *The Melodramatic Public* (Permanent Black, 2010) 334-361.
- Vijay Mishra, “Melodramatic Staging”, *Bollywood Cinema: Temples of Desire* (Routledge, 2012) 35-60.

**Suggested Readings**

- Tejaswini Ganti, *Bollywood: A Guidebook to Popular Hindi Cinema* (Routledge, 2004).
- Ajay Gehlawat, *Twenty-First Century Bollywood*, (Routledge, 2015).
- Anthony G. Parel (ed.), *Gandhi: 'Hind Swaraj' and Other Writings*, (Cambridge University Press, 1997).
- John Stratton Hawley, *Three Bhakti Voices: Mirabai, Surdas, and Kabir in Their Time and Ours*, (Oxford UP, 2005).
- Karen Pechilis Prentiss, *The Embodiment of Bhakti*, (Oxford University Press, 2000).
- Raghuramaraju, *Debating Gandhi: A Reader* (Oxford University Press, 2010).
- Akeel Bilgrami, “Gandhi, the Philosopher.” *Economic and Political Weekly* (September 27, 2003), pp 4159-4165.
- Gopal Guru and Sundar Sarukkai, *The Cracked Mirror: An Indian Debate on Experience and Theory* (OUP, 2012).

- Ashis Nandy, *The Secret Politics of Our Desires: Innocence, Culpability, and Indian Popular Cinema* (Zed, London, 1999).
- Rajinder Kumar Dudrah, *Bollywood: Sociology Goes to the Movies* (Sage, 2006).
- Amartya Sen, *The Argumentative Indian* (Penguin, 2005).
- Sunil Khilnani, *The Idea of India* (Penguin, 1997).
- Rana Nayar, Pushpinder Syal, Akshaya Kumar (eds.), *Cultural Studies in India* (Routledge, 2017).
- A.L. Basham, (ed), *A Cultural History of India* (OUP, 1975)
- Ziauddin Sardar and Jerome Ravetz, *Cyberfutures: Culture and Politics on the Information Superhighway* (Pluto Press, London, 1966).
- Kavita Panjabi (Eds.), *Poetics and Politics of Sufism and Bhakti in South Asia: Love, Loss and Liberation* (Orient Blackswan 2011)
- Shakuntala Banaji, *Reading 'Bollywood': The Young Audience and Hindi Films*, (Palgrave Macmillan, 2006).
- Sujatha Gidla, *Ants Among Elephants: An Untouchable Family and Making of Modern India*, (Macmillan, 2017).
- Tejaswini Ganti, *Bollywood: A Guidebook to Popular Hindi Cinema*, (Routledge, 2004).
- U.R. Ananthamurthy, *Hindutva or Hind Swaraj*, (Harper Collins India, 2016).

### Model Paper

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1 How does Patanjali define Yoga? Use your reading of the first chapter of Yoga Sutras to answer your question.

Or

What are the stages of samadhi? Is *Nirvikalpa Samadhi* possible without desires?

Q. 2 What is Bhakti? What is the relation between *bhakti* and *prem* as described in *The Collected Essays* of A. K. Ramanujan?

Or

Why does Arundhati Subramaniam prefer to describe bhakti hymns as “poems”?

Q. 3 What are Gandhi’s views on education in *Hind Swaraj*?

Or

Discuss Gandhi’s *Hind Swaraj* as first serious attempt towards the formulation of self-rule.

Q. 4 What kind of comparison does Arundhati Roy set up between Ambedkar and Gandhi in her extended Introduction to *Annihilation of Caste*?

Or

What are the key arguments of Ambedkar’s *Annihilation of Caste*?

Q. 5 What does it mean to say Indian movies are melodramatic? Discuss in relation to *The Melodramatic Staging*.

Or

What role has cinema played in the emergence of new economic forms, consumer cultures and digital technologies in a globalising India in *Bollywood Cinema: Temples of Desire*?

### **(3) Shakespeare – II**

Shakespeare, the Bard of Avon, looms large as a dominant, if not hegemonic, presence in the domain of English Studies. His plays have withstood the test of time in terms of their reception across cultures. Critics have subjected his plays to multiple interpretations, but what has really lent a resounding after-life to Shakespeare is the growing corpus of multiple re-writings of his plays. The emerging matrices of race, gender and nationalism have often led creative writers, theatre artists and film directors to re-fashion, re-contextualize and re-write his plays in alternative ways. These alternative ways at times take radical subversive turn as lead characters stand reduced into marginal ones and the absent characters emerge from nowhere to displace the iconic ones. The paper, an extension of Shakespeare- I, semester III, intends to introduce students to some more re-written plays of the great playwright along with the originals ones to underscore the ever-expanding discourse of Shakespeare in contemporary times.

#### **Unit I**

Daniel Fischlin and Mark Fortier “General Introduction”, *Adaptations of Shakespeare: A Critical Anthology of Plays from the Seventeenth Century to the Present*. (New York: Routledge), 2000.1-22. Print.

#### **Unit II**

William Shakespeare, *King Lear*, Stanley Wells, ed. (Oxford University Press, 2000). Print.

#### **Unit III**

Jane Smiley, *A Thousand Acres: A Novel*, (Anchor Books, 2003). Print.

#### **Unit IV**

William Shakespeare, *The Tragedy of Hamlet: Prince of Denmark*, Sylvan Barnet, ed. (Penguin Books, 2006). Print.

## Unit V

Tom Stoppard, *Rosencrantz and Guildenstern are Dead*, (Grove Press, 2007). Print.

### Suggested Readings:

- Rob Nixon, Caribbean and African Appropriations of "The Tempest", *Critical Inquiry*, Vol. 13, No. 3, Politics and Poetic Value (Spring, 1987), pp. 557-578. Print.
- Jonathan Goldberg, *Tempest in the Caribbean* (University of Minnesota Press, 2003). Print.
- Carroll, Rachel, ed. *Adaptation in Contemporary Culture: Textual Infidelities*. (London: Continuum International Publishing Group, 2009). Print.
- Ben Okri, *A Way of Being Free*. (London: Phoenix House, 1998). Print.
- Jon Drakakis, ed. *Alternative Shakespeares*. (Routledge, 1985). Print.
- Peter Hume and William H Sherman, eds. *'The Tempest' and Its Travels*. (Reaktion Books, London, 2000). Print.
- Terence Hawkes, ed. *Alternative Shakespeares*. Vol 2. (Routledge, 1996). Print.
- Fischlin, Daniel, and Mark Fortier, eds. *Adaptations of Shakespeare: A Critical Anthology of Plays from the Seventeenth Century to the Present*. (London: Routledge, 2000). Print.
- Stephannie S. Gearhart, "Lear's Daughters, Adaptation and the Calculation of Worth", *Borrowers and Lenders*, (7.2, Fall/Winter 2012). Web.
- Roshni Mooneeram, *From Creole to Standard: Shakespeare, Language, and Literature in a Postcolonial Context*. (New York: Rodopi, 2009). Print.
- Lynne Bradley, *Adapting King Lear for the Stage*. (Burlington: Ashgate, 2010). Print.
- Sarah Hatchuel, *Shakespeare, From Stage to Screen*, (Cambridge: Cambridge University Press, 2004). Print.
- Julie Sanders. *Adaptation and Appropriation*. (New York: Routledge, 2006). Print.
- Gordon Bottomley, *King Lear's Wife*, Paul R. Reynolds, (New York, 1915). Print.

## Model Paper

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1 Is it possible to distinguish the writer Shakespeare from the writing effect that is Shakespearean?

Or

'Desdemona: A Play about a Handkerchief' presents a woman's world. Elucidate.

Q. 2 'In *King Lear* the good characters are imaginative and the evil characters are coolly rational.' Do you agree with this view?

Or

To what extent is *King Lear* a play about sacrifice?

Q. 3 What is it that provides *A Thousand Acres* with its autonomy despite its borrowed plot and characters?

Or

Which of the issues explored in *A Thousand Acres* are unique to rural life in America? What does the novel reveal about variations and consistencies in the so-called American character?

Q.4. There are several soliloquies within the play *Hamlet*, most of them by Hamlet. What do you consider to be the function and nature of Hamlet's soliloquies?

Or

Shakespeare was himself a man of the theatre. Why, and with what effects, do you think he introduces players and the play-within-a play in *Hamlet*?

Q. 5. How would you characterize Rosencrantz and Guildenstern – existential heroes or anti-heroes?

Or

Comment on the theme of absurdity in *Rosencrantz and Guildenstern are Dead*.

### (4) English Language Teaching (ELT)

Objective: The paper is designed to give a complete grounding in ELT for a student and would-be teacher. The goal is to give an understanding of the major aspects of the

field. The classroom aspect of the course will focus more on the application of the learnt principles rather than the memorization of theoretical aspects.

Testing: The paper shall consist of five questions of 16 marks each, one from each unit. The questions shall be designed in such a way that they focus more on the candidate's understanding of the issues involved in ELT and not just the memorization of principles and techniques. There should be questions of a practical nature that demand the creation of syllabi or selection of methodology for a particular classroom. Each question shall have internal choice with one option that will be theory-based and the other application-based, wherever possible. Each question is to be answered in 400-500 words. The paper shall carry a total of 80 marks.

#### Unit I

- Approaches and methods in language teaching: Difference between approach and method. Methods and approaches: Direct, Grammar Translation, Audio-lingual, Structural-situational, Communicative Language Teaching and the Communicative Approach. The future of methods.
- Jack C. Richards: *Curriculum Approaches in Language Teaching: Forward, Central and Backward Design* RELC Journal 44(1) 5–33 © The Author(s) 2013 Reprints and permission: [sagepub.co.uk/journals](http://sagepub.co.uk/journals) Permissions.nav DOI: 10.1177/0033688212473293 [rel.sagepub.com](http://rel.sagepub.com)

#### Unit II

- Brief Historical overview of English Language Teaching with reference to the Problematic of Teaching English in India .Pre and Post Independence Language Policies, Multilingualism, mother tongue influence and choice of a model for teaching.
- V.Saraswathi: *English in India* in *English Language Teaching: Principles and Practice* by V.Saraswathi, Orient Longman ELT 2006, Hyderabad. Available as PDF online.

#### Unit III

- Approaches to teaching Skills: LSRW, vocabulary and grammar at primary, secondary and tertiary/ advanced levels. Practical exercises in each of the skill

areas. Making a language syllabus: needs analysis. Teaching of English for specific purposes.

- West, R. (1994). *Needs analysis in language teaching*. *Language Teaching*, 27(1), 1-19. doi:10.1017/S0261444800007527

#### Unit IV

- Testing Language: Principles, relationship between teaching and testing, wash back effect and purposes of tests. Evaluation: Criteria, grading and determining levels of proficiency.
- Alan Davies. Introduction. *Fifty Years of Language Assessment*. Vol I <https://doi.org/10.1002/9781118411360.wbcla127>

#### Unit V

- Test types and task formats; written (paper and pencil), oral tests and performance tests; Selection and supply type task formats, (problem of stems and distracter in multiple choice items); Discrete point and integrative tests; tests of extended writing /speaking, mixed skills and interaction in dyadic and group settings; special test types: Cloze, C-test, portfolio assessment, meta-linguistic ability tests.
- J. Charles Anderson and Jayanti Banerjee, *Language and Assessment Part I*, [http://www.research.lancs.ac.uk/portal/en/publications/language-testing-and-assessment-part-1\(b5195a1f-15f0-4b94-9378-d6a19dc0c4a4\).html](http://www.research.lancs.ac.uk/portal/en/publications/language-testing-and-assessment-part-1(b5195a1f-15f0-4b94-9378-d6a19dc0c4a4).html)

#### SUGGESTED READINGS:

- *Communicative language Teaching Today*  
[https://scholar.google.co.in/scholar?cluster=8799637161368943712&hl=en&as\\_sdt=0,5&scioldt=0,5](https://scholar.google.co.in/scholar?cluster=8799637161368943712&hl=en&as_sdt=0,5&scioldt=0,5)
- <https://www.professorjackrichards.com/wp-content/uploads/Richards-Communicative-Language.pdf>
- *Approaches and Methods in Language Teaching*, Jack.C. Richards and Theodore S. Rodgers, Third Edition, Cambridge Language Teaching Library, ISBN-13: 978-1107675964

- *Testing for Language Teachers*, Arthur Hughes, Cambridge Language Teaching Library ISBN 9780511732652
- *Teaching and Learning English: A Sourcebook for Teachers and Teacher-trainers*, M.L.Tickoo, Orient Longman 2003, ISBN 9788125023074
- *The Story of English in India* Krishnaswamy, N., & Krishnaswamy, L. (2006). . Foundation Books.
- *A Basic Introduction to English Language Teaching* Ray Mackay. ISBN: 9780199457625.
- *Teaching and Learning English* MLTickoo.. ISBN: 9788125023074
- *English Language Teaching in India: The Shifting Paradigms* SPDhanavel.. ISBN: 9780071333283
- *The Practice of English Language Teaching.* Jeremy Harmer. ISBN: 978-1447980254
- *Teaching English As A Second Language: A New Pedagogy for A New Century* Manish A. Vyas, Yogesh A. Patel.. ISBN: 978-8120351523.

### **MODEL PAPER**

MM: 80

Time: 3hrs.

I. Explain the difference between approach and method, giving examples to illustrate.

OR

Design five lesson plans based on the Direct Method, in order to teach English to a group of six -year old students who have not been exposed to the language.

II. Briefly describe the trajectory of language policy in India since the British Rule.

OR

Write a brief essay on the multilingual aspects of Indian society and how they affect pedagogic decisions.

III. What is ESP and how does it relate to needs analysis?

112.

OR

Give an outline of a curriculum you will create for a group of blue collar adult employees who need to learn Spoken English.

IV. Give a brief critical description of the basic principles of test design.

OR

What is the wash back effect? Is it important in a language classroom?

V. Attempt a critical description of the types of tests used in language assessment.

OR

Design a test for assessing the English language proficiency of a group of students who are doing post-graduation in English Literature.

**Paper XVI (Choose any one)**

**(1) Postcolonial Literatures – II**

**Scope:** In this semester, students will move on to examining more contemporary texts, ranging from issues of history-writing to hybridity, from decolonization to rapidly globalizing third-world economies, and finally to blackness, terror and migration. It will consider how postcolonialism has changed its agendas, having migrated to the United States by transcending national boundaries.

**Aims:** This course attempts to move beyond an introductory study of colonialism/postcolonialism to focus on the enormous minefield Postcolonial Studies has become. It will probe whether the discipline maintains links with the literature of dissent and resistance examined in Semester 3. This course will endeavour to both analyse the meanings and implications of postcolonialism today as well as critique the discipline and interrogate its wide-ranging scope. Each unit has a list of reference books students are advised to study.

**Method of Testing:** The course has five units. The paper will have five compulsory questions – one from each unit, and each question shall have internal choice. It is recommended (though not necessary) that questions will negotiate an integration between theory and text in order to encourage theory-based preparation of the text. The paper carries 80 marks.

**Unit I                      Hybridity and Diaspora**

Jean Rhys: *Wide Sargasso Sea*. London: Penguin, 1968.

**Unit II Gender, Subalternity and Marginality**

Bama, *Karukku*. Trans. Lakshmi Holmstrom. New Delhi: Oxford India Paperbacks, 1992.

**Unit III                      Race and Counterculture**

Toni Morrison, *Beloved*. New York: Knopf, 1987.

#### **Unit IV Globalization**

Margaret Atwood, *Surfacing*. Canada: McClelland and Stewart, 1972.

#### **Unit V Post 9/11 Writing**

Mohsin Hamid, *The Reluctant Fundamentalist*. Harmondsworth: Penguin, 2008.

#### **Suggested Readings**

- Arjun Dangle (ed.), *Poisoned Bread* (Selected poems). Hyderabad: Orient Blackswan, 2009.
- Bill Ashcroft, *Post-Colonial Transformations*. London: Routledge, 2001.
- Chakravarti, Uma (1993) “Conceptualising Brahmanical Patriarchy in Early India: Gender, Caste, Class and State”, *Economic and Political Weekly*, April 3, 579-85.
- Dipesh Chakrabarty, *Provincializing Europe: Postcolonial Thought and Historical Difference*. New Jersey: Princeton University Press, 2000.
- Elleke Boehmer, *Empire, the National and the Postcolonial*. Oxford: Oxford University Press, 2002.
- Gayatri Chakravorty Spivak, ‘Can the Subaltern Speak?: Speculations on Widow Sacrifice’, in Cary Nelson and Lawrence Grossberg (eds.), *Marxism and the Interpretation of Culture* (London: Macmillan, 1988), 271-313.
- Gopal Guru, “Dalit Women Talk Differently”, *Economic and Political Weekly*, October 14-21, 1995: 2548-49.
- Henry Louis Gates(ed.), *Black Literature and Literary Theory*. London: Methuen, 1984.
- Iliah, Kancha, *Why I am not a Hindu: A Shudra Critique of Hindutva Philosophy, Culture and Political Economy*. Calcutta: Samya, 1996.
- Lazarus, Neil (ed.), *The Cambridge Companion to Postcolonial Literary Studies*. Cambridge: Cambridge University Press, 2004.
- Ngugi wa Thiong'o, *Decolonizing the Mind*. London: James Currey, 1986.
- Partha Chatterjee, *Nationalist Thought and the Colonial World*. London: Zed, 1986.
- Paul Gilroy, “There Ain’t no Black in the Union Jack: The Cultural Politics of Race and Nation.” London: Hutchinson, 1987.
- Robert J. C. Young, *White Mythologies: Writing History and the West*. London: Routledge, 1992.
- Robert J. C. Young, *Empire, Colony, Postcolony*. Oxford: Wiley Blackwell, 2015.
- Sharmila Rege, *Against the Madness of Manu: B.R. Ambedkar's Writings on Brahmanical Patriarchy*, New Delhi: Navyana, 2013.
- Talal Asad (ed.), *Anthropology and the Colonial Encounter*, New Jersey: Humanities Press, 1995.

#### **Model Paper**

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1. Write a short essay on *Wide Sargasso Sea* as a fictional work that deals largely with the themes of racial inequality and the harshness of displacement and assimilation.

Or

Antoinette Cosway is Rhys's version of Bronte's devilish "madwoman in the attic". Explain.

Q. 2. Elucidate the manner in which Bama's *Karukku* is an example of "life writing" or testimonio?

Or

Discuss the ways in which Bama brings up the plight of the subaltern and the marginal in *Karukku*.

Q.3 Write an extended note on Morrison's use of the narrative technique of flashback, memories and nightmares in *Beloved*.

Or

Discuss the treatment of 'race' in Toni Morrison's *Beloved*.

Q.4. Discuss the politics of Margaret Atwood's philosophy of feminism and ecological protection in *Surfacing*.

Or

Explain how globalization plays an important role in the plot construction of Margaret Atwood's *Surfacing*.

Q.5. How, in your view, does Mohsin Hamid's novel *The Reluctant Fundamentalist* become an exemplification of the 'clash of civilizations' (to use Huntington's phrase)?

Or

"Yes, despicable as it may sound, my initial reaction was to be remarkably pleased." Explain what made Changez give this statement in Mohsin Hamid's *The Reluctant Fundamentalist*.

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### **(1) New Media Writing (Practice) – II**

The course intends to explore the emerging relationship between New Media and writing. New media is an umbrella term used for various kinds of electronic communications that are conceivable due to innovation in computer technology. The 'old' media largely consisted of newspapers, magazines, books, television and other such non-interactive media; the new media includes websites, online video/audio streams, email, online social platforms, online communities, online forums, blogs, web advertisements, online education and much more. The students will gain perspective on the cultural uses and practices of writing since the development of literacy 2700 years ago through a reading and discussion of conceptual essays and new media texts. In the course the emphasis is on the genres of new media literature/writing. The course is divided into five units. Each unit consists of essays on various aspects of the writing practices in new media. The students are expected to study the

prescribed texts closely. The students are also expected to study books and articles

mentioned in the suggested readings to enhance their understanding of the primary texts, but there will be no question on the suggested readings. The paper shall consist of five compulsory questions – one each from a unit. Each question shall however have internal choice. The paper shall carry a total of 80 marks.

### **Unit I**

1. N. Katherine Hayles, “Electronic Literature: What is It?” *Electronic Literature: New Horizons for the Literary* (Notre Dame: University of Notre Dame Press, 2008) 1-42.
2. Roger Filder, “the mediamorphic role of language”, *Mediamorphosis: Understanding New Media* (Thousand Oaks, California, New Delhi & London: Pine Forge Press, 1997) 53-80.

### **Unit II**

1. George P. Landow. “Reconfiguring Narrative”, *Hypertext 3.0: Critical Theory and New Media in an Era of Globalization* (Baltimore: John Hopkins University Press, 1992) 2006 Ed. 215-271.

### **Unit III**

1. Bronwen Thomas, “140 Characters in Search of a Story: Twitterfiction as an Emerging Narrative Form”, *Analyzing Digital Fiction*. Eds. Alice Bell, Astrid Ensslin and Hans Kristian Rustad (London & New York: Routledge, 2014) 94-108.
2. Chindu Sreedharan. “Arjuna’s Day”, *Epic Retold: Mahabharata #Twitterfiction #Bhima # 140 Characters* (HarperCollins PublishersIndia, 2014). 63-69.

### **Unit IV**

1. Eric Vos, “Media Poetry – Theories and Strategies”, *New MediaPoetry*. Ed. Eduardo Kac. 199-212.
2. (i) Camille Utterback and Romi Achituv “Text Rain”, <http://camilleutterback.com/vitae/statement/>  
(ii) Robert Kendall, “Faith”, [http://www.wordcircuits.com/faith/title\\_page.htm](http://www.wordcircuits.com/faith/title_page.htm)  
(iii) Emmett Williams, “Like Attracts Like”, [http://www.bestlibrary.org/murray/files/EWilliams\\_Like\\_Attracts\\_Like.pdf](http://www.bestlibrary.org/murray/files/EWilliams_Like_Attracts_Like.pdf)

## Unit V

1. Diana M. Lewis, "Online News: A New Genre?", *New Media Language*. Eds Jean Aitchison and Diana M.Lewis (London and New York: Routledge, 2003) 95-104.
2. Sarah Pedersen, "What is a blog?" from Introduction to *Why Blog? Motivation for Blogging* (Oxford, Cambridge, New Delhi: Chandos Publishing, 2010) 3-5.
3. David Gauntlett, "Case Study: Wikipedia" *Digital Cultures: Understanding New Media*. Eds Glen Creeber and Royston Martin (McGraw Hill, Open University Press, 2009) 39-45.
4. Naomi S. Baron, "Why email looks like speech: Proofreading, pedagogy and public face", *New Media Language*. Eds Jean Aitchison and Diana M.Lewis (London and New York: Routledge, 2003) 85-9

## Suggested Readings

- Ed Folsom, "Database as Genre: The Epic Transformation of Archives", *PMLA*, Vol. 122, No. 5, Special Topic: Remapping Genre (Oct., 2007), pp. 1571-1579
- Greg Myers. "Genre: What is a blog? What is a wiki?", *Discourse of Blogs and Wikis* (London & New York: Continuum International Publishing Group, 2010) 15-27
- Jodi Dean, "The Death of Blogging", *Blog Theory: Feedback and Capture in the Circuits of Drive* (Malden & Cambridge: Polity, 2010) 33-60.
- Dhiraj Murthy, *Twitter: Social Communication in the Twitter Age* (Cambridge & Malden: Polity, 2013), 1-50.
- Kevin Stein, "A Digital Poetry Playlist: Varieties of Video and New Media Poetries", *Poetry's Afterlife: Verse in the Digital Age* (California: University of Michigan Press, 2010) 114-137.
- Richards Roger, "Debanalising Twitter: The Transformation of an Object of Study" *Twitter and Society*. Eds. Katrin Weller, Axel Bruns, Jean Burgess, Merja Mahrt, & Cornelius Puschmann (New York, Oxford et al: Peter Lang, 2014) ix-xxvi.
- Harold Innis. *Empire and Communications*. Chapters 4, 6-7. Toronto: Dundurn Press, 2007.
- Steven Shapin. "What Else Is New?" *The New Yorker*, May 14, 2007.
- Merritt Roe Smith and Leo Marx, *Does Technology Drive History?* (Cambridge, MA: MIT Press, 1994)
- Donna Haraway, *Simians, Cyborgs and Women: The Reinvention of Nature* (New York: Routledge, 1991)
- N. Katherine Hayles, *How We Became Posthuman* (Chicago: University of Chicago Press, 1999)
- Julian Orr. *Talking About Machines: An Ethnography of a Modern Job* (Ithaca, NY: Cornell University Press, 1996)

## Model Paper

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1 What are the challenges of Electronic Literature?

Or

How does Roger Filder apply the principles of mediamorphosis to understand the development of new media?

Q. 2 Digital manifestation of scholarly output requires us to rethink how we present scholarly narratives in light of the 'stylistics of digital scholarship'. Enunciate through your reading of Landlow's "Reconfiguring Narrative".

Or

Comment on visual structuring of hyperfiction narratives in light of Landlow's "Reconfiguring Narrative".

Q. 3 "It is possible to distinguish between Twitter fictions in which the story is contained within one tweet and those that take a serialized form by continuing over a longer series of tweets". Explain.

Or

Explore Chindu Shreedharan's invention of a new generic form to wrap up his narrative to suit the mood of the readers of the 'twitter generation', with reference to the text prescribed in the syllabus.

Q. 4 How does neoconcrete poetic art reassert itself in the domain of new media? Illustrate with examples from Eric Voss's Media Poetry.

Or

Comment on Avant-Gardism in new media poetry with reference to the texts prescribed in your syllabus.

Q. 5 Comment on how online news has changed the flood of information.

Or

How does Wikipedia embody the essence of web 2.0?

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### (2) World Literature in Translation – II

This course would help the students understand the concept of world literature. It is designed around modern canonical texts and offers an opportunity to widen one's literary horizons, encourage a comparative perspective, and inculcate an awareness of the best in world literature.

### Unit I Theory

1. Selected chapters from *World Literature in Theory* by David Damrosch, 2014 ("World Literature in Theory and Practice," "Conversations with Eckermann on Weltliteratur 1827" and "What is World Literature").

2. Franco Moretti, "Conjectures on World Literature", *Debating World Literature*, Christopher Prendergast, ed. (Verso, 2004, pp 148-163).

## **Unit II          Non-Fiction**

1. M.K. Gandhi, *The Story of My Experiments with Truth* (Maple Press, 2011).

## **Unit III          Play**

1. Bertolt Brecht, *Mother Courage and her Children*. (Bloomsbury Academic, 2009).

## **Unit IV          Novel**

1. Gabriel Garcia Marquez, *One Hundred Years of Solitude* (Harper, 2003).

## **Unit V          Poetry**

1. Pablo Neruda: 'A Song of Despair,' 'Enigmas' 'Brown & Agile Child' [*The Poetry of Pablo Neruda* (Farrar, Straus and Giroux, 2005)]. Also available online.
2. Octavio Paz: 'A Tree Within,' 'No More Cliches' 'Tomb of Amir Khusru' [*Collected Poems of Octavia Paz*, (New Directions; Bilingual ed. edition, 1991)]. Also available online.
3. Joseph Brodsky: 'Elegy,' 'Odysseus to Telemachus,' 'Folk Tune' [*Collected Poems in English* (Farrar, Straus and Giroux, 2002)]. Also available online.
4. CP Cavafy: "Waiting for the Barbarians," "Ithaka," "The City", [*C.P. Cavafy: the Collected Poems* (Oxford World's Classics, 2007)].
5. Anna Akhmatova: "He Did Love," "You will hear Thunder," "Lot's Wife", [Available online at <<https://www.poemhunter.com/poem/he-did-love>>, <<https://www.poets.org/poetsorg/poem/lots-wife>>, and <<https://www.poemhunter.com/poem/you-will-hear-thunder/comments/>> ]

## **Suggested Readings**

- Alexander Beecroft, *An Ecology of World Literature: From Antiquity to the Present Day* (Verso, 2015).
- Bede Scott, *On Lightness in World Literature* (Palgrave Macmillan US, 2013).
- Brenda Deen Schildgen, Gang Zhou, Sander L. Gilman, *Other Renaissances: A New Approach to World Literature* [First Edition] (Palgrave Macmillan, 2006).
- Christopher Prendergast, Benedict Anderson, Emily Apter, Stanley Corngold, Nicholas Dew, Simon Goldhill, Stephen Heath, Stefan Hoesel-Uhlig, Peter Madsen, Franco Moretti, Francesca Orsini, Timothy J. Reiss, Bruce Clunies

- Ross, Elisa Sampson Vera Tudela, John Sturrock, *Debating World Literature*, 2004.
- David Damrosch, *What Is World Literature?* (Princeton University Press, 2003).
  - Gene H. Bell-Villada (ed.), *Gabriel García Márquez's One Hundred Years of Solitude: A Casebook* (Oxford University Press, 2002).
  - Harold Bloom (ed.) *Pablo Neruda* (Chelsea House Pub, 1989).
  - John. M. Fein, *Toward Octavio Paz: A Reading of His Major Poems, 1957-1976* (The University Press of Kentucky, Reprint edition, 30 July 2014).
  - Meg Mumford, *Bertolt Brecht- Routledge Performance Practitioners* (Routledge, 2009).
  - Pheng Cheah, *What Is a World? On Postcolonial Literature as World Literature* (Duke University Press Books, 2016).
  - Philip Swanson (ed.), *The Cambridge Companion to Gabriel García Márquez* (Cambridge University Press, 2010).
  - Sarah Brouillette, Mathias Nilges, Emilio Sauri (eds.), *Literature and the Global Contemporary* (Palgrave Macmillan, 2017).
  - Susan Amert *In a Shattered Mirror: The Later Poetry of Anna Akhmatova* (Stanford University, 1992).
  - Theo D'haen, *The Routledge Concise History of World Literature* (Routledge, 2011).
  - Theo D'haen, César Domínguez, Mads Rosendahl Thomsen, *World Literature: A Reader* (Routledge, 2012).
  - Walkowitz, Rebecca L, *Born translated: the contemporary novel in an age of World literature* (Columbia University Press, 2015).

### Model Paper

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1. Close-reading constricts our perspective of the canon. Franco Moretti's "Conjectures on World Literature" points towards a different kind of reading. Comment.

Or

Critically examine how the emerging global perspectives have challenged the Euro-centric notions of world literature.

Q. 2 M.K. Gandhi's *My Experiments with Truth* is more spiritual than historical.

Or

Discuss *My Experiments with Truth* as an autobiography of Gandhi.

Q. 3 Bertolt Brecht breaks the fourth wall in *Mother Courage and her Children* as a means to awaken political consciousness of the audience. Critically comment.

Or

Discuss Brecht's *Mother Courage and her Children* as an anti-war play.

Q. 4 History and time are integral aspects of *One Hundred Years of Solitude*. Critically comment.

Or

Marquez's magic realism is exemplary in *One Hundred Years of Solitude*. Critically comment.

Q. 5 Pablo Neruda was a poet actively involved in social change. Discuss critically with reference to his poems in your syllabus.

Or

Discuss the role of history and myth in shaping the poetic idiom with reference to poems of any two poets in your syllabus.

### (3) Literature and Ecology—II

Literary imagination has always been propelled by the vistas of physical environment. However, with the environmental exigencies impinging upon us in the present, the relationship/correspondence between literature and environment gains special significance. This paper introduces students to how nature or environment has been conceived in various genres (such as fiction, poetry and creative non-fiction, etc.) by creative writers from India in the contemporary period. The paper will acquaint students to various theoretical debates and positionings vis-à-vis the interdisciplinarity of literature, ecology and environmentalism which include notions of nature/environment/*prakriti*, eco-criticism, postcolonial ecocriticism, eco-feminism, sense of place, deep ecology, Gaia, environmental humanities, nature-culture, biopolitics, Anthropocene, eco-poetry, eco-fiction, toxic discourse, etc. The effort is to provide the students an understanding of the increasing dissonance in the relationship of human beings with their environment as well as to explore the possibilities of sensitizing them towards mending it.

## Unit I

### Poetry

1. Kedarnath Singh, "The Carpenter and the Bird", "The History of Nests" & "Cranes in the Drought", *Benaras and Other Poems*, ed. K.Satchidanandan (Delhi: Sahitya Akademi, 2015)
2. O.N.V. Kurup poems, "In the Woods" [*Indian Literature*, Vol. 44, No. 5 (199) (Sep-Oct, 2000)] and "A Requiem to Mother Earth" [*The Oxford Indian Anthology of Modern Malayalam Literature Vol. 1*, ed. by P.P. Raveendran vbcand G.S. Jayasree (New Delhi: OUP, 2017)].
3. Mamang Dai poems, "The Voice of the Mountain", "The Sorrow of Women", and "An Obscure Place" [*The Oxford Anthology of Writings from North-East India: Poetry and Essays* ed. by Tilottoma Misra (New Delhi: OUP, 2011)].

## **Unit II            Short fiction**

1. A. K. Ramanujan, “A Flowering Tree” from *A Flowering Tree and Other Oral Tales from India* (New Delhi: Penguin Books, 2014), pages 53-62.
2. Manoj Das, “The Submerged Valley” from *Selected Fiction* (New Delhi, Penguin Books, 2001), pages 87-95.
3. Mahasweta Devi, “The Hunt” from *Imaginary Maps* trans. by Gayatri Charavorty Spivak (London: Routledge, 1994).

## **Unit III            Play**

1. Rabindranath Tagore – *Mukta-dhara* from *Three Plays* trans. by Marjorie Sykes (London OUP, 1950), pages 1-81.

## **Unit IV            Fiction**

1. Indra Sinha, *Animal’s People* (London: Simon & Schuster, 2007)

## **Unit V            Non-fiction**

1. Amitav Ghosh, *Countdown*, pages 1-35 (Delhi: Ravi Dayal Publisher, 1999).
2. Satnam, “Entering the Jungle”, *Jangalnama: Travels in a Maoist Guerrilla Zone* trans. by Vishav Bharati (New Delhi: Penguin India, 2010), pages 1-16.

### **Secondary Readings**

- Rabindranath Tagore, *Selected Essays: Rabindranath Tagore* (New Delhi: Atlantic, 2012).
- Mahatma Gandhi, *Hind Swaraj* from *CWMG-X* (Ahmedabad: Publication Division, 1963).
- Meera Baidur, *Nature in Indian Philosophy and Cultural Traditions*, (New Delhi, Springer India, 2015)
- Arundhati Roy, *The Algebra of Infinite Justice* (New Delhi: Penguin, 2002).
- Vandana Shiva, “Principles of Earth Democracy” from *Earth Democracy: Justice, Sustainability, and Peace* (London: Zed Books, 2005), pages 1-12.
- Vandana, Shiva, *Staying Alive: Women, Ecology and Survival in India*. (New Delhi:Kali for Women. 1988).
- Val Plumwood, *Feminism and the Mastery of Nature* (London: Routledge, 2003).
- Amitav Ghosh, *The Great Derangement: Climate Change and the Unthinkable*, (Penguin Random House India, 2016).
- Ramchandra Guha, *Environmentalism: A Global History*, (New Delhi: Penguin Random House India, 2016).

- Lawrence Buell, *Writing for an Endangered World: Literature, Culture, and Environment in the U. S. and Beyond* (London: Harvard University Press, 2001).
- Cheryll Glotfelty & Harold Fromm (edt), *Ecocriticism Reader: Landmarks in Literary Ecology* (Uni. of Georgia Press, 1996).
- Laurence Coupe (edt.), *The Green Studies Reader: From Romanticism to Ecocriticism* (London: Routledge, 2000).
- Gregg Garrard, *Ecocriticism* (New Delhi: Routledge, 2004)
- Greg Garrard (ed.), *The Oxford Handbook of Ecocriticism* (New Delhi: OUP, 2014).
- Wolfgang Sachs (ed.), *The Development Dictionary: A Guide to Knowledge as Power*, (London: Zed Books, 1992).
- Graham Huggan and Helen Tiffin, *Postcolonial Ecocriticism: Literature, Animal and Environment* (London: Routledge, 2010).
- Holmes Rolston III, "From Beauty to Duty: Aesthetics of Nature and Environmental Ethics" from *Environment and the Arts: Perspectives on Environmental Aesthetics* ed. by Arnold Berleant (Aldershot, Hampshire, UK, 2002), 127-141.
- Rob Nixon, *Slow Violence and the Environmentalism of the Poor*, (London: Harvard University Press, 2011).

### Model Paper

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q.1 How do poets like Kedarnath Singh, Kurup or Mamang Dai reconcile the demand of aesthetics with their activist concerns in their poetry? Argue through illustration from prescribed poems.

Or

The so-called green-poetry is monotonous and rhetorical. Do you agree?

Q. 2 Evaluate the thread of tribal repression in Mahasweta Devi's short story "The Hunt".

Or

How is Ramanujan's story "A Flowing Tree" a push towards sustainable development?

Q. 3 What is the relevance of the play *Mukta-Dhara* in the age of global warming?

Or

*Muktadhara* "has been interpreted as a symbolic play that indicates Tagore's admiration for Gandhi and his rejection of the machine in favour of the spirit of life." Comment.

Q.4. Discuss the ecological otherness of the human and non-human beings in Indra Sinha's *Animal's People*?

Or

Do you think that Indra Sinha's *Animal's People* is critique of neocolonialism?

Q. 5 Do you agree that Amitav Ghosh's *Countdown* is a quest for international peace and prosperity, harmony and integrity?

Or

*Jangalnama* offers us a first-person account of an activist-writer about the life deep inside the forests. Discuss the intimate details that Satnam weaves in his travel-write up.

**Paper XVII (Choose any one)**

**(1) Indian Literary Criticism and Theory II**

This paper is an extension of the paper on Indian literary criticism introduced in Semester III. Here the focus would be on twentieth century texts and literary Interventions. Right from the days of the Freedom Movement, Indian literary criticism has increasingly taken political turns. At one level, attempts have been made to de-colonize literary theory by way of excavating schools and theories of the ancient past, at another level, the endeavour has been to search for critical alternatives from within the historical past. While in the previous paper, the thrust has been on well-evolved and taxonomically rich critical frames of *rasa*, *dhavni* and *vakrokti*, here the emphasis is on theoretical debate about the possibilities of multiple critical authorizes that exist in Indian culture. The paper shall consist of five questions of 16 marks each, one from each unit. The questions shall be designed in such a way that they focus more on the candidate's understanding of the issues involved in literary studies, and not just his/her capability for memorizing information. Also, there could be questions of practical nature in which the candidate may be asked to apply his/her analytical skills to literary texts. Each question shall have internal choice, and is to be answered in 500-600 words. The paper shall carry a total of 80 marks.

**Unit I**

1. Anand Coomaraswamy, "The Dance of Shiva", *The Dance of Shiva* (Delhi: Munshiram Manoharlal Publishers, 1999 ed). 83-95.
2. Raja Rao, *The Meaning of India* (Vision Books, 2007 2<sup>nd</sup> Edition). 153-174.

**Unit II**

1. Aurobindo, "Indian Literature", *The Foundations of Indian Culture*, Vol. 14 Birth Centenary Library, Pondicherry(255-322)
2. Vinayak Krishna Gokak, "'The Idea of a National Literature: Indian Literature", *The Concept of Indian Literature* (Delhi: Munshiram Manoharlal Publishers, 1979) 75-85.

### Unit III

1. G.N.Devy, "After Amnesia", *After Amnesia: Tradition and Change in Indian Literary Criticism* (Hyderabad: Orient Longman, 1992)
2. Bhalchandra Nemade, "Nativism in Literature", translated and edited by Arvind Dixit and Makarand Paranjape, *Nativism: Essays in Criticism* (Delhi Sahitya Akademi).

### Unit IV

1. Bhikhu Parekh, "Indianisation of Autobiography", *Colonialism, Tradition and Reform* (Delhi, Saga, 1989)
2. G.N. Devy, "Two Paradigms of History", *Of Many Heroes* (Hyderabad: Orient Longman, 1998).

### Unit V

1. "Manifesto" of the Indian Progressive Writers Association, London, 1935, <https://archiveseducate.files.wordpress.com/2014/02/manifesto-of-the-indian-progressive-writers-association.pdf>
2. Saran Kumar Limbale, "Dalit Literature and Aesthetics" in *Towards an Aesthetics of Dalit Literature* (Delhi: Orient Blackswan, 2004).

### Suggested Readings

- Rajan, P.K., *Indian Literary Criticism in English; Critics, Texts, Issues* (Delhi & Jaipur, Rawat, 2004).
- Aijaz Ahmed, *In Theory; Classes, Nations, Literatures* (London; OUP, 1992).
- Devi, G.N., *In Another Tongue* (Delhi, MacMillan, 1993).
- \_\_\_\_\_ and Dallamayr Fred, *Between Traditions and Modernity* (Delhi; Sage, 1998).
- Chari, V.K., *Sanskrit Criticism* (Delhi, Motilal Banarasidas, 1993).
- Sethuraman, V. Ed., *Indian Aesthetics: An Introduction* (Delhi, MacMillan, 1992).
- Dangle Arjun Ed., *Poisoned Bread* (Hyderabad, Orient Longman, 1992).
- Mukherjee, Meenakshi, *The Perishable Empire* (Delhi, OUP, 2000)
- \_\_\_\_\_, *Reality and Realism* (Delhi, OUP, 1983)
- Narasimhaiah, C.D. and Srinath, C.N. Eds., *A Common Poetic for Indian Literature* (Mysore; Dhavanyaloka, 1984).
- Rayan, Krishna, *The Burning Bush* (Delhi; B.R. Publishing, 1989).
- \_\_\_\_\_. *Text and Sub-Text* (Delhi; Arnold Heinemann, 1989).
- \_\_\_\_\_. *Sahitya; A Theory* (Delhi; Arnold Heinemann, 1991).
- Paranjape, Makarand, Ed., *Nativism; Essays in Criticism* (Delhi; Sahitya Akademi, 1998).

- Krishna, Daya, *Indian Philosophy: A Counter-Perspective* (Delhi; OUP, 1991).
- Krishnamoorthy, K, *Essays in Sanskrit Criticism* (Dharwar, Karnatak Univ. 1964).
- Kane, P.B., *History of Sanskrit Poetics* (Delhi, Motilal Banarasi Das, 1971, 4th ed.).
- Jalil, Rakshanda, *Linking Progress, Loving Change* (OUP, 2014)

### **Model Paper**

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1 “The Dance of Shiva” is an example of classical Indian art. How does Coomaraswamy explain its classicism?

Or

“India is not a country, it is a perspective.” Explain in the light of *The Meaning of India* by Raja Rao.

Q. 2 “Poetry written from reason and intellect is full of ingenious arguments whereas poetry that rises from the heart is a turbid stream of imagination.” Illustrate in the light of Aurobindo’s “Indian Literature”.

Or

Describe Vinayak Krishna Gokak’s concept of nationalist literature.

Q. 3 What does G.N. Devy mean by cultural amnesia in his essay “After Amnesia”?

Or

Write a critical note on Balachandra Nimade’s “Nativism in Literature”.

Q. 4 How does Bhikhu Parekh draw on his deeper understanding of Gandhi in tradition of 19<sup>th</sup> century reformist discourse? Comment in light of “Indianisation of Autobiography”.

Or

Critically summarize G.N. Devy’s “Two Paradigms of History”.

Q. 5 Critically analyze the aims of the Manifesto of the Indian Progressive Writers’ Association.

Or

How is Dalit aesthetics different from mainstream aesthetics? Discuss in the light of arguments given Saran Kumar Limbale in his “Dalit Literature and Aesthetics”.

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### **(2) Writings from Punjab – II**

Twentieth century Punjab contributed its fair share of struggle in the Indian Independence movement, which for its people, culminated in the cataclysmic event of Partition. With 14 million displaced and a million dead, scarcely any household

remained untouched by the human tragedy. Apart from this, civil strife in the 1980s ripped apart the social fabric of a society that had syncretic roots. With these events, the idea of community was decidedly disrupted. The period has additionally been marked with struggles for a more strident Dalit identity and women's liberation. Importantly, the experience of the community has also found echoes in the burgeoning diasporic space. Thus as a region, having undergone multiple divisions, there are many Punjabs -- one inside the nation, and the other beyond the border, and yet another it in its ever-expanding diaspora. All this has found way into the literary writings of this era. A representational list of texts is drawn up to acquaint students with these trends as well as genres. There is an attempt to showcase the continuing syncretic ethos of Punjab by including languages such as Urdu and Hindustani in addition to Punjabi and the multiple identities that have gone on to shape *Punjabiya*. Additionally, the course seeks to explore the shifting contours of literary trends of Punjab in the modern period. The chosen texts contend with the intersection of class, caste, gender and the multiple pasts and geographies of Punjab. There will be five essay-type questions of 16 marks each (to be answered in about 500 words each). One question with internal choice will be set from each of the following five prescribed texts/units:

### **Unit I**

- Sa'dat Hassan Manto, "Toba Tek Singh" from *Black Margins: Sa'dat Hasan Manto, Stories*, Translated & Selected by M. Asadudin. Katha, 2001.
- Bishm Sahni, "We have Reached Amritsar", *The Stories about the Partition of India*, Vol. I, ed. Alok Bhalla. New Delhi: Manohar, 2012.
- Amrita Pritam's "Ajj Akhan Waris Noo", translated by Amrita Pritam, *Selected Poems of Amrita Poems*, ed. Prithi Nandy, Kolkata: Dialog Calcutta Publication (Available at ApnaOrg)
- Urvashi Butalia, "Ranamama", Blood, Part I, *The Other Side of Silence*, New Delhi: Penguin) 27-52.

### **Unit II**

1. Dalip Kaur Tiwana, *Gone are the Rivers*, Macmillan, 1999.
2. Krishna Sobti, *Memory's Daughter*, translation of *Dar Se Bichudi*, Tr. Menakshi Bhardwaj, Katha, 2007.

### **Unit III**

1. Mulk Raj Anand, "The Barber's Trade Union" from *The Barber's Trade Union and Other Stories*. Mumbai: Jaico, 2012.
2. Balbir Madhopuri "Sunshine Through Clouds" ( 69-75) and "Flowering of the Cactu's" ( 40-52) from *Chhangiya Rukh – Against the Night*. New Delhi: OUP, 2010.
3. Lal Singh Dil, "Friends and Foes" from Nirupama Dutt: *Poet of the Revolution: The Memoirs and Poems of Lal Singh Dil*. Viking Penguin, 2012.

#### Unit IV

1. Bhai Vir Singh. “The Song of the Godavari” (66) and “O Flower Gatherer” (34) Trans Puran Singh. *Nargas: Songs of a Sikh*. New Delhi: Bhai Vir Singh Bhawan. Available online on <https://www.vidhia.com/Bhai%20Veer%20Singh%20Ji/Nargas-Bhai%20Vir%20Singh%20English.pdf>
2. Faiz Ahmad Faiz: “Love, Do not Ask” (65-68), “Dogs” (83- 85), *Poems by Faiz*. Tr. V G Kiernan. (Oxford India, 2000)
3. Shiv Kumar. “Birha Tu Sultan” (Separation, You are the King) & “Maye Ni Maye” (Hawk), Trans, Suman Kashayap atPoemHunter.Com
4. Pash, “To a Police Constable” (112-116), “Ma, You are Wearing Out” Pash. *Pash: A Poet of Impossible Dreams*. Tr. T C Ghai. (Delhi: Pash Memorial Trust, 2010)

#### Unit V

1. Daljit Nagra: “The Balcony Song of Raju and Jaswinder” & “The Punjab”, *Tippoo Sultan’s Incredible White-Man-Eating Tiger Toy Machine!!!*. London, Faber and Faber, 2011.
2. Ajmer Rode: “Playing with Big Numbers”, “Mustard Flowers” [http://www.ajmerode.com/?page\\_id=2790](http://www.ajmerode.com/?page_id=2790)
3. Raghbir Dhand, “Third Eye”, *Stories of the Soil*, Trans & ed by Nirupama Dutt.

#### Suggested Readings

- Gyanendra Pandey. *Remembering Partition Violence, Nationalism and History in India*.
- Rekha. *Gender, Space and Creative Imagination: The Poetics and Politics of Women's Writing in India*. New Delhi: Primus, 2015.
- Rakhshanda Jalil. *Liking Progress, Loving Change: A Literary History of the Progressive Writers' Movement in Urdu*. Oxford.
- Talat Ahmed. *Literature and Politics in the Age of Nationalism: The Progressive Writers' Movement in South Asia, 1932-56*. Routledge.
- Roger Ballard, “Panth, Kismet, Dharm, te Qaum: Continuity and Change in Four Dimensions of Punjabi Religion” in Pritam Singh and Shinder Thandi (eds.), *Punjabi Identity in a Global Context* (Oxford University Press, 1999).
- Anna Bigelow, “Practicing Pluralism in Malerkotla, Punjab”, *Items and Issues*, Social Science Research Council, 3:1-2 (Springer)
- Pashaura Singh and Louis E Fenech, *The Oxford Handbook of Sikh Studies*. (Oxford University Press, 2014).

- Anshu Malhotra, Farina Mir, *Punjab Reconsidered*, (Oxford University Press, 2012).
- Anjali Gera Roy, ed. *Imagining Punjab, Punjabi and Punjabihood in the Transnational Era* (Routledge, 2015).

### Model Paper

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q. 1 How do writers from Punjab respond to the tragedy of Partition? Do you notice any heterogeneity of response?

Or

What are the chosen correlatives of rupture that Punjabi writers invoke to capture the gravity of trauma caused by Partition?

Q. 2 Tiwana's women characters are placed between two timeframes – one of feudal Punjabi past and another of modern democratic values. Discuss.

Or

Krishna Sobti portrays a very intimate clash of two generations of women in the form of mother-daughter dialogue. Discuss.

Q. 3 Mulk Raj Anand's depiction of dalit characters is largely determined by his progressive considerations. Argue.

Or

How do dalit writers of modern Punjab lend a voice of agency to their dalit characters?

Q. 4 Poetry from Punjab undergoes many cultural shifts. Compare poetry of Bhai Veer Singh with that of Pash in terms of their distinct ideological orientation.

Or

Discuss how Faiz invests progressivism into decadent feudal poetic forms to bring an element of unrest in his idiom.

Q. 5. Discuss Daljit Nagra as a poet of pop-Punjlish (Punjab plus English). Or

How do Punjabi diaspora writers combine the trope of *bhakti* and *sufi* mystical meanderings with that of their dispersal across globe?

### (3) Introduction to Literary Genres – IV

Indian literary culture has its own region-specific genres and forms through which it has articulated its aesthetics of love, separation, protest and assimilation. In this course, the students would be introduced to some of the major Indian literary forms and genres which have not only survived time, but continue to inform contemporary literary imagination in fundamental ways. These genres have undergone mutations with the passage of time, however their basic protocols – aesthetic or moral, continue to remain relevant. Some of these genres have been reinvented in English with aesthetic finesse and fidelity, and now have become integral part of the variety of the world literature. The paper consists of 5 units. There will be one question each from a unit with internal choice. The paper carries 80 marks.

#### Unit I Barahmasa

- a. Charlotte Vaudeville “Origin and Development of the Barahmasa Form”, *Barahmasa in Indian Literatures* (Delhi, Varanasi, Patna & Madras: Motilal Banarsidass, 1986) 3-44.
- b. Bulle Shah, “The Twelve Months”, *Bulle Shah: Sufi Lyrics*, ed. and trans Christopher Shackle (Murty Classical Library of India, 2015) 279-291.
- c. Kalidas, “Rtusamharam”, *Kalidasa: For the 21<sup>st</sup> Century Reader*, translated by Mani Rao (Delhi: Aleph Book Company, 2014) 173-179
- d. A.K.Ramanujan, “August”, *The Collected Poems of A.K.Ramanujan* (Delhi: OUP, 1995)

#### Unit II Ghazal

- a. Christopher Shackle, “Ghazal”, <https://www.soas.ac.uk/south-asia-institute/keywords/file24804.pdf>
- b. Agha Shahid Ali, “Beyond English” (361-62) & “Forever” (369-70), *The Veiled Suite: The Collected Poems* (Penguin Books, 2014)

#### Unit III Akam/Puram

1. A.K.Ramanujan, “Form of Classical Literature”, *The Collected Essays of A.K.Ramanujan*, ed., Vinay Dharwadker (Oxford: OUP, 1999) 197-218.
2. A.K.Ramanujan, trans., *Poems of Love and War: From the Eight Anthologies of Ten Long Poems of Classical Tamil* (Oxford: OUP, 1985) 67-93 & 155-175.

#### Unit IV Jataka

- a. Naomi Appleton, “What is a Jataka?”, *Jataka Stories in Theravada Buddhism: Narrating the Bodhisatta Path* (Ashgate, 2010)1-20.

- b. “Crossing the Wilderness” & “Determination in the Desert”, *Jataka Tales of Buddha*, retold by Ken and Visakha Kawasaki (Buddhist Publication Society, Kandy, Sri Lanka, 2010)

## Unit V Charita

- a. Ipshita Chanda, “Charit as Genre? <https://www.sahapedia.org/charit-genre>  
b. Dandin, Chapter 1-5, *Dasakumarcharita*: Tales of Ten Princes (Penguin Classics)

### Suggested Readings

- Roger Allen, “Narrative Genres and Nomenclature: A Comparative Study”, *Journal of Arabic Literature*, Vol. 23, No. 3 (Nov., 1992), 208-214
- Pasha M. Khan, “A Handbook for Storytellers: The *Tiraz al-akhbar* and the *Quissa* Genre”, *Tellings and Texts: Music, Literature and Performance in North India*, eds., Francesca Orsini and Katherine Butler Schofield (Cambridge: Openbook Publishers, 2015)
- Ipshita Chandra, *Tracing the Charit as A Genre: An Exploration of Comparative Research Methodology* (Jadavpur: DSA, Department of Comparative Literature, 2003)
- Raja Rao, *The Meaning of India* (Delhi: Vision Books, 2007 2<sup>nd</sup> Ed.)
- Sushil Kumar De, “The Akhyayika and the Katha in Classical Sanskrit”, *Bulletin of the School of Oriental Studies*, University of London, Vol. 3, No. 3(1924), pp. 507-517
- Harnam Singh Shan, “Tragic Love Legends East and West”, *Journal of South Asian Literature*, Vol. 35, No. 1/2, Miscellany (2000), pp. 101-114.
- Jernej Habjan, Fabienne Imlinger, eds., *Globalizing Literary Genres: Literature, History, Modernity* (New York: Routledge, 2015)
- Teun A. van Dijk, *Discourse and Literature: New Approaches to the Analysis of Literary Genres* (Amsterdam: John Benjamins Publishing, 1985)
- Bert Roest, Herman L. J. Vanstiphout, eds., *Aspects of Genre of and Type in Pre-Modern Literary Cultures*, (Brill, 1999)
- David Duff, ed., *Modern Genre Theory* (New York & London: Routledge, 2000)
- Nalini Natrajan, Emmanuel Sampath Nelson, *Handbook of Twentieth Century Literatures of India* (Connecticut & London: Greenwood Press, 1996)

**Model Paper**

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q.1 Tracing the tradition of *barahmasa* poetry, write down the major turns in the style of *barahmasas*?

Or

How do modern *barahmasas* differ from the traditional ones?

Q.2 What are the distinctive features of *ghazal* as a form of poetry? Give examples to answer the question.

Or

How does Agha Shahid Ali Urduize his English to write *ghazals* in English?

Q.3 Define the features of *akam* poetry. Give examples to answer your question. Or Define features of *puram* poetry. Give examples to answer your question.

Q.4 What is a *jataka*? Trace its tradition and its shifting protocols of telling. Or Choose any *Jataka* tale to show how it combines morality, aesthetics and metaphysics.

Q.5 Trace the tradition of *charita-kavya*. Does *charita* as a form evince consistency of style.

Or

Discuss how *charita* as a form is executed in *Daskumaracharita*.

**(4) American Literature -- II**

**(Multicultural American Fiction: 1980 to the Present)**

This course explores the breadth and diversity of recent and contemporary American Fiction. The genre in this period, reveals a rich heterogeneity through the emergence of a wide spectrum of writers from divergent ethnic groups possessing unique and distinctive traditions and strands of thought. The critically acclaimed novels of these writers serve as literary-cultural landmarks in American history and offer interesting insights into the dynamics of race, ethnicity, socio-economic class, sexuality and gender. The texts that have been selected for detailed study are drawn from diverse traditions ranging from African American, Jewish American, Mexican American and Native American backgrounds. The question paper will contain five questions with internal choice, corresponding to the five components of the course. All the questions will carry equal marks. The questions would test the candidate's comprehension of the formal and aesthetic aspects of specific texts as well as a grasp of literary movements/ trends/concepts and terms related to the historical and cultural aspects that distinguish the text within American literary history. The candidates will be required to attempt one question each from all the five units.

**Unit I.** Toni Morrison, *God Help the Child* (Vintage, 2015).

**Unit II.** Saul Bellow, *Ravelstein* (Penguin,2001).

**Unit III** Sandra Cisneros, *The House on Mango Street* (Vintage,1991).

**Unit IV** Louise Erdrich, *The Round House* (Harper Perennial,2012).

**Unit V** Ronald Takaki, *A Different Mirror: A History of Multicultural America* (Chapters 1,2,5,12,14,15,16 & 17)(Revised edition, Little Brown and Co., 2008).

### **Suggested Readings**

- Nancy J. Peterson, *Toni Morrison: Critical and Theoretical Approaches* (John Hopkins University Press, 1997).
- Linden Peach, *Toni Morrison* (Palgrave Macmillan, 1998).
- Harold Bloom, *Saul Bellow* (Chelsea House, 2000).
- Gerhard Bach, *Critical Response to Saul Bellow* (Greenwood Press 1995).
- Katharine B. Payant, *The Immigrant Experience in North America: Carving Out a Niche* (Greenwood Press, 1999).
- Hector Calderon, *Narratives of Greater Mexico: Essays on Chicano Literary History, Genre and Borders* (University of Texas Press, 2004).
- Lorena Stookey, *Louise Erdrich: A Critical Companion* (Greenwood Press, 1999).
- Allan Chavkin, *Chippewa Landscape of Louise Erdrich* (University of Alabama Press, 1999).
- Ronald Takaki, *Strangers from a Different Shore* (Little Brown and Co., 1998).
- Richard T. Schaeffer, *Race and Ethnicity in the United States* (7<sup>th</sup> Edition Pearson 2013).
- Ronald Takaki, *Debating Diversity: Clashing Perspectives on Race and Ethnicity in America* (Oxford University Press, 2002)
- Hector Calderon and Jose David Sadivar, *Criticism in the Borderlands: Studies in Chicano Literature, Culture, and Ideology* (Duke University Press, 1991).
- Alvina E. Quintana, *Home Girls: Chicana Literary Voices* (Philadelphia: Temple University Press, 1996).
- Peter Beidler and Gay Barton, *A Reader's Guide to the Novels of Louise Erdrich* (University of Missouri Press, 2006)

**Model Paper**

**Time: 3 hours**

**Total Marks 80**

**Note: Attempt all questions. Each question carries 16 marks**

Q.1 Morrison opens *God Help the Child* with a character insisting, “It’s not my fault, so you can’t blame me.” How does this opening set the tone for the rest of the narrative?

Or

Multiple themes weave through the novel -- childhood trauma, skin colour, social class, freedom. What would you say is the primary theme and why?

Q.2 Comment on the anti-Semitic sentiment prevalent in Saul Bellow’s *Ravelstein*. Or

*Ravelstein* marks the progression of Bellow’s naturalistic humanism to political humanism. Comment.

Q. 3 Comment on the significance of the titular house in Sandra Cisneros’ novel.

Or

Esperanza feels different than other girls in the story. From your perspective, is she different? If so, how?

Q. 4. *The Round House* is a bildungsroman. Illustrate this by commenting on Joe’s adolescent experiences.

Or

What impact does the friendship of Joe and Cappy have on the events that unfold in the novel?

Q. 5 How is American history depicted in Takaki’s *A Different Mirror*?

Or

What is Takaki’s concept of “master narrative of American history”?

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**Paper XVIII**

**Skill Enhancement/Social Outreach**

The syllabus introduces ‘Paper XVIII’ which can be opted only in Sem. IV of MA II, it would be shown only in the Detailed Marks Sheet (DMC) of MA II. The students will have to opt **one** of the six options given below. There shall not be any formal teaching of the course. The Department(s) will have to ensure workshops on any one or more options of at least of one week by inviting resource persons who have expertise in these different domains. The degree would not be granted until a student qualifies one of the following courses. Each department (whether in the University or in a college) shall form a committee of teachers (preferably teacher-in charge of these courses) to evaluate students in four grades viz., A (for outstanding),

B (very good), C (average) & D (below average). The result prepared will be approved by the faculty of the entire department of the college or university department concerned and sent to Controller of Examinations (PU) before the onset of the final examination of Semester IV. Those placed in grade D shall be deemed 'fail' till they clear this paper in either of the top three grades (A,B or C). Each department is required to maintain a record of the activities of the students accomplished under the scope of this paper at least for five years. The students (in case of they opt either Creative Writing or Translation or Film-making) shall submit an undertaking that the entries submitted by them are original and not borrowed from any source.

1. **Drama in Practice:** Those who opt for this paper shall have to stage a play or take part in some other form of performance. Videos of the production and rehearsals are to be preserved by the department(s).
2. **Creative Writing:** The students will have to give at least 5-7 poems, two short stories or one chapter of a novel or write in some other genre of his/her choice. The department shall invite creative writers and experts to train students through at least a weeklong workshop. The writings produced by the students shall have to be maintained and placed in the library of the department.
3. **Translation:** The student shall be asked to translate 15 -30 pages of an untranslated text either from Hindi to English or from Punjabi to English. The department shall invite practicing translators and experts to train students through at least a weeklong workshop. The translations produced by the students shall have to be maintained and placed in the library of the department.
4. **Film-making:** The students are expected to make short a film of duration about 3-5 minutes on a theme of his/her choice. The department shall maintain the record of the films produced. The screening of the films shall be video graphed.
5. **Community Outreach:** The students would be expected to go to interiors of the region to collect/ record oral narratives/ biographies of marginal sections of society in any language. The department shall organize a short-term field trip, and the department would maintain the narratives thus collected.
6. **Classroom Teaching for Weak Students in Local Schools:** The students will take classes of weak students in local government schools for the duration of at least a week (five working days). The Department shall facilitate and coordinate this outreach activity. The activity would be video graphed for record.

**Or**

### **Creative Writing and Soft Skills**

The objective of the paper is to impart a keener understanding of the finer aspects of creative writing, translation and other soft skills. Though in each unit of the paper,

there are theoretical essays, yet the emphasis is on the practical application of the ideas related to the use of language in different situations. The students would be examined in terms of their skills of writing creatively on given situations and also translating paragraphs from one language to another. The essays are of introductory nature and have been prescribed to provide the students general guidelines in dealing with questions of applied nature. In the end-semester examination, there would be five questions – one each from a Unit with internal choice. The paper shall be of 80 marks (16x5=80) for regular students and 100 marks (20x5=100) for the private students.

#### **UNIT I Creative Writing**

1. Linda Anderson, “Part I The Creative Process” in *Creative Writing: A Workbook with Readings* Ed. Linda Anderson (Routledge, 2006) 19-69
2. Steve May, “Part III “Writers’ habits, writers’ skills” from *Doing Creative Writing* (Routledge, 2007) 87-116.

#### **UNIT II Art of Description**

1. Werner Wolf, “Description as a Transmedial Mode of Representation General Features and Possibilities of Realization in Painting, Fiction and Music”, *Description in Literature and Other Media*, Edited by Werner Wolf and Walter Bernhart (Rodopi: Amsterdam - New York, 2007) 1-36
2. Mark Doty, “World into Word”, *The Art of Description* (Graywolf Press, 2010) 3-12.

#### **UNIT III Translation and Paraphrase**

1. Peter Newmark, *A Textbook of Translation* (Prentice Hall, 1988) 19-53.
2. Frank J. D'Angelo, “The Art of Paraphrase” *College Composition and Communication*, Vol. 30, No. 3 (Oct., 1979), 255-259

#### **UNIT IV Content Writing**

1. Timothy Garrand, “Interactive Media and the Writer: Chapters 2-5” in *Writing for the Multimedia and the Web* (Focal Press, 2006) 3-84.

2. Janice (Ginny) Redish, “Breaking up and Organizing Content” in *Letting Go of the Words* (Morgan Kaufmann , 2012), 101-123

## **UNIT V          Writing a CV**

1. Julie Ann-Amos, *Write a Winning CV* (Essentials, 2001), 9-84

2. Paul McGee, *How to Write a CV that Works* (HowtoBooks, 1997), 1-91.

### **Suggested Readings:**

- Paul Mills. *The Routledge Creative Writing Coursebook* (Routledge, 2006)
- Steven Earnshaw. Ed. *The Handbook of Creative Writing* (Edinburgh University Press, 2007)
- Vicki Urquhart and Monette McIver. Eds. *Teaching Writing in the Content Areas* (ASCD & MREL, 2005)
- Jane Spiro. *Creative Poetry Writing* (OUP, 2004)
- “Paraphrasing: The Author’s Thoughts in Your Words”  
<https://writing.colostate.edu/textbooks/informedwriter/chapter3.pdf>
- Sonia Colina. *Fundamentals of Translation* (Cambridge University Press, 2015)
- NunoVenturinha. *Description of Situations: An Essay in Contextualist Epistemology* (Springer, 2018)
- Janice Hewlett Koelb. *The Poetics of Description* (Palgrave, 2006)
- Lynda Felder, *Writing for the Web* (New Riders, 2012)
- Mona Baker. *In Other Words: A Coursebook on Translation* (Routledge, 2011, 2<sup>nd</sup> Ed.)
- Monica Wood. *Description* (Writer’s Digest Books, 1995)

### **Model Paper**

Time 3 hours

Total Marks- 80

Note: All questions are compulsory.

Q 1 Write a poem or a short story on and around the phrase “last night”

(maximum in 300 words).

Or

Submit a creative write-up for your college magazine on your favourite “four-letter word” (maximum in 300 words).

Q. 2. What are the challenges involved in describing a thing or a situation? Does description lack critical depth?

Or

Describe your favourite dress in about 500 words.

Q.3. You are assigned the job of writing contents for a webpage of an NGO working towards the promotion of handicrafts of the tribal in a region. What all shall you write?

Or

What are challenges of writing for multimedia? Does writing undergo change with the change in medium?

Q. 4 You have been a student leader. You want to apply for a ticket from a national party to contest in the Lok Sabha elections. Write your CV to justify your claims.

Or

You are a sportsperson with some track record of achievements in national and international tournaments. You seek to apply for a position in the federation of the sports you practice. Write your CV accordingly.

Q. 5 Translate the following Hindi passage in English (about 300 words long para of Hindi)

Or

Translate the following Punjabi passage in English (about 300 words long para in Punjabi)

Or

Paraphrase the following:

My own heart let me more have pity on; let  
Me live to my sad self hereafter kind,  
Charitable; not live this tormented mind  
With this tormented mind tormenting yet.  
I cast for comfort I can no more get

By groping round my comfortless, than blind  
Eyes in their dark can day or thirst can find  
Thirst's all-in-all in all a world of wet.  
Soul, self; come, poor Jackself, I do advise  
You, jaded, let be; call off thoughts awhile  
Elsewhere; leave comfort root-room; let joy size  
At God knows when to God knows what; whose smile  
's not wrung, see you; unforeseen times rather — as skies  
Between pie mountains — lights a lovely mile.