

**2021**  
**CBCS Syllabus**  
**MA in English**  
**Department of English**  
**Gauhati University**

The MA in English syllabus is for a degree to be awarded at the completion of a two-year four-semester programme comprising of 16 papers. The focus of the syllabus is directed towards the engagement of the following aspects pertaining to the subject and the discipline:

- (a) The traditions of English Studies and its reception, dissemination and study
- (b) The reading of, and responses to the historical and contextual circumstances governing English Studies with an emphasis on assessment of developments emerging from the English frontiers to those expanding to ‘worlds’ that address cultural, literary, social and intellectual dialogue within and beyond the disciplinary boundaries as applicable
- (c) The contouring of the locational dimension in terms of how literatures are read from here and also how receptivity is constituted by the exchange amongst texts and contexts, reflected through actual pedagogic practices in the classroom and the evaluation mechanism laid down for the purpose
- (d) The cultivation of an openness that reflects the dynamic nature of the discipline which is evidenced by the marking of genres, types, histories, forms, and textualities in frames that are accommodative and alert to contemporary changes taking place in the subject
- (e) The cultivation of a critically engaging process of study aimed at situating English through apparatuses and reading models which would enable the student to assess the discipline having its own history and contextual parameters in each of the papers to be studied.

**Learning Objectives:**

The syllabus is designed to facilitate the student’s engagement with the core essentials of English Literature in the present context with an insistent focus on the expanding frontiers of the discipline which build upon, but are not confined to, the British historical and cultural circumstances from which it emerged. The changing dimensions of the subject – manifested in a wider global outreach through literary and cultural practices beyond the English shores – present the opening up of territorial limits of ensconcement which enable us today to look at texts and contexts of a varied nature, including the considered cultivation of emerging modes related to different Area Studies, including the New Humanities. Specific locations bear cultural prerogatives which have come to inter-penetrate and invigorate the discipline of English Studies today, and this syllabus aspires to serve as the enabling stepping-stone for students pursuing the subject for an introduction to literatures of Asia, Africa, the Americas alongside the focused orientation in Indian Writing so as to draw attention to the interconnections between text, context, location and culture. A wider accommodative ambit under the rubric of ‘World’ literatures is charted to generically focus on the specificities of life writing, poetry, drama, and fiction apart from the study of literary traditions framed by these genres within the ‘British’ fold which form the syllabus.

**Course Outcome:**

The MA in English Syllabus aims to provide the student with a thorough grounding in the traditions of English literature as well as familiarize with the reading approaches which are in keeping with contemporary developments in the discipline. Students will be able to engage with a process of continuous dialogue with trends, practices, genres, and literary modes across a wide

variety of critical and creative markers that are consonant with ideas relevant to the subject and the discipline.

### **Marks Scheme and Evaluation Process:**

The **Internal Assessment** (of 20 marks) will comprise of an evaluation test of 10 marks (to be conducted centrally) and 10 marks to be assessed on the basis of assignment/seminar/group discussion to be processed by the designated mentor in the PG Centre/college. The marks of the centrally conducted assessment test (out of 10) will be sent from the Department of English, Gauhati University to the respective Centre/college which, together with the marks secured by the mentee (out of 10) will constitute the overall Internal Assessment of the student. The total marks secured by the student (out of 20) as part of the above process are required to be uploaded in the IUMS portal by the Centre/college as per procedure.

The **External Examination** carrying questions based on the syllabus for the respective papers will be of 80 marks to be conducted at the end of the semester.

### **Syllabus Paper Structure:**

Except for Semester IV, the papers in the syllabus are compulsory. In the Fourth Semester, the student will have the option to choose from the electives given (any three) and the Open Elective Paper may be done in the department of English or in any other department of the university as viable as per CBCS norms. In the Fourth Semester students will thus have four papers (3 electives + Open Elective). The papers in the syllabus will be of 100 marks as per the Marks Scheme and Evaluation process stated above. Each paper comprises of 6 credits.

#### **Semester I**

ENG 1016:	English Literary and Cultural History
ENG 1026:	British Poetry
ENG 1036:	British Drama
ENG 1046:	British Fiction

#### **Semester II**

ENG 2016:	Life Writing
ENG 2026:	Women's Writing
ENG 2036:	Indian Writing
ENG 2046:	Asian Writing

#### **Semester III**

ENG 3016:	World Poetry
ENG 3026:	World Drama
ENG 3036:	World Fiction
ENG 3046:	Modern Literary Criticism and Theory

#### **Semester IV** (Options to be taken from)

ENG 4016:	Indian Writing in English
ENG 4026:	American Writing
ENG 4036:	Language and Linguistics
ENG 4046:	Writings from India's Northeast (Open Elective)
ENG 4056:	Literary Theory
ENG 4066:	African Writing

ENG 4076:	New Humanities
ENG 4086:	Shakespeare
ENG 4096:	Book Into Film

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**Paper ENG 1016**  
**English Literary and Cultural History**  
**Total Marks 100**

This paper is designed to introduce students to English social and cultural history in terms of ideas and/or events that bear on the production of texts earmarked for study in the rest of the Postgraduate Semester Programme in English. Students will here be expected to acquaint themselves with the social and cultural aspirations of the island nation as revealed in its literature in, for example, Chaucer and Shakespeare, from the scientific rationalism of the Enlightenment to the complex web of ideas characteristic of Romanticism and Victorianism, from the Modernist response to the nineteenth century crisis of authority to the developments in the early twenty-first century. Topics are broad and general enough to be readily manageable in the given semester and have been selected with a view to sensitizing students to the vast panorama of socio-cultural changes occurring in England (and its former colonies) down the ages.

**Learning Objectives**

This paper on English Literary and Cultural History aims to enable students to

- acquaint themselves with literary and cultural institutions
- understand the contexts of literature
- engage with social and political realities that have impacted English literature
- learn the different trajectories of social and cultural movement
- analyse the inter-connections between texts, contexts and influences
- situate modes of reading through an examination of social and cultural embeddedness

**Course Outcome**

- A chronological focus on English literary and cultural history.
- An engagement with the essential timeline for contextualizing literature.
- A focus on location, culture, text and context in the shaping of literary traditions.
- A close processing of cultural and social imperatives in the development of the worlds of literary markers
- An engagement that enables the placement of literary studies within a broad but grounded spectrum of reading processes that open new pathways of critical reception

**Section A: Medieval to the Renaissance (2 Credits)**

- Feudalism and Social Stratification
- The Church and the Medieval World
- The Growth of Towns and Commerce
- Humanism and Renaissance in England
- Exploration and Travel
- The Print Revolution

## Section B: The Enlightenment to the Nineteenth Century (2 Credits)

The Scientific Revolution  
Ideas of the Enlightenment  
Beginnings of Modern Democracy  
Imperialism and the Consolidation of the British Empire  
The Industrial Revolution  
Darwinism

## Section C: Modern to the Present (2 Credits)

The Contexts of the Modern World: Literature, Painting, Architecture  
Decolonization and the New International Order  
The Rise of 'English'  
The 'Woman' Question and Gender Studies  
The Cultural Turn  
Migration, Consumerism and Globalisation  
The Smart World: Life in the 21<sup>st</sup> Century

### Recommended Reading:

Andrew Sanders. *The Short Oxford History of English Literature*, Fourth edition, Oxford: OUP, 2004  
J.M. Roberts. *The Penguin History of the World*, London: Penguin, 2004  
Robert Tombs. *The English and their History*, London: Penguin, 2015  
Ronald Carter and John McRae. *The Routledge History of Literature in English: Britain and Ireland*, 3<sup>rd</sup> edn, London: Routledge, 2021  
Simon Jenkins. *A Short History of England*, London: Profile Books, 2018

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### Paper ENG 1026 British Poetry Total Marks: 100

This paper on British Poetry aims to trace a trajectory of poetry in Britain and the Greater United Kingdom (as well as Ireland) from the seventeenth century to the present. In this process, it seeks to acquaint the student with the various formal and generic innovations made by representative poets throughout the history of British poetry. Students will also be familiarised with the prosodic aspects in poetry and their significance in arriving at a more nuanced and critical reading of poetry.

### Learning Objectives:

This paper on British Poetry aims to enable students to

- read the poems closely,
- understand how these texts are produced by and in their contexts,
- dissect the politics of representation in canonical literature with particular reference to poetry,
- learn about the theoretical works and opinions on the formal and generic aspects of poetry,
- analyse the formal and affective qualities of the poems, and
- connect the ideas and conclusions derived from the above with issues of location, lived realities, and ways of reading.

### Course Outcome:

- A detailed chronological knowledge of British poetry (both canonical and non-canonical) and its contexts from its early times till the present.
- A thorough grounding in the formal aspects of British poetry within a larger context of world poetry.
- The practical application of literary criticism and theory about poetry as a form on close readings of the texts prescribed.
- Enhanced descriptive, analytical and conceptual abilities in reading and writing about poetry

### Themes:

Politics, Science, Religion, The Self and Society, Love and Sexuality, Travel and Exploration, Nature, Everyday Life, Race, Class, Gender, Feminism, The Nature of Poetry and the Role of the Poet, Imagination, Memory, Postcolonialism

### Texts (6 Credits)

- **John Donne** (1572-1631): Canonization | The Flea
- **Alexander Pope** (1688-1744): Epistle to Dr Arbuthnot
- **Anna Laetitia Barbauld** (1743-1845): The Caterpillar | Washing Day
- **William Wordsworth** (1770-1850): Lines Composed a Few Miles above Tintern Abbey
- **John Keats** (1795-1831): Ode on Indolence | On Sitting Down to Read King Lear Once Again
- **Robert Browning** (1812-1889): An Epistle Containing the Strange Medical Experience of Karshish, the Arab Physician
- **Gerald Manley Hopkins** (1844-1889): God's Grandeur
- **William Butler Yeats** (1865-1939): The Second Coming
- **Dylan Thomas** (1914-1953): A Refusal to Mourn the Death, by Fire, of a Child in London
- **Seamus Heaney** (1939-2013): Digging | The Tollund Man in Springtime
- **Elizabeth Jennings** (1926-2001): Song at the Beginning of Autumn | A Game of Chess
- **Simon Armitage** (1963- ): Look, Stranger | Abstracting Electricity

### Recommended Reading:

David Hopkins ed. *The Routledge Anthology of Poets on Poets*, London: Routledge, 1990  
Peter Verdonk. ed. *Twentieth-Century Poetry: From Text to Context*. London, Routledge, 1993  
Peter Robinson ed. *The Oxford Handbook of Contemporary British and Irish Poetry*. Oxford: OUP, 2013  
Carl Woodring ed. *The Columbia History of British Poetry*. New York: Columbia UP, 1994

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**Paper ENG 1036**  
**British Drama**  
**Total Marks: 100**

The paper offers a range of representative British drama up to the 21st century. It would introduce students to the various themes, contexts, dramatic devices, performance aesthetics of the playwrights and how these writers bring in their experiences and ideologies into their work. While there is an abundant body of new experimental plays of British contemporary drama, the paper

looks at the significant changes in post-war plays that highlight new concerns, particularly in its response to Thatcherism and materialism which later found its way to other new voices in British theatre have emerged, writing of globalisation, multiculturalism, consumerism and technological progress.

### **Learning Objectives:**

This course is designed to enable the students to:

- know and appreciate different forms, techniques and plotting.
- explore themes that touch upon the larger socio-cultural concerns of British playwrights.
- understand the affinity or difference of technique between British playwrights and other dramatists of the world.
- locate British drama in its historical and performative contexts.
- understand the evolution and development of new experimental British drama: its focus, themes, structuring, and conflicts.

### **Course Outcome:**

After completion of the course, a student would:

- know and assess the playwrights in terms of their dramaturgy, themes and reception.
- understand the use of dialogues by different playwrights.
- would learn the play of gaze, language, gesture and silence both in the text and the mise en scene.
- would understand the social, political, economic and cultural impact of contemporary British drama and its place in world drama.

### **UNIT I: Genre/History/Practices (1 Credit | 10 Marks)**

This section would inform the students of the history and growth of British drama; it would allow the student to learn the ways of reading plays in terms of form, techniques, themes and performance strategies.

Renaissance Comedy/Tragedy | Sentimental Comedy | Problem plays | Absurd drama | Modern Comedy | Drama of terror and trauma | New Woman Playwrights | Theatre and technology etc.

### **UNIT II: Plays (5 Credit | 70 Marks)**

The plays, selected here, correspond to the theoretical and conceptual understanding of Unit I on dramatic forms and devices used by individual playwrights.

- William Shakespeare** (1564-1616): **Hamlet**
- Oliver Goldsmith** (1728-1774): **She Stoops to Conquer**
- J.M. Synge** (1871-1909): **Riders to the Sea**
- John Osborne** (1929-1994): **Look Back in Anger**
- Harold Pinter** (1930-2008): **The Homecoming**
- Edward Bond** (1934- ): **Lear**

### Recommended Reading:

- Christopher Innes. *Modern British Drama: The Twentieth Century*, Cambridge: CUP, 2002  
David Ian Rabey. *English Drama Since 1940*, London: Routledge, 2016  
E.M.W. Tillyard. *The Elizabethan World Picture*, London: Pimlico, 1998  
Martin Esslin. *The Theatre of the Absurd*, London: Methuen, 2001  
Richard Eyre and Nicholas Wright. *Changing Stages: A View of British Theatre in the Twentieth Century*, London: Bloomsbury, 2000  
Stephen Greenblatt. *Renaissance Self-fashioning*, Chicago: U of Chicago P, 2005
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**Paper ENG 1046**  
**British Fiction**  
**Total Marks: 100**

British fiction could be said to come into its own during the 19th and 20th centuries. The fiction of this extended period exhibits many innovative trends at different junctures, even as the novel-form stabilizes in its status of being the dominant literary genre. The selected authorial voices are meant to be representative of the increasing diversity of the world which British fiction in its inclusive ambition successfully accommodates over the years. The texts chosen reflect relevant contemporary phenomena such as the growth (or decline) of the British empire, the march of the Industrial Revolution, constitutional reforms leading to emancipation of various kinds, and various violent upheavals of the modern world. The texts should be taught and read keeping in mind the varying contexts which produced them as well as the evolution of the fictional form.

#### Section A (Novels) (4 Credits)

- Charles Dickens** (1812-1870): *Oliver Twist*
- Thomas Hardy** (1840-1928): *The Woodlanders*
- Virginia Woolf** (1882-1941): *To the Lighthouse*
- Ian McEwan** (1948- ): *Atonement*

#### Section B (short stories) (2 Credits)

- Rudyard Kipling** (1865-1936): *The Man Who Would be King*
- Angela Carter** (1940-1992): *The Tiger's Bride*

### Recommended Reading:

- David Lodge. *The Language of Fiction*, London: Routledge, 2002  
John Mullan. *How Novels Work*, Oxford: OUP, 2008  
Malcolm Bradbury. *The Modern British Novel*, London: Penguin, 2000  
Terry Eagleton. *The English Novel: An Introduction*, Malden: Blackwell, 2005
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**Paper ENG 2016**  
**Life-Writing**  
**Total Marks 100**

Life-Writing is a broad category including variations from traditional, monumental biographies to letters and diaries. The genre has also become a global discipline, with life-stories being narrated from every possible perspective and from different locations. The works selected for this paper are meant to give representation to both traditional and modern or radical voices, and should lead to an appreciation of the way Life Writing can combine the intimate and the private with the public and the political. The contexts for producing the life-narratives will have to be studied as well as various generic and narratological aspects.

**Learning Objectives:**

The paper will enable students to:

- engage with different forms of life-writing
- the study of life-representation will offer possibilities of reading texts in specific contexts
- the student will have an idea of the different modes of writing within represented life chronicles

**Course Outcome:**

This paper will facilitate:

- the critical and analytical approach to life-writing and its generic variations
- students will be able to situate life-writing practices within the broader literary contexts from which they have emerged

**Section A (2 Credits)**

- Charlotte Bronte** (1816-1855): Letters:
  - To Ellen Nussey, 7 August 1841
  - To Constantin Heger, 8 January 1845
  - To G. H. Lewes, 12 January 1848
  - To W. S. Williams, 13 June 1849
- Salam Pax** (1973- ): **The Baghdad Blog**

**Section B (4 Credits)**

- Maya Angelou** (1928-2014): **I Know Why the Caged Bird Sings**
- Kamala Das** (1934-2009): **My Story**
- Javier Marías** (1951- ): **Written Lives**
- William Dalrymple** (1965): **Nine Lives: In Search of the Sacred in Modern India**

**Recommended Reading:**

Bart-Moore Gilbert. *Post-Colonial Life Writing*, Oxon: Routledge, 2009  
Laura Marcus. *Autobiography: A Very Short Introduction*, Oxford: OUP, 2018  
Mary Karr. *The Art of Memoir*, New York: Harper Perennial, 2016  
David Arnold and Stuart Blackburn. *Telling Lives in India: Biography, Autobiography, and Life History*, Indiana: Indiana UP, 2004

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**Paper 2026**  
**Women's Writing**  
**Total Marks 100**

This course on women's writing offers a selection of women's text reflecting the generic representations as far as possible. Students will read texts from a variety of time periods, class and educational backgrounds, and ethnicities. The course will consider the different facets of women writing such as writing as an act of healing, the personal as political, writing as resistance, among other things. Through a reading of texts written by women from different geographical locations through this paper an attempt is made to offer the students a broad understanding of women's lived experiences and how to read representations of women and by women in the texts prescribed.

**Learning Objectives:**

The focus of the course will be on women's writing across cultures, time, and space. The paper offers a cross cultural perception on women's writing with its focus on writings from across the globe. The course intends to equip the student with the ability to (a) Analyse thematically, contextually and critically a range of women's writing and (b) To reflect on the innovations in the respective choice of genres in the prescribed texts (c) To do a close reading of the texts

**Course Outcome:**

- Women writing can be empowering cutting across the gender divide
- To acknowledge the diverse experiences of women across time, nations and cultures
- Understand the importance of context for interpreting women's experience
- Engage in critical self-reflection and engage in theoretically informed assessments

**Texts (6 Credits)**

- Kate Chopin** (1850-1904): **The Awakening**
- Isabelle Allende** (1942- ): **The House of the Spirits**
- Shirin Ebadi** (1947- ): **Iran Awakening**
- Yasmina Reza** (1959- ): **The God of Carnage**
- Carol Ann Duffy** (1955- ): **Prayer** | **The Love Poem**
- Chimamanda Ngozi Adichie** (1977- ): **We Should All Be Feminists**
- Sojourner Truth** (1797-1883): **Ain't I a Woman?**

**Recommended Reading:**

Bonnie Kime Scott et al ed. *Women in Culture*, New York: Blackwell, 2016  
Elaine Showalter. *A Literature of their Own*, Princeton: Princeton UP, 1977  
Janet Todd ed. Mary Wollstonecraft. *A Vindication of the Rights of Woman and A Vindication of the Rights of Men*, Oxford: OUP, 2008  
Lorna Sage. *The Cambridge Guide to Women's Writing in English*, Cambridge: CUP, 1999  
Stevi Jackson and Sue Scott eds. *Feminism and Sexuality: A Reader*, Columbia, Columbia UP, 1996  
Sylvia Walby. *The Future of Feminism*, London: Polity, 2011

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**Paper ENG 2036**  
**Indian Writing**  
**Total Marks: 100**

This paper intends to introduce students to the nature of contemporary Indian Writing in English and in English translation. Writing in English in India has a rich history and in the contemporary age, the translation of texts in various Indian languages into English has enlarged the scope of study of the area. This paper hence seeks to introduce students to this emerging idea of a contemporary literature in English.

**Learning Objectives:**

The objective of the course is to apprise learners of the richness of Indian writing, both in English and in the Indian languages, as available in translation in the major genres.

**Course Outcome:**

The learners are expected to develop, at the end of the course, a broader horizon about:

- The nature of Indian writing, in its contemporary aspects.
- The interface between the nature of native writing and the literatures in English.
- The social and historical circumstances that intersect the production of the chosen texts either in English or in English translation.

**SECTION A: Essays (2 Credits: 10 Marks)**

- A.K Ramanujan** (1929-1993): **Is there an Indian Way of Thinking? An Informal Essay**
- Aijaz Ahmed** (1932- ): **Indian Literature: Notes towards the Definition of a Category**

**SECTION B: Fiction & Drama (4 Credits: 70 Marks)**

- Mohan Rakesh** (1925-1972): **Adhe Adhure**
- Mahasweta Devi** (1926-2016): **Mother of 1084**
- U.R. Ananthamurthy** (1932-2014): **Samskara**
- Amitav Ghosh** (1956- ): **In an Antique Land**

**Recommended Reading:**

Arvind Krishna Mehrotra. *A Concise History of Indian English Literature*, Hyderabad: Permanent Black, 2017

M.K. Naik. *A History of Indian English Literature*, New Delhi: Sahitya Akademi, 1978

Sisir Kumar Das. *A History of Indian Literature, Vol. 1: 1800-1910*, New Delhi: Sahitya Akademi, 1993

**Paper 2046**  
**Asian Writing**  
**Total Marks 100**

This course on Asian Writing is designed to introduce postgraduate students in English to writings from different parts of Asia which offers a perspective not only to the diverse cultural, historical and political context and the rich literary tradition in these countries but give us a glimpse of the

everyday lives of the people and the communities at large. Reading these representative works emerging from these locales would encourage students to draw connections from their positions and would broaden their reading horizons.

### **Learning Objectives:**

A reading of these texts is expected to address issues such as the situatedness of these texts in the respective traditions; authorship and authority; narrative strategies and techniques; magic and religion; material culture; femininity, masculinity and their discontents, to mention a few. As part of the course the students will be required to read the prescribed texts against critical works which will provide frameworks to facilitate the reading, critical thinking and writing process.

### **Course Outcome:**

- Familiarity of writings from different Asian locations
- Identifying the diverse forms which take shape in these writings
- Valuing the rich tapestry of the everyday lives of the people

### **Texts:**

- Haruki Murakami** (1949- ): **The Birthday Girl**
- Bao Ninh** (1952- ): **The Sorrow of War**
- Jung Chang** (1952- ): **Wild Swans: Three Daughters of China**
- Sun-mi Hwang** (1963- ): **The Hen who Dreamed she Could Fly**
- Sonali Deraniyagala** (1964- ): **Wave**
- Marjane Satrapi** (1969- ): **Persepolis I**

### **Recommended Reading:**

Edward Said. *Orientalism*, New York: Pantheon Books, 1978  
Arjun Appadurai. *Modernity at Large*, Minneapolis: University of Minnesota Press, 1996  
David Smyth, Ed. *The Canon in Southeast Asian Literatures*. Richmond, Surrey: Curzon Press, 2000.  
Teri Shaffer Yamada, Ed. *Modern Short Fiction of Southeast Asia: A Literary History*. Ann Arbor, MI: Association for Asian Studies, 2009

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**Paper ENG 3016**  
**World Poetry**  
**Total Marks: 100**

This paper on World Poetry aims to acquaint students with poems from different locations and cultures of the world through translations in English. Poetic traditions carry the locational imperatives through registers of verse in ways that aren't always accessible in the same way in other generic modules. The student is expected to take these poems as samplers of culturally nuanced positions in different society where poetry has been received and read. An engagement with poetry beyond the English-language traditions, it is hoped, would also facilitate a wide-spectrum perspective regarding the study of poems.

### Learning Objectives:

This paper on World Poetry aims to enable students to

- engage with the poems and poetic traditions closely,
- understand how these texts are produced by and in their contexts,
- look at poetry from different locations, cultures and languages,
- analyse the poetic processes involved in the making of poems
- situate poetry through an understanding of themes and issues pertaining to culture, society and represented realities

### Course Outcome:

- A familiarity with poetic texts and contexts from different parts of the world
- Evaluation of approaches to world poetry through reading of texts and contexts

### Texts:

- Li Po** (701-762): **The River Merchant's Wife: A Letter**
- Constantine Cavafy** (1863-1933): **Waiting for the Barbarians**
- Boris Pasternak** (1890-1960): **English Lessons**
- Nelly Sachs** (1891-1970): **Landscape of Screams**
- Kaneko Mitsuharu** (1895-1975): **Opposition**
- Jibanananda Das** (1899-1954): **Banalata Sen**
- Alec Derwent Hope** (1907-2000): **Australia**
- Carlos Drummond de Andrade** (1902-1987): **Travelling in the Family**
- Nazim Hikmet** (1902-1963): **A Sad State of Freedom**
- Faiz Ahmed Faiz** (1911-1984): **The Love We Had Before**
- Zbigniew Herbert** (1924-1998): **Elegy of Fortinbras**

### Recommended Reading:

J.D. McClatchy ed. *The Vintage Book of Contemporary World Poetry*, New York: Vintage: 1996

Clifton Fadiman *et al* ed. *World Poetry*, New York: Norton, 1998

Willard Spiegelman. *How Poets See the World: The Art of Description in Contemporary Poetry*, Oxford, OUP: 2005

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**Paper ENG 3026**  
**World Drama**  
**Total Marks: 100**

This paper examines a large swathe of landmark representative (non-British) dramatic literature from across the world, from the classical to the modern performative traditions. It will situate the plays in their specific cultural and conceptual historicity and consider them in the context of performance practices as well as literary merit. The scope of this paper is necessarily large, as it attempts to bring together diverse texts and traditions.

### Course Objectives:

- The paper aims at a disciplined examination of dramatic writing, and a wide range of theatrical experiences, and exposes the student to some of the best and most representative plays in all its diversity.
- To interpret and understand some of the preeminent dramatic forms, concepts, texts and practices;
- To explore the various elements of drama: staging and performance, form and scenic contrast, language and dialogue, character and conflict, music and dance, use of symbol, myth, theme, message and referentiality,
- To read and analyse plays of various periods and representing various points of view, including those of gender, ethnicities, and other diversities;
- To engage with drama interculturally, moving away from Eurocentrism.

### Learning Outcomes:

- Students will develop the ability to close-read, interpret, and write about plays, not only as literary texts but also as performance artefacts.
- Enable the students to articulate their understanding of the relationship between literature and the historical/cultural contexts from where the plays emerge.
- Understand the architecture of play-making, plot construction, dialogue, character development, symbols and motifs and staging.
- Understand how, on the one hand, the dramatic and theatrical traditions of the West were appropriated, subverted and refashioned in colonial/postcolonial societies, and on the other, how the Western theatrical tradition enriched itself through exposure to the ancient traditions of the East.

### UNIT I (20 Marks: 10+10) (2 Credits)

History/Genre/Context/Practices

This unit will require the students to engage with and understand the development of various genres and historical evolution of various theatres across the world, set within specific cultural contexts:

- Classical theatre
- Folk & Aboriginal Theatres
- Realism & Naturalism
- Epic theatre, Theatre of Cruelty
- Expressionism & Absurd Drama
- Feminist & Queer Theatres
- Post-colonial & Post-dramatic theatre

### UNIT II (60 Marks) (4 Credits)

Plays/Texts

- Sophocles** (c.497-c.406 BCE): **Antigone**
- Moliere** (1622-73): **Misanthrope**
- Samuel Beckett** (1906-1989): **Waiting for Godot**
- Habib Tanvir** (1923-2009): **Agra Bazar**
- Dario Fo** (1926-2016): **Accidental Death of an Anarchist**
- Derek Walcott** (1930-2017): **Pantomime**

### Recommended Reading:

- Brian Crow & Chris Banfield. *An Introduction to Post-Colonial Theatre*, Cambridge: CUP, 1996
- Claire Warden. *Modernist and Avant-Garde Performance: An Introduction*. Edinburgh: Edinburgh UP, 2015
- Daniel Gerould. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*, Applause Theatre Book Publishers, 2003
- E.J. Wastelake. *World Theatre: The Basics*, Oxon: Routledge, 2017
- Edwin Wilson and Alvin Goldfarb. *Living Theatre: A History of Theatre*, New York: Norton: 2017
- Helen Gilbert & Joanne Tompkins. *Post-Colonial Drama: Theory, Practice, Politics*, Routledge, 1996
- J. Ellen Gainor ed. *The Norton Anthology of Drama*, 2 vols., New York: Norton, 2013
- Marvin Carlson. *Theories of the Theatre: A Historical and Critical Survey, from the Greeks to the Present*. Cornell: Cornell UP, 1984
- Mira Felner & Claudia Orenstein. *The World of Theatre: Tradition and Innovation*. London: Pearson, 2005
- Shepherd-Barr. *Modern Drama: A Very Short Introduction*, Oxford: OUP, 2016
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### Paper ENG 3036 World Fiction Total Marks: 100

This paper on World Fiction aims to acquaint students with poems from different locations and cultures of the world through translations in English. Poetic traditions carry the locational imperatives through registers of verse in ways that aren't always accessible in the same way in other generic modules. The student is expected to take these poems as samplers of culturally nuanced positions in different society where poetry has been received and read. An engagement with poetry beyond the English-language traditions, it is hoped, would also facilitate a wide-spectrum perspective regarding the study of poems.

### Learning Objectives:

This paper on World Fiction aims to enable students to

- engage with the fictions and their traditions closely,
- understand how these texts are produced by and in their contexts,
- look at fictions from different locations, cultures and languages,
- analyse the fiction making processes involved in the making of these texts
- situate fiction through an understanding of themes and issues pertaining to culture, society and represented realities

### Course Outcome:

- A familiarity with fictional texts and contexts from different parts of the world
- Evaluation of approaches to world fiction through reading of texts and contexts

## Texts (6 Credits)

- Natsume Soseki (1867-1916): *Botchan*
- Selma Lagerlof (1858-1940): *The Wonderful Adventure of Nils Holgerssen*
- Jorge Luis Borges (1899-1986): *The Circular Ruins* | *The Aleph*
- Yesar Kemal (1923-2015): *Memed, My Hawk*
- Ismail Kadare (1936- ): *The File on H*
- Salman Rushdie (1947- ): *Shame*

## Recommended Reading:

Frederick Luis Aldama. *Analyzing World Fiction*, Texas: U of Texas P, 2012  
J. Hillis Miller. *Communities in Fiction*, New York: Fordham UP, 2014  
Mary Ann Caws. *Reading Frames in Modern Fiction*, Princeton: Princeton UP, 2014

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## Paper ENG 3046 Modern Literary Criticism and Theory Total Marks: 100

This paper on Modern Literary Criticism and Theory aims to acquaint students with criticism reflecting different reading positions and approaches to literature. Critical traditions are embedded in theorizations on and about literary practices which facilitate the nuanced engagement with texts and contexts. The student is expected to take these critical texts as samplers of criticism and theory and pursue the interest in literary studies by focussing on modes of reading that open up further possibilities of analysis. An engagement with criticism beyond the English-language traditions, it is hoped, would also facilitate a wide-spectrum perspective regarding the study of literature.

## Learning Objectives:

# This paper offers a sampling of texts through which the students are expected to engage with modern literary criticism and theory from a variety of perspectives and reading modes. It is assumed that the students' familiarity with the Classical trends in criticism would serve as the grounding for their focussed dialogue with modern and contemporary critical practices through a study of the prescribed texts which relate to developments in fields such as Modernism, Feminism, Post-Colonialism, Deconstruction, Cultural Studies and Marxist Literary Theory.

# The teaching of these texts are directed towards the facilitation of conceptual clarity and the nurturing of the ability to discern and engage with critical apparatuses and distinguish forms and modes of reading so as to take this experience to other texts, drawing on insights gained from this paper.

# The student is expected, after the experience of this paper, to be better geared to address and situate nuances beyond the meaning-seeking textualities and thus be enabled to develop the sense of critical discernment through the cultivation of an openness that is alert to the specificities of reading practices and the contours of literary theory and how they can be engaged with.

## Course Outcome:

This paper aims to enable students to:

- engage with the criticism closely,
- understand how these criticism generates ideas and reading structures,
- look at critical concepts and how they are formulated,
- analyse the critical processes involved theorizations
- situate criticism and theory through an understanding of concepts and discourses
- facilitate familiarity with critical texts and reading modes
- enable evaluation of approaches to modern literary criticism and theory through reading of texts and contexts

### Texts (6 Credits)

- Ferdinand de Saussure** (1857-1913): Nature of the Linguistic Sign
- Michel Foucault** (1926-1984): What is an Author?
- Chinua Achebe** (1930-2013): Colonialist Criticism
- Stuart Hall** (1932-2014): Cultural Studies and its Theoretical Legacies
- Susan Sontag** (1933-2004): Against Interpretation
- Pierre Macherey** (1938- ): Borges and the Fictive Narrative

### Recommended Reading:

Denis Walder ed. *Literature in the Modern World*, Oxford: OUP, 2005

M.A.R. Habib. *Modern Literary Criticism and Theory: A History*, Malden: Blackwell, 2007

Patricia Waugh. *Literary Theory and Criticism: An Oxford Guide*, Oxford: OUP, 2014

## ENG 4016 Indian Writing in English Total Marks 100

This course is aimed at examining the richness of Indian writing in English, its roots, and its development through the ages.

### Learning Objectives:

The course aims to apprise learners about the development of the field in India, through a study of the various genres, as an interface to the historical and social transformation of India from antiquity to postmodernity.

### Course Outcome:

The course intends to have the following outcome:

- A theoretical understanding of the field.
- A perspective on the growth of various genres of writing in the Indian context.
- The ability to amalgamate the field in the broader frameworks of Literatures in English.

### SECTION A: PROSE (2 Credits)

- Ashis Nandy**: The Uncolonized Mind: A Post-Colonial View of India and the West
- Amitav Ghosh**: In an Antique Land

SECTION B: INDIAN POETRY IN ENGLISH (2 Credits)

- Nissim Ezekiel: 'Night of the Scorpion', 'Background, Casually', 'Poem of the Separation'
- Kamala Das: 'My Grandmother's House', 'A Hot Noon in Malabar', 'The Sunshine Cat', 'The Invitation'
- Keki N. Daruwalla: 'Hawk', 'The King Speaks to the Scribe', 'Fish are Speared by Night'
- Agha Shahid Ali: 'Postcard from Kashmir', 'Snowmen', 'The Season of the Plains'

SECTION-B: DRAMA & Fiction (2 Credits)

- Girish Karnad: 'Dreams of Tipu Sultan'
- Raja Rao: 'Kanthapura'
- Githa Hariharan: 'When Dreams Travel'

**Recommended Reading:**

- Arvind Krishna Mehrotra. *An Illustrated History of Indian Writing in English*, New Delhi: Permanent Black, 2005
- Priyambada Gopal. *The Indian English Novel*, Oxford: OUP, 2009
- Rosinka Choudhuri. ed. *A History of Indian Poetry in English*, Cambridge: CUP, 2016
- Bruce King. *Modern Indian Poetry in English*, Oxford: OUP, 2005
- Ulka Anjaria. ed. *A History of The Indian Novel in English*, Cambridge: CUP, 2016
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**ENG 4026**  
**American Literature**  
**Total Marks 100**

This option is aimed at giving students an overview of the historical trajectory of American literature, and the circumstances which have shaped texts and writers and influenced the emergence of particular forms. It seeks to provide students the opportunity to read a sampling of texts that are selected according to major themes in this literature while referring to historical periodization that provide underlying structures for individual themes and texts.

**Learning Objectives:**

- Achieve familiarity with one of the major literatures in the English language
- Learn to appreciate the distinctive development of literary genres in the American context
- Perceive through literature some of the features of the contemporary world where the US plays a defining role

**Course Outcome:**

- Understanding of American literature in all its diversity through acquaintance with authors, texts and historical periods
- Enhanced ability to work with literary themes and connect literary texts of various kinds, produced as a result of different compulsions

## Section 1: 2 credits

A brief history of American Literature with the following periodization (5-vol *Norton Anthology of American Literature* [9th edition]):

1. Beginnings to 1820
2. 1820-1865
3. 1865-1914
4. 1914-1945
5. 1945 to the Present

## Section 2: 4 credits

*Themes and subthemes (within each) and Texts*

### 1. Nation

Walt Whitman 'I Hear America Singing'  
Langston Hughes 'I Too, Sing America'  
James Whitfield 'America'  
Joy Harjo 'When the World As We Knew It Ended'

### 2. Race

Frederick Douglass '4 th July address,' Black Elk 'The Offering of the Pipe'  
August Wilson *Fences* (play)  
Colson Whitehead *The Underground Railroad* (novel)  
Cathy Song 'Beauty and Sadness' (poem)

### 3. Nature

Henry David Thoreau 'Walking'  
Mary Hunter Austin 'The Land of Little Rain'  
Gary Snyder 'For the Children', 'Water' (poems); 'Wildness' (essay) from *The Practice of the Wild*

### 4. Mobilities

Mark Twain *The Adventures of Huckleberry Finn*  
Elizabeth Bishop, 'Questions of Travel' (poem)  
Sarah Kemble Knight *The Private Journal of a Journey from Boston to New York*

### 5. Region

William Faulkner, *Spotted Horses* (short novel)  
Sherwood Anderson 'Mother' (from *Winesburg, Ohio*)  
Carl Sandburg 'Chicago' (poem)

## Recommended Reading:

Robert Levine ed. *The Norton Anthology of American Literature* 9E or 10E, New York: Norton, 2016/2018

Richard Gray. *A Brief History of American Literature*, Malden: Wiley-Blackwell, 2011

Amy Berke et al ed. *Writing the Nation: A Concise Introduction to American Literature: 1865 to the Present*, Georgia: U of Georgia P, 2015

**ENG 4036**  
**Language and Linguistics**  
**Total Marks 100**

This paper will introduce students to the study of the formal organization of the English language and to the discipline of Linguistics which developed in the twentieth century. Students will acquire knowledge about the phonological, morphological, and syntactic structure of the language as well as the variations that language becomes subject to when it is used in society by individuals belonging to different classes, age groups, gender, profession, and geographical location. Students will also be introduced to some of the recent interdisciplinary trends in language study. As the examination will primarily be a written one, care is to be taken to ensure that students get sufficient practice in the peculiarities of the English sound system and the nuances of English speech dealt with in the section on English phonetics and phonology.

**Learning Objectives:**

- i. to understand the formal organization of the English language –both spoken and written, from the level of the smallest unit.
- ii. to study the development of language study from early times to the emergence of the discipline of Linguistics in the twentieth century and the changes to language study that it brought about with the introduction of new concepts and ideas associated with linguists like Saussure and Chomsky.
- iii. to explore the practical use of language in society and the variations in language use in respect of factors like class, age, gender, occupation, bilingualism, and multilingualism
- iv. to introduce students to some of the latest interdisciplinary trends in language study- neurolinguistics, biolinguistics etc.

**Course Outcome:**

- i. students will learn about the formal organization of the English language.
- ii. their use of the English language both in speech and writing will improve as a result of their increased knowledge about the language and their practice in the production of the sounds of the language as well as the nuances of English speech.
- iii. they will be able to appreciate the varieties in the language.
- iv. they will acquire knowledge of the latest trends in language study.

**Unit I: Introduction and Basic Concepts Marks: 25 (2 Credits)**

This section will introduce students to the origin and nature of language, the difference between the traditional studies of language and modern linguistics, the branches of linguistics and some basic concepts and distinctions like langue/parole, synchrony/diachrony, syntagmatic/paradigmatic, surface structure/deep structure, and structural linguistics and generative grammar associated with major linguists like Saussure and Chomsky.

**Unit II: Phonetics and Phonology Marks: 20 (2 Credits)**

This section will introduce students to the organs of speech, the vowel and consonant sounds, the phoneme, the syllable, word stress and sentence stress, weak forms, intonation, phonetic and phonemic transcription. It is imperative that students be given sufficient practice in the proper articulation of the nuances of English speech right from the level of the sound.

□ **Unit III: Sociolinguistics Marks: 20 (1 Credit)**

Language is not a fixed formal structure, but is subject to variations depending on factors like the identity, class and gender of the speaker and listener, and the social context in which they are placed. The globalized world in which we live has created situations of bilingualism and multilingualism which influence the way in which language is actually used in society. This section will introduce students to the variations in language use in society with emphasis on features like code switching and code mixing, diglossia, standard language and dialect, register, accent, style and idiolect.

□ **Unit IV: Linguistics: Some Recent Trends Marks: 15 (1 Credit)**

Students here will be introduced to some of the recent developments in interdisciplinary language studies like psycholinguistics, neurolinguistics, cognitive linguistics, ethnolinguistics, and biolinguistics. They will be familiarized with the important issues and areas of concern in the above mentioned fields like the connection between language and the mind and brain, early speech and language acquisition, and speech and language disorders like dyslexia and aphasia.

**Recommended Reading:**

Victoria Fromkin, Robert Rodman, Nina Hyams. *An Introduction to Language* (11<sup>th</sup> edition), Cengage, 2019

John Lyons. *Language and Linguistics-An Introduction*, Cambridge University Press, 2015

David Crystal. *The Cambridge Encyclopedia of the English Language*. CUP, 2019

Peter Roach. *English Phonetics and Phonology*, CUP, 2009 (with audio CD)

Janet Holmes and Nick Wilson. *An Introduction to Sociolinguistics*, 5th ed. Routledge, 2017

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**ENG 4046**  
**Writings from India's Northeast**  
**Total Marks 100**

India's northeast, geographically located at the margins of the vast nation, is a space whose situation cannot be encompassed within the straitjacket of the nomenclature that it has come to be identified by, given that there is a wide-ranging variety within the region in terms of culture, social structure, language, and everyday practices. This paper aims to look at the questions of naming, as well as represent the variety and the distinctiveness of the locations that are borne by the rubric 'northeast.' Covering multiple genres, this paper takes both English language and vernacular literature (available in English translation) within its ambit.

**Course Outcome:**

At the end of this course, the students would be able to familiarize themselves with:

- the cultures of Northeast India as reflected in some of its writings
- the diverse traditions of the region
- the socio-literary dimensions of the region and its people

**Learning Objectives:**

- to enable students to come to terms with writings from Northeast India
- to provide a sampling of literatures in English and in translation
- to facilitate an understanding of the diverse cultural threads and literary practices of the region

### Section A: Prose (1 Credit)

- Maheswar Neog: *Romance of a University*

### Section B: Poetry (2 Credits)

- Chandra Kanta Murasingh: *Slumber*
- Mona Zote: *What Poetry Means to Ernestina in Peril*
- Anubhav Tulasi: *It's Been Quite Awhile Vincent | Post-Mortem*
- Robin S. Ngangom: *Funerals and Marriages*

### Section C: Fiction (2 Credits)

- Homen Borgohain: *Spring in Hell*
- Imran Hussain: *Encroach*
- Mamang Dai: *The Black Hill*
- Anjum Hasan: *A Short History of Eating*
- Sishir Basumatari: *The Real Mr Barkotoki*

### Section D: Drama (1 Credit)

- Ratan Thiyam: *Nine Hills, One Valley*

### Recommended Reading:

Geeti Sen. *Where the Sun Rises When Shadows Fall: The North East*, New Delhi: OUP, 2006  
Hirendranath Dutta. ed. *One Hundred Years of Assamese Poetry*, Guwahati: Publication Board, 2001  
Hiren Gohain. ed. *Splendour in the Grass: Selected Assamese Short Stories*, New Delhi: Sahitya Akademi, 2010

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## ENG 4056 Literary Theory Total Marks 100

This paper seeks to familiarize students with the major currents of modern literary theory by focussing on the circumstances of production, the changing preoccupations of literary and cultural reading practices and the movement from the Structuralist imperative to a more open, critiquing mode of reading literature and society. The movement from 'criticism' to 'theory' was brought about by a variety of factors, including a growing preoccupation with questions of language and philosophy. As such, by the time of the 'Structuralist controversy' in the 1960s (which was also associated with the gravitation towards a more critical examination of earlier theoretical assumptions) literature and philosophy had found common ground in the way it approached questions of knowledge, history and cultural identity. This paper will try to address and highlight some of these aspects in the way the texts mentioned are situated and studied. The student will be expected to be conversant with the primary movements and positions of reading which will be read in conjunction with the specific texts mentioned below.

## Texts (6 Credits)

**Roland Barthes** (1915-1980): From Work to Text

**Jacques Lacan** (1901-1981): Seminar on The Purloined Letter

**Jacques Derrida** (1930-2004): Structure, Sign and Play in the Discourse of the Human Sciences

**Hayden White** (1928-2018): The Historical Text as Literary Artifact

**Luce Irigaray** (1930- ): Sexual Difference

**Homi K. Bhabha** (1949- ): Dissemination

**Edward Said** (1935-2003): Travelling Theory

## Recommended Reading:

Bennett, Andrew. and Royle, Nicholas. *Introduction to Literature, Criticism and Theory*, New Delhi: Pearson, 2004

Leitch, Vincent B. et al (eds.) *The Norton Anthology of Theory and Criticism*, New York: Norton, 2001

Macey, David. *The Penguin Dictionary of Critical Theory*, London: Penguin, 2000

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## ENG 4066 African Writing Total Marks 100

This paper introduces students to a number of texts across different genres of African Writing. Since the beginning of postcolonial writings in Africa, both male and female authors have produced a wide range of writings in different genres. Keeping in mind the practicability of the syllabus, two novels, one play, two essays and four poems have been prescribed. An additional list of recommended reading is provided so that students can acquaint themselves with various issues of African writing, and acquire some comprehensive knowledge about the subject.

## Learning Objectives:

- To acquaint students with representative texts from different genres of African Writing.
- To enable students to appreciate issues related to African society and culture, especially in the postcolonial context.
- To acquaint students with some of the major issues that African literature is concerned with. These include the issues of race, ethnicity, language, identity and culture.

## Course Outcome:

- Students will be able to engage critically with a few important texts in the field, and thus come to some understanding of African Literature as a whole.
- Students will be able to recognize the rich socio-cultural context that has given rise to African Writing.
- They will be able to develop insights into the underlying politics of postcolonial African writing, including the issues concerning language, literature and identity.

## Unit 1: 2 Credits

- Chinua Achebe** (Nigeria, 1930-2013): **Things Fall Apart**
- J. M. Coetzee** (South Africa, 1940-): **Foe**

## Unit 2: 1 Credit

- **Wole Soyinka** (Nigeria, 1934-): **Death and the King's Horseman**

## Unit 3: 1 Credit

- **Frantz Fanon** (Martinique, 1925-1961): **"The Negro and Language"**
- **Buchi Emecheta** (Nigeria 1944-2017): **"Feminism with a Small 'f'"**

## Unit 4: 2 Credits

- **Ayi Kwei Armah** (Ghana, 1939- ): "News"
- **Noemia de Sousa** (Mozambique, 1926-2002): **"If You Want to Know Me"**
- **Gcina Mhlophe** (South Africa, 1958- ): **"Sometimes When It Rains"**
- **Jared Angira** (Kenya, 1947- ) : **"If"**

## Recommended Reading:

- Appiah, Kwame Anthony. "Out of Africa: Topologies of Nativism" in Olaniyan, Tejumola and Ato Quayson (Ed) *African Literature: an Anthology of Criticism and Theory*. Malden: Blackwell, 1988
- Irele, Abiola. ed. *The Cambridge Companion to the African Novel*.
- Adejunmobi, Moradewun. "Routes: Language and Identity of African Literature". *The Journal of Modern African Studies*, 37.4 (1999)
- Ojaide, Tanure. "Modern African Literature and Cultural Identity". *African Studies Review*. 35.3 (1992)
- Williams, Adebayo "The Autumn of the Literary Patriarch: Chinua Achebe and the Politics of Remembering". *Research In African Literatures*. 32.3 (2001)
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## ENG 4076 New Humanities Total Marks 100

This paper defines new humanities as 'human dimension of all epistemological categories' that necessitates interdisciplinary readings of a text. It navigates across disciplines and is a collaborative synthesis of human sciences, technology and humanities. Robotics, Green studies, Cyberculture, Physics or Neuroscience are no longer remote subjects for a student in literary departments as they are some of the equally substantial sub-topics within the new paradigm of humanities in higher education. This paper has been designed to accommodate such multidisciplinary and interdisciplinary method in purview of the extended scope of the humanities. The selection of different genres and forms of texts touch upon subjects as diverse as Digital Humanities, Food Humanities, Cyberculture, Posthumanism, Green Studies and Literary Studies.

## Learning Objectives:

This paper would enable students to:

- acquire a multi-disciplinary gaze and understanding of texts/images.
- comfortably read and interpret multi-medial narratorial structures.
- To develop a democratic worldview
- understand interconnectedness between species and respect biodiversity.
- develop skills to analyse a text critically.
- acquire the ability to address nuances within creative productions of knowledge.

### Course Outcome:

Students, at end of this course would:

- acquire in depth knowledge of the challenges of the new millennium.
- explore new areas of interdisciplinary research in the future.

### ESSAYS (4 Credits)

- Susan Hockey:** “The History of Humanities Computing”
- Marie-Laure Ryan:** “Multivariant narratives”
- Rosi Braidotti:** “Posthuman Humanities: Life beyond Theories” | “Food Routes: seasonality, abundance, and the mythic garden”
- Jhan Hochman:** “Green Cultural Studies”
- Yuval Noah Harrari:** “Post Truth” | “Science Fiction”

### FICTION/FILM (2 Credits)

- Mary Shelley ::** Frankenstein
- Lana Wachowski, Lilly Wachowski ::** The Matrix (1999)
- James Cameroon ::** Avatar (2009)

### Recommended Reading:

- Matthew K Gold. ed. *Debates in the Digital Humanities*. NED-New edition, University of Minnesota Press, 2012
- Susan Schreibman, Ray Siemens and John Unsworth. *A Companion to Digital Humanities*. Malden: Blackwell, 2008
- William S. Heney II: “Consciousness and the Posthuman” (Chapter 1) from *Cybercultures, Cyborg and Science Fiction*. Rodopi. New York: 2006
- Donna Haraway. *A Cyborg Manifesto*. U of Minnesota P: 2016
- Ihab Hassan: “Prometheus as Performer: Toward a Posthumanist Culture?” JSTOR: [www.jstor.org/stable/41397536](http://www.jstor.org/stable/41397536).
- David M. Kaplan. ed. *The Philosophy of Food*. 1st ed., University of California Press, 2012,
- Jan Baetens & Hugo Frey. *The Graphic Novel: An Introduction*. CUP: 2015
- Stephen E. Tabachnick. ed. *The Cambridge Companion to Graphic Novels*. CUP: 2017
- Jan-Noel Thon. ed. “The Storyworld as a Transmedial Concept”. *Transmedial Narratology and Contemporary Media Culture*. U of Nebraska P: 2016.
- Yuval Noah Harrari: *Homo Deus: A Brief History of Tomorrow*. London: Vintage, 2019
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**Paper ENG 4086**  
**Shakespeare**  
**Total Marks 100**

Shakespeare is a central figure in the history of English and World drama – studied across the world in courses on English literature but also deployed for different ideological purposes through films, theatrical performances and rewritings in other genres. Much of his flexibility and contemporariness is because of the way in which he straddled the world of Elizabethan theatre not only through his multiple roles as actor, playwright, producer and shareholder in playhouses, but his ability to understand and interpret his time, place, and human selfhood with great sensitivity and represent all of this with profundity and resonance in his poetry and plays.

This course is designed to familiarize students with the various ways in which Shakespeare can and has been studied and offers opportunities for examining key themes through selected poetry and plays the critical reception of his work, his global presence in theatre and film and the intriguing use of Shakespeare as an instrument of colonization that created completely new sites and conditions for his plays.

**Learning Objectives:**

- To understand Shakespeare’s plays through a set of themes that are as relevant now as they were in his time.
- To get to know the global critical and cultural work on Shakespeare
- To become acquainted with the vast diversities of Shakespeare in performance
- To become familiar with the advent of Shakespeare in India through historical-performative frames
- To locate Shakespeare’s work in cinematic reproductions and retellings and adaptations in fiction and other genres

**Areas of Study**

Critical Reception | Scenography and Stage Architecture | Staging and Performance | Global Shakespeare | Shakespeare in India | Shakespeare and Film | Rewritings of Shakespeare (Hogarth Shakespeare etc.) |

**Themes**

Monarchy | Governance and Law | Nation and Colonization | Sisterhood | Friendship | Loneliness | Love (Sibling, Filial, Romantic) | Forests, Wilderness, Water | Age, Youth, Mortality

**Texts**

**Sonnets:**

- 2 (When Forty Winters...)
- 18 (Shall I compare thee to a Summers Day...)
- 22 (My glass shall not persuade me)
- 130 (My mistress’ eyes are nothing like)
- 131 (Thou art as tyrannous...)
- 147 (My Love is as a fever...)

## Plays

*Henry IV Part 1* | *Macbeth* | *King Lear* | *A Midsummer Night's Dream* | *The Merchant of Venice* | *The Winter's Tale*

### Course Outcome:

The student will -

- Know more comprehensively one of the greatest literary and cultural figures of the world
- Acquire through engaging with the given themes, an understanding of the contemporary world
- Understand critically, the reasons why Shakespeare's work continues to resonate through the literary and popular imagination across cultures

### Recommended Reading

Jonathan Bate. *Shakespeare: Staging the World*. 2012  
Stephen Greenblatt. *Will in the World: How Shakespeare became Shakespeare*. 2016  
Jonathan Gil Harris. *Masala Shakespeare: How a Firangi Writer became Indian*. 2018  
Poonam Trivedi *et al.* *India's Shakespeare: Translation, Interpretation and Performance*. 2005  
Barbara Hodgdon, & W. B Worthen. *A Companion to Shakespeare and Performance*. 2008  
Robert Weimann *et al.* *Shakespeare and the Power of Performance: Stage and Page in the Elizabethan Theatre*. 2008  
Diana Henderson. *A Concise Companion to Shakespeare on Screen*. 2008  
Michael Schoenfeldt. *A Companion to Shakespeare's Sonnets*. 2008  
Jonathan Hart. *Columbus, Shakespeare and the Interpretation of the New World*. 2003  
R.L Knutson. *Playing Companies and Commerce in Shakespeare's Time*. 2001  
Marcus Nordlund. *Shakespeare and the Nature of Love: Literature, Culture, Evolution*. 2020  
Gabriel Egan. *Green Shakespeare: From ecopolitics to ecocriticism*. 2006

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## Paper ENG 4096 Book into Film Total Marks 100

Literature has contributed in no little measure to the 'art' of cinema, whose roots lie in the realm of the epic-narrative, from which it continues to draw sustenance. Since the advent of cinema, it has seemed a logical progression for numerous written texts to cross over into the newer form of the narrative art. This is an interdisciplinary course in the sense that it pays attention to two types of texts – the literary piece and its adaptation in film and the various intersections of such a crossover.

### Learning Objectives:

This course seeks to:

- Outline the difference in medium and vocabulary of the two kinds of texts, and the manner of crossing over.
- Understand the mechanics of the script evolving into the screenplay, the alterations and the omissions, the interpretative gaze, the direction, the actors, the *mise en scene*.

- Analyze the processes of adaptation involved in translating the written script/text into the moving (and speaking) picture.
- Examine these problems in the light of film theory, discourse, narrative techniques, the politics of the gaze, authorship and theories of visual culture.
- Compare and review place of the authorship: the writer-auteur-director
- Engage with cross-cultural adaptations, where special problems are bound to crop up, and these will be taken into account both in terms of theory and analyses.

## Unit I (3 Credits)

### A. Concepts, Contexts, Debates

Mise-en-scene | Image and Technology | Realism | Camerawork (deep focus, angles, panning, zooming, telescoping, Long take etc.) | Editing (montage, flashback, flash-forward etc.) | Film Noir | French New Wave | Author-Auteur | Adaptation Theory

### B. Film Theory: Language, Discourse and Mechanisms

- **Andre Bazin** “The Evolution of the language of Cinema”, from *What is Cinema*, Vol I.
- **Ritwik Kumar Ghatak** “Sound in Film” from *Rows and Rows of Fences: Ritwik Ghatak on Cinema*. 2000.
- **Ann E. Kaplan** “Is the Gaze Male?” from Furstenau Marc ed. *The Film Theory Reader*. Routledge New York 2010.
- **Christian Metz** “Identification, Mirror”; “Story/Discourse”; “The Fiction Film and Its Spectator” from *The Imaginary Signifier: Psychoanalysis and Cinema*.

## Unit II (3 Credits)

Students would be required to acquaint themselves with the following texts and their filmed version/s:

**John Fowles** (1959) - *The French Lieutenant’s Woman* - Karel Reisz (1981)

**Tennessee Williams** (1947) - *A Streetcar Named Desire* – Elia Kazan (1951)

**Charles Perrault / Brothers Grimm** – *Sleeping Beauty* | *Maleficent* – Robert Stromberg (2014)

**Lakshminath Bezbaroa** – *Tales* | Kathanodi – Bhaskar Hazarika (2015)

### Course Outcome:

The student will:

- Gain the ability to read the audio-visual polyphony involved in the making of cinema, the generic leap made by adaptations, and their distinctive vocabularies.
- Recognize that the visual mode automatically prioritizes the spatial over the temporal, and grasp the challenges in the crossing over of genres across cultures, and narrative styles.
- Be able to ‘read’ the film text as clearly as they might a book.

### Recommended Reading:

Andrew, Dudley. *Concepts in Film Theory*, 1984.

Chatman, Seymour. *Story and Discourse: Narrative Structure in Fiction and Film*. 1980

Ray, Satyajit. *Our Films, Their Films*. 1976.

Eisenstein, Sergei. *The Film Sense*. 1943.

Merleau-Ponty. "The Film and the New Psychology" in *Sense and Nonsense*. 1964.  
Christian Metz. *A Semiotics of the Cinema*. 1974.  
G. Mast, and M. Cohen. *Film Theory and Criticism: Introductory Readings*. 1972.  
Laura Mulvey. *Visual and Other Pleasures*. 1990.  
Susan Hayward. *Key Concepts in Cinema Studies*. 2004.  
Neil Sinyard. *Filming Literature: The Art of Screen Adaptation*. 2015  
Robert Stam. Et al *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*. 2004