

**UNIVERSITY OF DELHI**

**SCHEME OF EXAMINATION**

**AND**

**COURSES OF READING**

**FOR**

**THE M. A. EXAMINATION**

**IN ENGLISH**

*Syllabus applicable for students seeking admission to the  
M. A. Course in English in the academic year 2009-10*

The M.A. English syllabus comprises 16 courses to be taught over 4 semesters and two years.

Semester 1	Courses 0101 - 0104
Semester 2	Courses 0201 - 0204
Semester 3	Courses 0301 - 0304
Semester 4	Courses 0401 - 0404

Courses 0104, 0203, 0304 and 0403 offer options. Students will be required to opt for one of the two or three optional papers listed under each of these courses. However, the Department of English reserves the right to withdraw an optional paper at the beginning of the concerned semester.

**Note: Over and above the courses taught at the department, students will be required to opt for courses, one each during the 2<sup>nd</sup> and 4<sup>th</sup> semesters, outside the department across faculties depending on the availability of seats and the eligibility criteria set down by the concerned department. However, in case interdisciplinary courses are not available, the number of electives to be chosen for paper 0203 and 0403 respectively will be *two*.**

## SCHEME OF EXAMINATION

Students will be evaluated on the basis of a written examination at the end of each semester and internal assessment for each course during the semester. Each paper will be of three hours' duration, and the maximum marks for each paper will be 70. The internal assessment for each course will be for 30 marks, out of which 25 marks will be for assignments given by the Department and 5 marks for tutorials in the respective colleges.

**Note: The Department may change the editions and the translations prescribed depending upon their availability, and in the light of new publications. Bibliographical details and page numbers have been given for ready reference. However, other standard editions of the same texts and translations may be used.**

### Semester 1

Paper Eng 0101 English Poetry from Chaucer to Milton

Paper Eng 0102 Eighteenth Century English Literature

Paper Eng 0103 Literary Criticism 1

Paper Eng 0104 Optional Paper (One of the following):

Paper Eng 0104 (i) Seventeenth and Eighteenth Century Drama

Paper Eng 0104 (ii) European Comedy

**Semester 2**

- Paper Eng 0201 Shakespeare
- Paper Eng 0202 Language and Linguistics
- Paper Eng 0203 Optional Paper (One of the following):\*
- Paper Eng 0203 (i) Literature and Gender
  - Paper Eng 0203 (ii) New Literatures in English
  - Paper Eng 0203 (iii) Romantic Poetry
- Paper Eng 0204 A course in another discipline. #

**Semester 3**

- Paper Eng 0301 Nineteenth Century Novel
- Paper Eng 0302 Twentieth Century Poetry and Drama
- Paper Eng 0303 Indian Literature 1
- Paper Eng 0304 Optional Paper (One of the following):
- Paper Eng 0304 (i) American Literature
  - Paper Eng 0304 (ii) Literature and the Visual Arts in Europe

**Semester 4**

- Paper Eng 0401 Twentieth Century Novel
- Paper Eng 0402 Literary Criticism 2
- Paper Eng 0403 Optional Paper (One of the following): \*
- Paper Eng 0403(i) Ancient Greek and Latin Literature
  - Paper Eng 0403(ii) Indian Literature 2
  - Paper Eng 0403(iii) The Novel in India
- Paper Eng 0404 A course in another discipline. #

\* In case interdisciplinary courses are not available, the number of electives to be chosen for paper 0203 and 0403 respectively will be *two*.

# Students will be notified the departments where interdisciplinary courses are being offered.

Question No. 1 will be compulsory. It will be designed to test the student's close knowledge of the prescribed texts/topics.

In addition to Question No. 1 students will be expected to answer 3 more questions requiring essay-type answers.

Question papers will be so designed as to ensure that all the prescribed texts/topics are studied.

**Other Details:****PROMOTION CRITERIA**

**SEMESTER TO SEMESTER:** Within the same Part, the candidate will be promoted from a Semester to the next Semester (Semester 1 to Semester 2 and Semester 3 to Semester 4), provided the candidate has passed at least two of the papers of the current semester by securing at least 40% marks in each paper.

Note: A candidate who does not appear in a paper will be allowed ONLY ONE more attempt to pass the paper. No further attempts for improvement will be allowed. A candidate will not be allowed to reappear even if he/she is absent.

**PART I TO PART II:** Admission to Part II of the program shall be open to only those students who have fulfilled the following criteria:

1. have scored at least 45% marks in the practical papers of both Semester 1 and 2 taken together,
2. have passed at least four of the papers offered in courses of Part I comprising Semester 1 and Semester 2 by securing at least 40% marks in each of these four papers and
3. have secured at least 45% in aggregate of all theory papers of Part I.

Note: The candidate, however, has to clear the remaining papers either while enrolled in Part II of the program as a regular student or as an ex-student (after two years but within a span period of a total of four years).

Only TWO attempts in total will be allowed to the candidate to clear any particular paper. The candidates will be allowed to reappear for a particular paper in its respective semester only.

**AWARD OF DEGREE**

A candidate will be awarded M.A. degree at the end of Semester 4 provided he/she has passed all the papers of Part I (Semester 1 and 2) and Part II (Semester 3 and 4) by securing at least 40% marks in each paper and has also obtained at least 45% in aggregate of Part I and Part II.

**SCOPE FOR IMPROVEMENT**

1. A candidate can avail a maximum of TWO attempts to pass and improve in a given paper within a period of 4 years of his/her admission to the M.A. course.
2. A candidate appearing in a paper for improvement after completion of Part II of the program will be considered as an ex-student.
3. Candidates will be allowed to reappear at the examination according to the scheme of examination (in the concerned semester) and the syllabus prescribed for the year in which the examination is currently held.

4. The marks obtained by the candidate in the last attempt will be considered as the final result.

### **DIVISION CRITERIA**

Successful candidates will be classified on the basis of the combined results of Part I and Part II examinations as follows:

Candidates securing 60% and above	:	1 <sup>st</sup> Division
Candidates securing 50% and above but less than 60%	:	2 <sup>nd</sup> Division
Candidates securing 45% and above but less than 50%	:	Pass

### **SPAN PERIOD**

No student shall be admitted as candidate for the examination for any of the Parts/Semesters after the lapse of four years from the date of admission to the Part I/ Semester 1 of the M.A. program.

### **ATTENDANCE REQUIREMENT**

No student shall be considered to have pursued a regular course of study and be eligible to take examination unless he/she has attended 75% of the total number of lectures, tutorials, seminars and practical conducted in each semester, during her/her course of study. Under special circumstances, the Head of the Department may allow students with at least 65% attendance to taken the examination.

### **CREDITS**

Each Course will consist of the following credit structure:

4 Theory periods+2 tutorial periods=6 credits

Each semester shall have 4 courses; each course shall have 6 periods.

Total periods per week will be 24 for a student

Total credits power semester shall be 24.

Over 4 semesters, the total credits shall be 96.

## DETAILED COURSES OF READINGS

### *Semester I*

#### Eng 0101

#### English Literature from Chaucer to Milton

1. Geoffrey Chaucer            *The Canterbury Tales*: ‘The General Prologue’, ‘The Miller’s Prologue and Tale’, ‘The Pardoner’s Prologue and Tale’, ‘The Nun’s Priest’s Tale’.
  
2. Edmund Spenser            ‘April Eclogue’ in *The Shepheardes Calender*; ‘Letter to Raleigh’, *The Faerie Queene*: Books III, V (Cantos 5, 6, and 7), and Book VI.
  
- Baldassare Castiglione      From *The Courtier*, tr. George Bull (Harmondsworth: Penguin, 1967): ‘Nobility of Birth’ (pp.54-55), ‘Acquiring Grace’, ‘Avoiding Affectation’ (pp. 65-68); ‘Friends and Flatterers’ (pp. 90-92); ‘Playing a Part’ (pp. 119-20); ‘Favours and Honours’, ‘Arrogance at Court’, ‘When to Obey’ (pp. 125-33); ‘The Prince’ (pp. 284-87); ‘Invocation of Love’, ‘Proofs of Love’ (pp. 333-35).
  
3. William Shakespeare      Sonnets 18, 29, 73, 94, 110, 116, 129, 130, 138.
  
- John Donne                    ‘Satyre: Of Religion’, ‘The Ecstasie’, ‘The Relique’, ‘Good Friday 1613. Riding Westward’.
  
- Andrew Marvell              ‘To His Coy Mistress’, ‘The Garden’, ‘Bermudas’.
  
4. John Milton                  *Paradise Lost* : Books 1, 2, 3, 4, 5, 9, 10, 11, and 12.
  
- Martin Luther                Sections III, IV, V, IX, from *On the Bondage of the Will*, in *Martin Luther: Selections From His Writings*, tr. Packer and Johnston, ed. John Dillenberger (Anchor, 1961), pp. 175-90.

**Eng 0102**  
**Eighteenth Century English Literature**

1. John Dryden                      *Absalom and Achitophel*, I  
     Anthony Ashley Cooper,  
     Third Earl of Shaftesbury    ‘An Inquiry Concerning Virtue or Merit’, in *Characteristics of Men, Manners, Opinions, Times*, ed. J. M. Robertson (Gloucester, Mass.: Peter Smith, 1963), vol. 1, pp. 237-64.
2. Jonathan Swift                 *A Tale of a Tub*
3. Alexander Pope                 From *Moral Essays*: Epistle II. ‘To a Lady: Of the Characters of Women’; Epistle IV. ‘Of the Use of Riches: To Richard Boyle, Earl of Burlington’.  
    ‘Epistle to Dr. Arbuthnot’.
- Bernard Mandeville            ‘An Enquiry into the Origin of Moral Virtue’ [including the Introduction], in *The Fable of the Bees*, ed. F. B. Kaye (Oxford: Clarendon, 1957), vol. 1, pp. 39-57.
4. Henry Fielding                 *Tom Jones*

**Eng 0103**  
**Literary Criticism 1**

1. Plato                                *The Republic*, Book X, tr. Benjamin Jowett (New York: Random House, 1957).
- Aristotle                            *The Poetics*, tr. Ingram Bywater (New Delhi: Oxford University Press.)
2. Philip Sidney                    *An Apology for Poetry*
- Samuel Johnson                 Preface to Shakespeare
3. William Wordsworth          Preface to *Lyrical Ballads* (1802)
- Samuel Taylor Coleridge      *Biographia Literaria*, Chapters IV, XIII, and XIV.
4. Percy Bysshe Shelley         *A Defence of Poetry*
- Matthew Arnold                 ‘The Function of Criticism at the Present Time’;  
    ‘Barbarians, Philistines, Populace’, in *Culture and Anarchy*.

**Paper Eng 0104 (i)**  
**Optional Course** (*One of the following*)

**4 (a) Seventeenth and Eighteenth Century Drama**

- |   |  |
|---|--|
| 1. Ben Jonson                             | <i>The Alchemist</i>   |
| Robert Burton                             | From <i>The Anatomy of Melancholy</i> , ed. with an introduction by Holbrook Jackson (London: J. M. Dent, Everyman's Library, 1972): Extract from 'Democritus Junior to the Reader' (pp. 15-22); Partition III, Section 3: Member I, Subsection 2: 'Causes of Jealousy'; Member II: 'Symptoms of Jealousy'; and Member III: 'Prognostics of Jealousy' (pp. 264-88).                              |
| 2. Thomas Middleton<br>and William Rowley | <i>The Changeling</i>  |
| 3. George Etherege                        | <i>The Man of Mode</i>   |
| Thomas Hobbes                             | From <i>Leviathan</i> , eds. Richard Flathman and David Johnston (New York: Norton, 1997): 'Of the difference of manners' (pp. 55-60); 'Of the natural condition of mankind, as concerning their felicity and misery', 'Of the first and second natural laws and of contracts', 'Of other laws of nature' (pp.68-88); 'Of the causes, generation, and definition of a commonwealth' (pp. 93-96). |
| 4. John Gay                               | <i>The Beggar's Opera</i>  |

**Eng 0104 (ii)**  
**European Comedy**

- |                      |   |
|----------------------|---|
| 1. François Rabelais | <i>Gargantua</i> , in <i>The Histories of Gargantua and Pantagruel</i> , tr. J.M. Cohen (Harmondsworth: Penguin, 1955), pp. 37-169. |
| Desiderius Erasmus   | From <i>Praise of Folly</i> , tr. Betty Radice (Harmondsworth: Penguin, 1971), pp. 63-95.   |
| 2. Miguel Cervantes  | <i>Don Quijote</i> , tr. Burton Raffel (New York: Norton, 1999), vol. I.  |
| 3. Molière           | <i>The Misanthrope</i> , tr. John Wood (Harmondsworth, Penguin, 1971).  |



4. Nikolai Gogol *Dead Souls*, tr. David Magarshack (Harmondsworth: Penguin, 1961).  
Sigmund Freud 'Jokes and the Species of the Comic': Section 1; Section 3; Section 7, in *Jokes and Their Relation to the Unconscious*, tr. James Strachey (Harmondsworth: Penguin, 1991), pp. 239-59, 270-80, 293-301.

## ***Semester II***

### **Eng 0201 Shakespeare**

1. *A Midsummer Night's Dream*

2. *Hamlet*

Niccolo Machiavelli From *The Prince*, tr. and ed. Robert M. Adams (N.Y.: Norton, 1977) Chapters 6, 7, 15, 16, 17, 18, 21, 22, 23 and 25.

3. *King Lear*, ed. R. A. Foakes, The Arden Shakespeare, Third Series, 1997.

Michel de Montaigne 'On Repenting', in *Michel de Montaigne: The Complete Essays*, tr. and ed. with an introduction and notes by M.A. Screech (Penguin Books, 1889; rpt. 1991).

4. *The Tempest*

Richard Hakluyt From *Voyages and Discoveries*, ed. Jack Beeching (Harmondsworth: Penguin, 1982): 'The Famous Voyage of Sir Francis Drake into the South Sea, 1577' (pp.171-88); 'The Voyage of Mr. Ralph Fitch to E. India, 1583-1591' (pp. 252-60).

### **Eng 0202 Language and Linguistics**

The main objective of this course is to introduce the student to the basic tools essential for a systematic study of language. While the course will include, under various topics, an illustrative discussion of the specific features of English language, the multilingual context of the classroom will also be kept in mind.

#### Unit 1

Language: language and communication; properties of human language; language varieties: standard and non-standard language, dialect, register, slang, pidgin, Creole; varieties of English; language change

Mesthrie, Rajend and Rakesh M Bhatt. 2008. *World Englishes: The study of new linguistic varieties*. Cambridge: Cambridge University Press.

Chapter 1: The spread of English

Pinker, Steven. 1994 *The language instinct*. Harmondsworth: Penguin.

Chapter 1: An instinct to acquire an art

Chapter 2: Chatterboxes

Chapter 3: Mentalese

#### Unit 2

Structuralism: Ferdinand de Saussure; synchronic and diachronic approaches; langue and parole; sign, signifier, signified and semiology; syntagmatic and paradigmatic relations

de Saussure, Ferdinand. 1966. *Course in general linguistics*. New York: McGraw Hill

Introduction: Chapter 3

Part I: Chapters 1 & 2

Part II: Synchronic linguistics

Part III: Diachronic linguistics

#### Unit 3

Phonology and Morphology: phoneme, classification of English speech sounds, suprasegmental features, syllable; morpheme, word, word classes, inflection, derivation, compounding, English morphology

Akmajian, A., R. A. Demers and R. M. Harnish, *Linguistics: An Introduction to Language and Communication*, 2<sup>nd</sup> ed. (Cambridge, Mass.: MIT Press, 1984; Indian edition, Prentice Hall, 1991).

Chapters 3 & 4

Fromkin, Victoria ed. 2000. *Linguistics: An introduction to linguistic theory*. Malden, MA: Blackwell.

Chapters 2, 11 & 12

Fromkin, V., and R. Rodman, *An Introduction to Language*, 2<sup>nd</sup> ed. (New York: Holt, Rinehart and Winston, 1974).

Chapters 3, 6 & 7

#### Unit 4

Syntax and semantics: categories and constituents, predicates and argument structure, thematic roles, case; phrase structure; lexical meaning relations; implicature, entailment and presupposition; maxims of conversation, speech act

Akmajian, A., R. A. Demers and R. M. Harnish, *Linguistics: An Introduction to Language and Communication*, 2<sup>nd</sup> ed. (Cambridge, Mass.: MIT Press, 1984; Indian edition, Prentice Hall, 1991).

Chapters 5 & 6

Chierchia, Gennaro and Sally McConnell-Ginet. 2000. *Meaning and grammar: An introduction to semantics*. Cambridge, Massachusetts: MIT Press.

Chapter 1: The empirical domain of semantics

Chomsky, Noam. 1965. *Aspects of the theory of syntax*. Cambridge, Massachusetts: MIT Press.

Chapter 1: Methodological preliminaries

Fromkin, Victoria ed. 2000. *Linguistics: An introduction to linguistic theory*. Malden, MA: Blackwell.

Chapters 4 & 5

Fromkin, V., and R. Rodman, *An Introduction to Language*, 2<sup>nd</sup> ed. (New York: Holt, Rinehart and Winston, 1974).

Chapters 4 & 5

**Eng 0203 (i)**

**Optional Course** (*One of the following*)

**Literature and Gender**

- |                               |  |
|-------------------------------|--|
| 1. Oscar Wilde                | <i>The Picture of Dorian Gray</i>  |
| HD                            | (i) 'Sea Rose', 'Sea Violet', 'Wine Bowl' in <i>The Norton Anthology of Poetry</i> , third ed. (New York: Norton, 1985).<br>(ii) 'Oread', 'Sea Poppies', 'Eurydice', 'Fragment 36', 'Helen', in <i>The Norton Anthology of Literature by Women: The Tradition in English</i> , eds. Sandra Gilbert and Susan Gubar (New York: Norton, 1985). |
| 2. Virginia Woolf             | <i>Orlando</i>   |
| Sigmund Freud                 | 'Dora', in <i>Case Histories I</i> , Pelican Freud Library, vol. 8 (Harmondsworth: Penguin, 1977).   |
| Judith Butler                 | 'Subjects of Sex/Gender/Desire', in <i>Gender Trouble: Feminism and the Subversion of Identity</i> (London: Routledge, 1990), pp. 1-34.  |
| 3. Kate Chopin<br>Audre Lorde | <i>The Awakening</i><br><i>Zami</i>  |
| 4. Rabindranath Tagore        | 'The Wife's Letter', tr. Supriya Chaudhuri, in <i>Rabindranath Tagore: Selected Short Stories</i> , ed. Sukanta Chaudhuri (New Delhi: Oxford, 2000), pp. 205-18.   |
| Attia Hosain                  | <i>Sunlight on a Broken Column</i>   |

- Imtiaz Dharker
- (i) 'Purdah I', 'Minority', 'Battle Line', in *Nine Indian Women Poets*, ed. Eunice de Souza (New Delhi: Oxford University Press, 1997).
- (ii) 'Honour Killing', 'Stitched', 'Tongue', 'Front Door', 'At the Lahore Karhai', 'Hanging Gardens', 'They'll Say, "She Must Be From Another Country"', 'The Umbrella', 'Knees', 'All of Us', 'Being Good in Glasgow', 'Canvas', 'Compromising Positions', 'Exorcism', in *I Speak for the Devil* (Penguin India, 2003).

### Eng 0203 (ii)

#### New Literatures in English

1. J. M. Coetzee *Disgrace*  
 Meaghan Morris 'On the Beach', in *Too Soon, Too Late: History in Popular Culture* (Bloomington: Indiana University Press, 1988), pp. 93-119.
2. Maria Campbell *Halfbreed*  
 Michael Ondaatje 'The Cinnamon Peeler', 'The Time Around Scars', 'Letters and Other Worlds', 'Billboards', in *The Cinnamon Peeler: Selected Poems* (London: Picador, 1989).  
 Margaret Atwood 'Nature as Monster', in *Survival* (Concord, Ont.: Anansi, 1972, rpt. 1991), pp. 45-67.
3. David Malouf *An Imaginary Life*  
 Henri Lawson 'The Drover's Wife', in *The Arnold Anthology of Post-Colonial Literatures in English*, ed. John Thieme (London: Arnold, 2000), pp. 162-67.  
 Barbara Jefferis 'The Drover's Wife', *Ibid.*, pp. 265-72.
4. V. S. Naipaul *A House for Mr Biswas*  
 C. L. R. James 'Beyond a Boundary', in *The Arnold Anthology of Post-Colonial Literatures in English*, *op. cit.*

**Eng 0203 (iii)**  
**Romantic Poetry**

1. William Blake *The Marriage of Heaven and Hell*  
     Edmund Burke *From A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful*, ed. James T. Boulton (Oxford: Blackwell, 1987), Part 1, Section VII, Section XVIII; Part 2, Sections I- VIII; Part 3, Section XXVII (pp. 39-40, 51-52, 57-74, 124-25).
2. William Wordsworth *The Prelude* (1850), Books I, VI, IX, XII, and XIV  
     J. S. Mill 'What is Poetry' (1859) in *The Collected Works of John Stuart Mill*, ed. John M. Robson and Jack Stillinger (Toronto: Univ. of Toronto Press, 1981), Vol. I: *Autobiography and Literary Essays*.
3. Lord Byron *Don Juan*, Cantos I and II  
     Percy Bysshe Shelley *Prometheus Unbound*
4. John Keats *Hyperion* and *The Fall of Hyperion*

**Eng 0204**  
**A course in another discipline**

***Semester III***

**Eng 0301**  
**Nineteenth Century Novel**

1. George Eliot *Middlemarch*  
     Harriet Taylor 'The Enfranchisement of Women', in John Taylor Mill and Harriet Taylor Mill, *Essays on Sex Inequality*, ed. Alice Rossi (Chicago: Chicago University Press, 1970).

2. Leo Tolstoy                      *Anna Karenina*, tr. Rosemary Edmonds  
(Harmondsworth: Penguin).
3. Stendhal                              *Red and Black*, tr. and ed. Robert M. Adams  
(Norton)
- Karl Marx                              ‘The Fetishism of Commodities and the Secret Thereof’,  
in *The Marx-Engels Reader*, ed. Robert C. Tucker (New  
York: Norton, 1978), pp. 319-29.
4. Mark Twain                          *Huckleberry Finn*

**Eng 0302**  
**Twentieth Century Poetry and Drama**

1. W. B. Yeats                          ‘Adam’s Curse’, ‘The Wild Swans at Coole’, ‘Easter  
1916’, ‘A Dialogue of Self and Soul’, ‘Byzantium’, ‘Lapis  
Lazuli’, ‘The Circus Animals’ Desertion’.
- W. H. Auden                              ‘Lullaby’, ‘Musée des Beaux Arts’, ‘In Memory of W. B.  
Yeats’, ‘September 1 1939’.
- Theodor Adorno                          ‘Lyric Poetry and Society’, *Telos*, no. 20 (Summer 1974),  
pp. 56-70.
2. T. S. Eliot                              *The Waste Land*
- Jürgen Habermas                          ‘Modernity: An Unfinished Project’, in *Habermas and the  
Unfinished Project of Modernity: Critical Essays on ‘The  
Philosophical Discourse of Modernity’*, eds. Maurizio  
Passerin d’Entreves and Seyla Benhabib (Cambridge:  
Polity Press, 1996), pp. 38-55.
3. Ezra Pound                              ‘Hugh Selwyn Mauberley’
- Elizabeth Bishop                          ‘The Map’, ‘The Monument’, ‘Arrival at Santos’, ‘Brazil,  
Jan 1, 1502’, ‘Questions of Travel’, ‘Squatter’s Children’,  
‘Crusoe in England’.
4. Luigi Pirandello                          *Henry IV*, tr. Julian Mitchell (London: Eyre Methuen,  
1979).
- Bertolt Brecht                              *Life of Galileo*, in *Collected Plays*, vol. 5, ed. and tr. John  
Willett (London: Methuen, 1999).

**Eng 0303**  
**Indian Literature 1**

1. Bhasa 'Svapna-vasavadattam or, The Vision of Vasavadatta', *Thirteen Plays of Bhasa*, tr. A.C. Woolner and Lakshman Swarup (Delhi: Motilal Banarasidas, 1985), pp. 37-70.
- Anandavardhana 'The First Flash', in the *Dhvanyalok of Anandavardhana*, ed. and tr. K. Krishnamoorthy (Delhi: Motilal Banarasidas, 1974), pp. 2-37.
- William Jones 'On the Poetry of the Eastern Nations', in *The Works of Sir William Jones* (Delhi: Agam Prakashan, 1979), vol. 10.
2. Ilanko Atikal *The Cilappatikaram of Ilanko Atikal: An Epic of South India*, tr. R. Parthasarthy (New York: Columbia University Press, 1993).
3. Lal Ded 'I will weep and weep for you, my Soul', 'By the highway I came', 'My Guru gave me but one precept', 'When can I break the bonds of shame?', 'Who can stop the eaves' drip during the frost?', 'Thou art the earth, Thou art the sky', 'On nothing else I built my hopes', 'He who is the eternal "Anahata"', 'Hoping to bloom like a cotton flower'; 'I, Lalla, entered by the garden-gate', in *Lal Ded*, tr. and ed. Jaylal Kaul (New Delhi: Sahitya Akademi, 1973), pp. 91, 92, 97, 103, 109, 111, 119, 123, 128, 131.
- Mira 'I'm colored with the color of dusk', 'Life without Hari is no life', 'Today your friend is coming', 'I saw the dark clouds burst', 'Hey love bird, crying cuckoo', 'Murlis sounds on the banks of the Jumna', 'The Bil woman tasted them, plum after plum', 'Sister, I had a dream that I wed', 'I have talked to you', 'Go to where my loved one lives', 'Oh, the yogi', 'Let us go to a realm beyond going', in *Songs of the Saints of India*, tr. J.S. Hawley and Mark Juergensmeyer (New Delhi: Oxford University Press, 2004), pp. 134-140.
4. Kabir *Poems*: 'Go naked if you want', 'Hey Qazi, what's the book you're preaching from?', 'Kabir is done with stretching thread and weaving', 'Tell me, Ram: what will happen to me?' 'If cast was what the Creator had in mind?', 'Why be so proud of this useless, used-up body?', 'Hey brother, why do you want me to talk?', 'That master weaver, whose skills ...', 'That thief has gone on thieving', 'Pundit, so well-read, go ask God'.

*Epigrams*: ‘So I’m born a weaver’, ‘The true master’, ‘Kabir: Even worthless bushes’, ‘Your chance of human birth’, ‘The lean doe’, ‘Scorched by the forest fire’, ‘They burn’, ‘Kabir: My mind was soothed’, ‘The sense of separation’, ‘God is the jewel’, ‘I’m dead’, ‘Kabir: The hut was made of sticks’, ‘The pundits have taken’, ‘Kabir: The instrument is still’, in *Songs of the Saints of India*, pp. 50-61.

Ghalib

Letters and Poems:

(i) Letters 14, 33, 53, 55, 59, 64, 76, 155, in *Urdu Letters of Mirza Asadullah Khan Ghalib*, translated and annotated by Daud Rahbar (Albany: Suny Press, 1987; Sahitya Akademi), pp. 26-28, 58, 86-89, 93-97, 102-104, 111-114, 132-134, 265-70.

(ii) ‘Charagh-i-Dair’ (Temple Lamps), from ‘Poems from Persian’, in *Ghalib and his Poetry*, by Sardar Jafri and Qurratulain Hyder (Bombay: Popular Prakashan, 1970), pp. 70-71.

### Eng 0304

#### Optional Course (One of the following)

#### Paper Eng 0304 (i)

#### American Literature

1. Nathaniel Hawthorne      *The Scarlet Letter*  
     Ralph W. Emerson      ‘The American Scholar’, in *The Complete Essays and Other Writings of Ralph Waldo Emerson* (New York: Random House, 1940), pp. 45-66.
2. Herman Melville      *Moby Dick*
3. Walt Whitman      *Song of Myself* [1,5,6,10,11,14,16,24,52]  
     Langston Hughes      ‘Madam’s Calling Cards’, ‘Madam and the Census Man’, ‘The Negro Speaks of Rivers’, ‘Theme for English B’, ‘Harlem’, in *Selected Poems* (New York: Random House, 1990).
- Denise Levertov      ‘Overheard Over S. E. Asia’, ‘In Thai Binh (Peace) Province’, ‘Ache of Marriage’, ‘The Goddess’, in *The Norton Anthology of Literature by Women: The Tradition*



*in English*, eds. Sandra M. Gilbert and Susan Gubar (New York: Norton, 1985).

4. Edward Albee                      *Who's Afraid of Virginia Woolf?*
- Frederick Douglass                *A Narrative of the Life of Frederick Douglass*, Chapters 1-7 (Harmondsworth: Penguin, 1982), pp. 47-87.
- Hector St John de Crevecoeur        'What is an American?' (Letter III), in *Letters from an American Farmer* (Harmondsworth: Penguin), pp. 66-105.

### Eng 0304 (ii)

### Literature and the Visual Arts in Europe

#### 1. Introduction

1. Learning to view: periods, movements, and the language of art.
2. Problems of representation: reading and seeing.
3. Problems of gender.
4. Gotthold Ephraim Lessing, *Laocoon: An Essay on the Limits of Painting and Poetry*, tr. Edward Allen McCormick (New York: Library of Liberal Arts), ch. 16-18.

#### 2. The body and the self

1. Leonardo da Vinci, Michelangelo, Caravaggio, Bernini, Velasquez, Rembrandt, Vermeer.
2. a) Pico della Mirandola, *Oration on the Dignity of Man*.
- b) Petrarch, Rimes 19, 21, 49, 57, 82, 98, 124, 134, 140, 169, 173, 189, 190, 224, 258, 269, from *The Canzoniere and Other Works*, tr. and ed. Mark Musa (Oxford: Oxford University Press, 1999).
- c) Thomas Wyatt: The poems in Course 1: 'Whoso list to hunt', 'My galley charged with forgetfulness', 'Farewell, Love', 'They flee from me'.
- d) Shakespeare: The Sonnets in Course 1: Sonnets 18, 29, 73, 94, 110, 116, 129, 130, 138; and *Hamlet*.
- e) John Donne: The poems in Course 1: 'Satyre: Of Religion', 'The Ecstasie', 'The Relique', 'Good Friday, 1613. Riding Westward'; and 'The Sun Rising', 'The Canonization'; 'The Good Morrow'.
3. Leon Battista Alberti, *On Painting*, tr. John R. Spencer (London: Routledge and Kegan Paul, 1956).

### 3. Nature and Landscape

1. Claude Lorraine, John Constable, Jean-Baptiste Corot, J.M.W. Turner.
  - b) James Thompson: *The Seasons*.
  - c) William Wordsworth: *The Prelude* (1850), Books I, VI, and VIII; 'Tintern Abbey'; Preface to *Lyrical Ballads* (1802).
  - d) Percy Bysshe Shelley: *Prometheus Unbound*, 'Mont Blanc'.
  - e) John Keats: *Hyperion*; 'To Autumn'.
  
3. John Ruskin, 'Of the Novelty of Landscape', in *Modern Painters* (New York: Classic Books, 2001).

### 4. The City and the Home

1. Gainsborough, Canaletto, Hogarth
2. a) Jane Austen, *Mansfield Park*  
b) Charles Dickens, *Great Expectations*

**Note: A list of recommended readings will be announced at the beginning of the semester.**

## *Semester IV*

### Eng 0401

#### Twentieth Century Novel

- |                           |   |
|---------------------------|---|
| 1. Joseph Conrad          | <i>Nostramo</i>   |
| V. I. Lenin               | Chapters III, IV, and V, from <i>Imperialism, the Highest Form of Capitalism</i> , (Moscow: Progress Publishers, 1978).   |
| 2. Franz Kafka            | <i>The Trial</i> , tr. Willa and Edwin Muir (Harmondsworth: Penguin, 1953).   |
| Sigmund Freud             | Sections VII and VIII, from <i>Civilization and its Discontents</i> , in Freud, <i>Civilization, Society and Religion</i> , tr. Joan Riviere, Penguin Freud Library, vol. 12 (Harmondsworth: Penguin, 1991), pp. 315-340. |
| 3. James Joyce            | <i>A Portrait of the Artist as a Young Man</i>  |
| Fredric Jameson           | 'Postmodernism, or the Cultural Logic of Late Capitalism', in <i>Postmodernism, or the Cultural Logic of Late Capitalism</i> (London: Verso, 1991).   |
| 4. Gabriel Garcia Márquez | <i>One Hundred Years of Solitude</i> , tr. Gregory Rabassa (London: Harper and Row, 1970).  |

**Eng 0402**  
**Literary Criticism 2**

1. I. A. Richards                   ‘Metaphor’ and ‘The Command of Metaphor’,  
Lectures V and VI, in *The Philosophy of Rhetoric*  
(New York: Oxford University Press, 1965), pp. 87-138.
  
- W. K. Wimsatt and  
Munroe Beardsley               ‘The Intentional Fallacy’, in W. K. Wimsatt, *The Verbal*  
*Icon: Studies in the Meaning of Poetry* (Lexington:  
University of Kentucky Press, 1954), pp. 3-20.
  
2. Walter Benjamin               ‘The Work of Art in the Age of Mechanical  
Reproduction’, tr. Harry Zohn, in *Illuminations*, ed. Hannah  
Arendt (London: Fontana, 1973), pp. 219-53.
  
- Mikhail Bakhtin                   ‘Epic and Novel’, trs. Caryl Emerson and Michael  
Holquist, in M. M. Bakhtin, *The Dialogic Imagination*, ed.  
Michael Holquist (Austin, Texas: University of Texas  
Press, 1981), pp. 3-40.
  
3. Jacques Derrida               ‘. . . That Dangerous Supplement . . .’,  
*Of Grammatology*, tr. Gayatri Chakravorty Spivak  
(Baltimore: Johns Hopkins University Press, 1976),  
pp. 141-64.
  
- Michel Foucault                   ‘What is an Author?’ tr. Josué V. Harari, in *The Essential*  
*Works of Foucault 1954-84*, vol. 2: *Aesthetics, Method and*  
*Epistemology*, ed. James D. Faubion (London: Penguin  
Books, 2000), pp. 205-22.
  
4. Raymond Williams           ‘Hegemony’; ‘Traditions, Institutions, Formations’; and  
‘Dominant, Residual, Emergent’, in *Marxism and*  
*Literature* (Oxford: Oxford University Press, 1977, rpt.  
1978), pp. 108-27.
  
- Julia Kristeva                   ‘Women’s Time’, tr. Alice Jardine and Harry Blake, in  
*The Kristeva Reader*, ed. Toril Moi (Oxford: Blackwell,  
1986), pp.188-213.
  
- Homi K. Bhabha                  ‘How Newness Enters the World: Postmodern space,  
postcolonial times and the trials of cultural translation’, in  
*The Location of Culture* (London: Routledge, 1994), pp.  
212-35.

**Eng 0403****Optional Course** (*One of the following*)**Eng 0403(i)****Greek and Latin Literature**

1. Aeschylus *The Oresteia*, ed. Robert Fagles, Introduction, Robert Fagles and W. B. Stanford (Harmondsworth: Penguin, 1979).
  
- Thucydides From *A History of the Peloponnesian War*, tr. Rex Warner with an Introduction and Notes by M.I. Finley (Penguin Books, rev. ed. 1972): Book I: 'Introduction' (pages 35-49); 'The Debate at Sparta and the Declaration of War' (pages 72-87); Book II: 'Pericles' Funeral Oration' (pages 143-151).
  
2. Sappho Fragments 1, 31, 40, 65, 96. From, *Sappho: A New Translation*. Trans. Mary Barnard (University of California Press: Berkeley, 1999).
  
- Ovid 'Apollo and Daphne', 'Echo and Narcissus', 'Orpheus and Euridyce', in the *Metamorphoses*, tr. Mary M. Innes (Harmondsworth: Penguin, 1965), pp. 41-44, 83-87, 225-29.
  
3. Virgil *The Aeneid*, tr. Robert Fitzgerald (New York: Vintage, 1984).
  
4. Horace (1) From *Horace: The Complete Odes and Epodes with the 'Centennial Hymn'*, tr., with notes, by W.G. Shepherd, with an introduction by Betty Radice (Penguin Books, 1983): Book 1: Odes 9, 11, 25; Book 2: Ode 14; Book 3: Ode 30.  
(2) From *Horace: Satires and Epistles; Persius: Satires*, tr. Niall Rudd (Penguin Books, 1997): Horace. Book I, Satire 9.
  
- Juvenal From *Juvenal: Sixteen Satires*, tr., with an Introduction and Notes by Peter Green (Penguin Books, rev. ed. 1998) Satire 3.
  
- Marcus Aurelius From *Meditations*, tr. Gregory Hays (London: Weidenfeld & Nicolson, 2003): Book 5; Book 7; Book 9.

**Eng 0403(ii)**  
**Indian Literature 2**

1. Raja Rao *Kanthapura*  
T. B. Macaulay 'Minute on Education', in *Lord Macaulay's Legislative Minutes*, ed. C. D. Dharkar (London, 1946).
2. Salman Rushdie *Midnight's Children*
3. Lakshmi Bai Tilak *I Follow After: An Autobiography*, tr. E. Josephine Inkster (New Delhi: Oxford, 1998).  
Subramania Bharati (i) 'Vande Mataram', tr. K. Swaminathan (pp. 19-20);  
(ii) 'Freedom', tr. C. Rajagopalachari (pp. 44-5);  
(iii) 'The Kummi of Women's Freedom', tr. Subramania Bharati (pp. 48-9);  
(iv) 'The Present Condition of Our People', tr. K. Swaminathan (pp. 50-52). In *Subramania Bharati: Chosen Poems and Prose*, gen. ed. K. Swaminathan (New Delhi: All India Subramania Bharati Centenary Celebrations Committee, 1984).
- Tarabai Shinde From *Stree-purushatulana*, tr. Rosalind O'Hanlon, in Rosalind O'Hanlon, *A Comparison Between Women and Men: Tarabai Shinde and the Critique of Gender Relations in Colonial India* (Madras: Oxford University Press, 1994), pp.75-7; 99-111; 114-18; 122-4.
4. Arun Kolatkar 'Woman', 'Irani Restaurant Bombay', 'Biograph', 'Jejuri', in *The Oxford Anthology of Twelve Modern Indian Poets*, ed. Arvind Krishna Mehrotra (New Delhi: Oxford University Press, 1992).  
Desmond L. Kharmaphlang 'The Conquest', 'Letter from Pahanbir', 'And Some Bangles', 'The September Song', in *Khasia in Gwalia*, ed. Nigel Jenkins (Swansea: Alan Banks, 1991).
- Namdeo Dhasal (i) 'Mandakini Patil: A Young Prostitute: The Collage I Intend', tr. Dilip Chitre, in *Poetry Festival India*, ed. Shrikant Verma (New Delhi: ICCR, 1985), pp. 122-25;

- (ii) 'From *Tuhi Yatta Kanchi: Fever*', tr. Dilip Chitre, *Ibid.*, p. 126;  
 (iii) 'A Notebook of Poems', tr. Santosh Bhoomkar, in *A Tree of Tongues*, ed. E. V. Ramakrishnan (Shimla: Indian Institute of Advanced Study, 1999);  
 (iv) 'Autobiography', tr. Santosh Bhoomkar, *Ibid.*

B. R. Ambedkar 'Dr. Ambedkar's Speech at Mahad', in *Poisoned Bread*, ed. Arjun Dangle (Hyderabad: Orient Longman, 1992, rpt. 1994), pp. 223-33.

### Eng 0403(iii)

#### The Novel in India

1. Bankimchandra Chatterji *Krishnakant's Will* (1876), tr. S.N. Mukherjee, in *The Poison Tree: Three Novellas* (New Delhi: Penguin, 1996), pp. 173-300.
  
- Mirza Mohammad Hadi Ruswa *Umrao Jaan Ada* (1899), tr. David Matthews (New Delhi: Rupa, 1996).
  
2. Premchand *The Gift of a Cow* (1936), tr. Gordon Roadarmel.
  
- Premchand 'The Aim of Literature', Presidential Speech given at the First Progressive Writers' Conference, Lucknow, 9 April 1936, tr. Francesca Orsini, in *The Oxford India Premchand* (New Delhi: Oxford University Press, 2004). (Appendix).
  
3. Shrilal Shukla *Raag Darbari* (1968), tr. Gillian Wright (New Delhi: Penguin).
  
4. UR Ananta Murthy *Samskara: A Rite for a Dead Man*, tr A.K. Ramanujan New Delhi: Oxford University Press.
  
- O. Chandumenon Prefaces to *Indulekha* (1888), tr. Anitha Devasia (New Delhi: Oxford University Press, 2005), pp. 237-47.
  
- V. K. Rajwade 'The Novel' (1902), tr. Shanta Gokhale, in *The Journal of Art and Ideas*, no. 8 ( July-September 1984), pp. 77-88.

**Eng 0404**  
**A Course in Another Discipline**

Students will be notified the departments where interdisciplinary courses are being offered.