



Dibrugarh University
M. A. Syllabus in English under Choice Based Credit System

The Outline: Each course shall be of 100 marks and out of that 40 marks shall be allocated for internal assessment and the remaining 60 marks shall be allocated for end semester examination.

Semester I

Course E401: Poetry I (4 Credits)

Objective: The aim of this course is to acquaint students with English poetry from Chaucer to the nineteenth century. Students are expected to be aware of literary, critical and political trends and movements from the fourteenth century onwards. Students are also expected to have first-hand knowledge of all the texts.

Unit I:

1. Chaucer. *Prologue to the Canterbury Tales*
2. Milton. *Paradise Lost*. (Bks IV and IX)

Unit II:

3. Metaphysical Poetry:
 - a) Donne. "The Good Morrow"; "The Extasie"; "Death be not Proud";
"Batter My heart"
 - b) Herbert. "Jordan (1)"; "Denial"; "Jordan (2)"
 - c) Marvell. "A Dialogue between the Soul and Body"
4. Pope. *Dunciad* (Bk IV)

Unit III:

5. Wordsworth. "London 1802"; "Composed Upon Westminster Bridge";
"Resolution and Independence"
6. Blake. Three pairs from *Songs of Innocence & Experience*: "Holy Thursday";
"The Chimney Sweepers"; "Nurse's Song"

Unit IV:

7. Keats. "Ode to Autumn"; "Ode to a Nightingale"
8. Browning. "Andrea del Sarto"; "Porphyria's Lover";

Course E402: Drama (4 credits)

Objective: The aim of this paper is to acquaint students with the different forms of drama from the Renaissance to the Modern Period. Key texts will be examined in-depth. Students are expected to be informed about historical and theoretical developments in drama upto the twentieth century.

- Unit I:** Forms and movements in Drama

- Unit II:** Marlowe. *Tamburlaine/ The Jew of Malta*
- Unit III** Oscar Wilde: *The importance of Being Earnest* Or J.M. Synge: *The Playboy of the Western World*
 Brecht: *Mother Courage/ the Caucasian Chalk Circle*
- Unit IV:** O' Neil: *Emperor Jones/ The Hairy Ape/Desire under the Elms* **OR** Tennessee Williams: *Camino Real/Orpheus Descending*
 Beckett: *Endgame* **OR** Albee: *Who's Afraid of Virginia Woolf*

Self-study and seminar texts: The students are expected to present one seminar paper on any of the following texts in combinations with compulsory readings:

Webster: *The Duchess of Malfi*
 Ibsen: *The Wild Duck/A Dolls House*
 Pirandello: *Six Characters in Search of An Author*
 Soyinka: *A Dance of Forests/ The Swamp Dwellers/Death and the king's Horseman*

Allardyce Nicole: *British Drama*,
 Allardyce Nicole: *World Drama*,
 Raymond Williams: *Drama from Ibsen to T.S. Eliot*

Course E403: Non-Fictional Prose (4 credits)

Objective: The aim of this paper is to acquaint the students with the work of prose writers who have also proved to be seminal thinkers of their period and beyond. Key texts from the sixteenth to the nineteenth century have been included in this paper for in-depth study. Students are required to have adequate knowledge of the socio-political matrix of the texts, both in terms of contexts of origin and reception.

Bacon.	<i>Advancement of Learning</i> Bk I
Wollstonecraft.	<i>Vindication of the Rights of Woman</i> (Selections)
Mill.	<i>Thoughts on Poetry</i>
Dr. Johnson.	<i>Lives of the Poets</i> , "Dryden" (Self Study)
Swift.	<i>A Modest Proposal</i>
Arnold	<i>Study of Poetry</i> (SS)
Orwell:	<i>Inside the Whale</i>
Emerson:	Shakespeare; or the Poet (1850) (SS)

Seminar and Assignments throughout the Semester
 (SS: Essays by Montaigne; The English Prose Tradition)

Course E404: Introduction to linguistics and Phonetics (4 credits)

Objectives: The aim of this course is to acquaint the students with the

1. Basic concepts of Linguistics. 2. Linguistics as an inter-disciplinary subject.
3. Essentials of English Grammar. 4. Elements of general phonetics and 5. The Pronunciation of English.

A. Introduction to Linguistics

- a. What is Linguistics? Branches of Linguistics-Developmental Linguistics; psycholinguistics; Neurolinguistics, Sociolinguistics
- b. Language system: correspondence between sound and meaning; Language and its characteristics-arbitrariness, discreteness, duality, productivity.
Phonology-phonemes, allophones
- d. Morphology-morphemes, types of morphemes, allomorphs
- e. Syntax-basic concepts
Semantics-basic concepts

The Basic Grammatical Structure of English

- a. Sentence Elements
- b. Noun Phrase structure and Verb Phrase structure; Complements: with linking, transitive and Intransitive Verbs; Adjuncts or optional Adverbial
- c. i) Sentence types and their transformational relations: Declarative, Interrogative, Imperative, Exclamatory, Negative and Passive ii) Relation between structures: Active-Passive
- d. Embedding; Complex Sentences; Deletion, Extraposition; "It"-insertion; Non-finite Constructions; Conjoining of Clauses and Phrases
- e. Making a text: Cohesion and Coherence; Grammatical Linkage and Lexical References; Sentence Adjuncts.

C. Phonetics and Phonology of English

1. Phonetics and Phonology; the speech mechanism; description and classification of speech sounds; the syllable; the phoneme and prosodic features; transcription
2. The pronunciations of English, Vowels and Consonants; the syllable structure; sounds in connected speech; free and allophonic variations; assimilation, elision and weak forms; prosodic features

3. Differences between standard British Pronunciation and Indian English Pronunciation Speech Practice

Textbooks and references:

1. Collins Cobuild, *English Grammar* Harper-Collins
2. Palmer, F.R. *Grammar*. Pelican and ELBS
3. Krishnaswamy, N. et al. *Modern Applied Linguistics*. Macmillan
4. Quirk and Greenbaum, *University Grammar of English*. Longman
5. Bansal, R.K. and Harrison, J.B. *Spoken English for India*. OUP
6. Balasubramaniam, T. *English Phonetics for Indian Students*. Macmillan
7. Aitcinson, Jean. *Linguistics : An Introduction* Hodder & Stoughton, 1995
8. Lyon *Language and Linguistics*. CUP

Semester II

Course E405: Fiction I (4 credits)

Objective: The aim of this paper is to acquaint students with eighteenth and nineteenth-century fictional trends through the study of key texts. Apart from studying texts in their socio-political contexts where possible, pioneering works of fiction would be examined in terms of their theoretical positions.

Unit I: Narratology

Unit II: Melville. *Moby Dick*

Mary Shelley. *Frankenstein*

Sterne. *Tristram Shandy*

Unit III: Jane Austen. *Emma /Persuasion/ Northanger Abbey*

Charlotte Bronte *Jane Eyre*

Dickens *Bleak House*

Course E406- Shakespeare (4 Credits)

Objective: The aim of this paper is to acquaint students with selected plays of Shakespeare, to enable them to examine their multi-layered and polyphonic texture to bring out their contemporary relevance. All the texts shall be studied in detail.

Comedy of Errors

Measure for Measure

Antony and Cleopatra

Macbeth

Henry IV Part I

The Tempest

SS: Types of Shakespearian drama
Significant Shakespearean Criticism texts / Seminar: Bradley / W Knight

Course E407: Criticism I (4 credits)

Objective: The aim of this paper is to acquaint students with a cross-section of critical texts ranging from the classic to the contemporary. Most of these texts will be used as tools of reading and are meant to direct the student towards a more critical assessment of literature.

Horace.	<i>Ars Poetica</i>
Aristotle.	<i>Rhetoric</i> (selections)
Wordsworth	Preface to the Lyrical Ballads
Coleridge.	<i>Biographia Literaria</i> Chapters XVII-XVIII
Lukacs.	“Class Consciousness”
Eliot.	“What Dante Means to Me”, “Frontiers of criticism”/What is a Classic?
Trilling	“The Sense of the Past”
Abrams.	“Orientation of Critical Theories”
W.C. Booth.	From <i>The Rhetoric of Fiction</i> , “Telling and Showing”

SS/Seminar: Horace, Longinus, Plato, Sidney. The concept of the sublime, The Poet, The Nature of Criticism. Why is Criticism necessary?

Course E408 : Poetry II (4 credits)

Objective: This paper is intended to acquaint students with trends and movements in Modern Poetry from Hopkins to Seamus Heaney. Students are expected to be familiar with representative texts as part of larger cultural and intellectual issues. Students would be expected to seek connections between poetry and its cultural fabric both in terms of contexts of origin and contexts of reception.

Hopkins	“Pied Beauty”; “Windhover”; “Inversnaid”; “Felix Randall”
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Yeats	“Byzantium”(SS); “Sailing to Byzantium”; “A Dialogue of Self and Soul”
Pound	<i>Hugh Selwyn Mauberley</i> (I- V)
Eliot	<i>The Wasteland</i>
Wallace Stevens	“Peter Quince at the Clavier”
Auden	“Consider this and in Our Time”; “In Transit”
Seamus Heaney	“Digging”; “Rite of Spring”; “Whatever you say, say nothing”;

Semester III

Course E501: Fiction II (4 credits)

Objective: This paper will deal with modernist and postmodernist fiction. Key texts as well as major trends and developments in fiction during this period will be studied.

Woolf.	<i>Mrs. Dalloway / To the Lighthouse</i>
James.	<i>Turn of the Screw</i>
Fowles.	<i>The French Lieutenant’s Woman</i>
Murdoch, Iris.	<i>The Red and the Green</i>
Rushdie.	<i>Midnight’s Children</i>
Joyce.	<i>Portrait of the Artist as a Young Man</i>

Seminar: Woolf, Murdoch

Self Study: Different kinds of Fiction, historical mapping in terms of major movements etc.

Course E502: Criticism II (4 credits)

Objective: The aim of this paper is to acquaint students with dominant ideas and developments in the field of contemporary criticism from the beginning till the middle of the twentieth century. Seminal essays by major critical thinkers will be examined in depth.

Brooks.	“Irony as a principle of Structure”
Schorer.	“Technique as Discovery”

Chase.	“Notes on the Study of Myth”
Williams.	“The Romantic Artist”
Joseph Frank.	“Spatial Form in Literature”
Pound.	“I Gather the Limbs of Osiris”
Harold Bloom.	From <i>Anxiety of Influence</i> , Introduction and Chapter I
Bakhtin.	“Dostoevsky’s Polyphonic Novel and Its Treatment in Classical Literature”
Hayden White.	“The Question of Narrative in Contemporary Historical Theory”

Seminar: General principles that go into the making of each essay. Brooks as a New Critic, Bakhtin in his context; Historicism etc.

Course E503: Political Thought and Cultural History (4 credits)

Objective: The aim of this paper is to acquaint the student with the work of major philosophers, and social and political thinkers who have shaped the course of modern thought. Key texts as well as selections would be studied in-depth to give the student the necessary intellectual orientation to handle works of literature in the light of intellectual and cultural history.

Kant	“What is Enlightenment”?
Nietzsche	from <i>The Use and Abuse of History</i> (Chapter II, VI, VII)
Foucault.	from “The Birth of the Clinic”(Introduction, pp 77-106); “Nietzsche, Genealogy, History”
Althusser.	“Ideology and Ideological State Apparatuses”
Hayden White.	<i>Metahistory</i> (Introduction and chapter X)
La Capra.	“Rethinking Intellectual History and Reading Texts”
Said.	<i>Orientalism</i> (Introduction; also p 166-225)
Bhabha.	“Interrogating Identity” (Chap. I from <i>Location of Culture</i>)
Lyotard.	<i>The Postmodern Condition</i> (chapter I) and

“Universal History and Cultural Differences”

Bakhtin *Rabelais and His World*, “Popular Festive Forms and Images in Rabelais”

Course E504: Option ‘A’-- American Literature I (4 credits)

Objective: The aim of this paper is to introduce the student to the American difference in literature. Students are expected to be acquainted with the myths of America, its Puritan background, the dominant currents of American thought, regionalism and the shifting Frontier as well as the history of the period leading up to the Civil War and beyond. The problem of an American identity, within America and in the context of transatlantic exchanges will be highlighted. With this end in view, major developments in poetry, fiction and non-fictional prose will be studied as part of an evolving culture.

Emerson. “The American Scholar”; “The Poet”; “Divinity School Address”

Poetry:

Whitman. “Song of Myself” (1-10)

Dickinson. “I Felt a Funeral in my Brain”; “After Great Pain a Formal Feeling Comes”

“It was not Death, for I stood up”; “Because I could not stop for Death”

“I taste a liquor never brewed”; “I heard a Fly buzz—when I died”

Fiction:

Fennimore Cooper. *Last of the Mohicans*

Harper Lee. *To Kill a Mockingbird*

Steinbeck *The Grapes of Wrath*

Autobiography:

Booker T. Washington. *Up from Slavery*

Edgar E. Poe *Fall of the House of Usher*

General Topics for Self Study: American Mythologies, *The American Adam* (RWB Lewis)

Course E505: Option ‘B’-- Indian Writing in English I (4 credits)

Objective: The aim of this paper is to acquaint the student with the historical, socio-political and cultural background of Indian Writing in English. Key texts will be examined in their contexts with this end in view.

Unit I: English as an Indian Language

Texts Prescribed:

Macaulay's Minutes on Education, 1835

G. N. Devy. *After Amnesia*

Gauri Viswahathan. *The Masks of Conquest*

Susie Tharu. "The Arrangement of an Alliance" from *Rethinking English*

Unit II: Poetry

Henry Derozio. "Poetry"

Toru Dutt. "A Mon Pere"; "Our Casuarina Tree"

Rabindranath Tagore. "Heaven of Freedom"; "Separation" and "Silent Steps".

Sri Aurobindo Ghosh. "Transformation"; "The Tiger and the Deer"

Sarojini Naidu. "Corn Grinders"; "In Salutation to the Eternal Peace"; "Coromandel Fishers"

Unit III: Fiction

G.V. Desai *All About H. Hatter*

R. K. Narayan. *The Financial Expert/ The English Teacher*

Kamala Markandaya. *The Golden Honey Comb / Nowhere Man/ Nectar in a Sieve*

Seminar Topic: The Indian Tradition, Indian English in Indian Literature.

ST: Twice-born Fiction, Babu Fictions (T Khair).

Course E506: Option 'C'—Linguistics (4 Credits)

Objectives: This paper aims to familiarize the students with

- i. The basic concepts of structuralism
- ii. The structural and transformational approaches to language
- iii. Stylistic approaches to literary texts.

Topics for study

A. Saussure and structuralism: syntagmatic and paradigmatic relationships, synchrony and diachrony; langue and parole

IC Analysis and Phrase Structure Grammar

Limitations of Structural Linguistics

B. Syntax since 1957, Language/Competence and Parole/Performance; deep structure and surface structure Transformational Grammar: Its components; transformational processes—an introduction.

C. Concept of Universal Grammar

D. Language and Society

Textbooks and references

1. Langacker, R.W. *Language and its Structure*, 1968
2. Lyons, J. *Language and Linguistics*, Cambridge; CUP, 1981
3. Verma, S.K. and Krishnaswamy, *Modern Linguistics: An Introduction* Delhi: OUP 1999
4. Gleason H.A. *An Introduction to Descriptive Linguistics* N.Y. Holt, Rinehart & Winston

Course E507: Option ‘D’ Classic Fiction in Translation I (4 Credits)

Objective: The aim of this paper is to introduce the student to the Classics in world Literature in translation. It would widen the student’s range of literature and culture, and at the same time, inform the student about fictional techniques used by writers across cultures and times. The paper includes key texts which are not only representative of their culture and period, but also carry universal significance.

Cervantes.	<i>Don Quixote</i> (ST)
Flaubert.	<i>Madame Bovary</i>
Dostoevsky.	<i>Crime and Punishment</i>
Thomas Mann.	<i>Magic Mountain</i>
Tagore.	<i>Chokher Bali</i> (ST)
FM Senapati.	<i>Six Acres and a Third</i>

Semester IV

Course E508: Colonial Transactions (4 credits)

Objective: The aim of this paper is to acquaint the student with varieties of colonial experience presented by texts across different cultures. Whether it is Africa or India or the Caribbean, these texts bring out multi-layered tissues of encounter and change in each region under the imperialist forces. They also address issues of identity and hybridity in different colonial contexts. Students are expected to read the texts in the light of postcolonial theory.

Alan Paton.	<i>Cry, the Beloved Country</i> (ST)
Achebe.	<i>Arrow of God / No Longer at Ease</i> (Self Study)
Ngugi wa Thiong'o	<i>Petals of Blood/ A Grain of Wheat</i>
Naipaul.	<i>Enigma of Arrival / Half a Life/ Miguel Street</i>
Dorris Lessing.	<i>The Grass is Singing / Gordimer. The House Gun/ Burger's Daughter</i>
Coetzee.	<i>Foe</i>
Amitav Ghosh.	<i>The Glass Palace</i>
Rohinton Mistry	<i>Such a Long Journey</i> (ST)

Seminar: Decolonizing the Mind While Mythologies Fanon.

Course E509: Critical Theory (4 credits)

Objective: The aim of this paper is to acquaint the students with major schools of Critical Theory and tools of reading. Students would be expected to be informed about the principal hypotheses and reading strategies of each of the schools. This paper would help the students to use different tools of reading in accordance with the principles/ implications of each school.

Unit I: New Criticism
Structuralism
Post Structuralism
Deconstruction
New Historicism and Cultural Materialism

Unit II: Psychoanalytic Criticism
Phenomenological Criticism

Hermeneutics and Reader Response Theories

Unit III: Marxism
Post Colonialism
Feminism
Queer Theories

Course E510: Contemporary Critical Thought (4 credits)

Objective: The aim of this paper is to examine some key texts by major contemporary thinkers in order to assess their contribution to the emergence of critical theory as a discipline.

Unit I: Saussure “The object of Study”
Derrida. “Structure, Sign, Play in the Discourse of the Human Sciences”
Lacan. “The Insistence of the Letter in the Unconscious”

Unit II: Toril Moi. “Female, Feminine, Feminist” from *Sexual Textual Politics*
Eagleton. “Rise of English” from *Literary Theory*
Spivak “Can the Subaltern Speak”?
Jameson. “On Interpretation” from *The Political Unconscious*

Unit III: Foucault. “What is an Author”?
Fish. “Is there a Text in the Class”?
Barthes. “Introduction to the Structural Analysis of Narrative” “From Work to Text”

Course E511: Option ‘A’-- American Literature II (4 credits)

Objective: The aim of this paper is to identify and analyse major twentieth-century trends in American literature as part of broader cultural questions such as modernist and postmodernist trends in poetry, fiction and drama. Towards this end the paper would address issues concerning nation, race and ideology in relation to representative American texts. The paper further seeks to locate and examine the promises and pressures of multiculturalism in the twentieth-century American context.

Drama—
Miller. *An American Clock*

August Wilson. *Fences*

Poetry:

Frost. “Out, Out”; “Mowing”; “Mending Wall”; “Home Burial”; “Once by the Pacific”;
 “Birches” (SS)

Pound. “Histrion”, “A Pact”; “Canto XIII”; “Canto XVI”; from “Canto 81”.

Stevens. “A High toned Old Christian Woman”, “Thirteen Ways of Looking at a Blackbird”,
 “The Idea of Order at Key West”

Marianne Moore. “Poetry”; “The Snail”; “The Steeplejack” (SS)

Fiction:

Faulkner, *Absalom, Absalom*

Bellow, *Seize the Day* / Malamud, *The Tenants*

Tony Morrison, *Beloved*

Course E512: Option ‘B’-- Indian Writing in English II (4 credits)

Objective: The aim of this paper, is to consolidate what was studied in paper XII. Students will be expected to have adequate knowledge of the socio-political background as well as emerging and major trends in Indian Writing in English of the period.

Poetry:

Ezekiel. “A Poem of Dedication”; “Case Study”; “Two Images”

Kamala Das. “The Old Playhouse”; “Malabar Hill’s Poems”

Ramanujan. “Snakes and Ladders”; “Breaded Fish”

Daruwala. “Hawk”; “Wolf”; “Fish are Speared by Night”

Jayanta Mahapatra. “A Kind of Happiness”; “The Abandoned British Cemetery at Balasore”; “Waiting”

Arun Kolatkar. “Woman”; “Biograph”; “Between Jejuri and the Railway Station”

Drama:

Karnad. *Naga-mandala*

Mahesh Dattani. *Dance like a Man*

Prose:

Sri Aurobindo. “Nationalism as a Religion” from *Nationalism, Religion and Beyond*.

Tagore. “The Creative Spirit”; “The Religion of Man”

Rudranshu Mukherjee. from *Gandhi* “On Satyagraha”

Fiction:

Rohinton Mistry *Such a Long Journey*

Chaman Nahal *Azadi* (SS)

The Great Indian Novel (Tharoor)

Anita Desai. *Fasting Feasting / In Custody*

Amitav Ghosh. *The Shadow Lines / The Calcutta Chromosome / Circle of Reason*

Course E513: Option ‘C’-- English Language Teaching (4 Credits)

Objective: The aim of this paper is to focus on the teaching and acquisition of English as a second language. The functions of English in India, framing of language syllabuses, modes of language learning and teaching and methods of evaluation would be key areas of interest here.

(a) ETL as a branch of Applied Linguistics; ELT in India: its past and present

(b) English as a Second Language: Courses in English in Indian schools and colleges

2. Language learning: Memory and motivation; Learning Strategies and Interlanguage; accuracy and fluency; role of Grammar in SLA; remedial teaching
3. Language syllabuses; Structural; notional-functional; situational and communicative
4. Methods and materials: approaches, methods and techniques: exercises and their relation to methodology, providing materials for teaching language & literature.
5. Teaching language and literature
6. Evaluation: testing; the examination system

Texts prescribed:

1. Richards, J.C. and S. Rodgers. *Approaches and Methods in Language Teaching*. Cambridge University: CUP
2. Bright, J.A. and G.C. Macgreager. *Teaching English as a Second Language*. ELBS and Longman 1970
3. Littlewood W. *Communicative Language Teaching*. Cambridge: CUP, 1986
4. Widdowson, W.G. *Stylistics and Teaching of Literature* Oxford: OUP, 1978

Course E514: Option ‘D’ Classic Fiction in Translation II (4 Credits)

Objective: This paper is in continuation of Paper XII. Significant twentieth-century works of fiction would be studied in translation. This century saw the advances made in metafiction and magic realism as well as the absurd, raising philosophical as well as political debates about the nature of representation. Students would be expected to study key texts in their different contexts besides examining them as representatives of particular types of fiction.

Kafka. *The Trial*

Camus. *The Outsider*

Gunther Grass. *The Tin Drum*

J. L. Borges *Fictions*

Gracia Marquez *One Hundred Years/ The General in his Labyrinth*

Umberto Eco *The Name of the Rose*

Milan Kundera *The Unbearable Lightness of Being*

Naguib Mahfouz *Midaq Alley*
