



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

FACULTY OF LANGUAGES

SYLLABI

FOR

**M.A. English (Semester System)
Examinations, 2012-2013**

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**APPLICABILITY OF REGULATIONS FOR THE TIME
BEING IN FORCE**

Notwithstanding the integrated nature of a course spread over more than one academic year, the regulations in force at the time a student joins a course shall hold good only for the examinations held during or at the end of the academic year. Nothing in these regulations shall be deemed to debar the University from amending the regulations subsequently and the amended regulations, if any, shall apply to all students whether old or new.

GUIDELINES FOR CONTINUOUS INTERNAL ASSESSMENT (20%) FOR REGULAR STUDENTS OF POST-GRADUATE COURSES of M.A. English (Semester System)
(Effective from the First Year Admissions for the Academic Session 2005-2006)

1. The Syndicate has approved the following guidelines, mode of testing and evaluation including Continuous Internal Assessment of students :

- (i) Terminal Evaluation : 80 %
- (ii) Continuous Assessment : 20 %
- (iii) Continuous Assessment may include written assignment, snap tests, participation in discussions in the class, term papers, attendance etc.
- (iv) In order to incorporate an element of Continuous Internal Assessment of students, the Colleges/Departments will conduct **one** written test as quantified below :

(a)	Written Test	:	25 (reduced to 5)
(b)	Snap Test	:	25 (reduced to 5)
(c)	Participation in Class Discussion	:	15 (reduced to 3)
(d)	Term Paper	:	25 (reduced to 5)
(e)	Attendance	:	10 (reduced to 2)

Total : 100 reduced to 20

2. Weightage of 2 marks for attendance component out of 20 marks for Continuous Assessment shall be available only to those students who attend 75% and more of classroom lectures/seminars/workshops. The break-up of marks for **attendance component** for theory papers shall be as under :

<i>Attendance Component</i>	<i>Mark/s for Theory Papers</i>
(a) 75 % and above upto 85 %	:
(b) Above 85 %	:

- 3. It shall **not be compulsory** to pass in Continuous Internal Assessment. Thus, whatever marks are secured by a student out of 20% marks, will be carried forward and added to his/her score out of 80 %, i.e. the remaining marks allocated to the particular subject and, thus, he/she shall have to secure pass marks both in the University examinations as well as total of Internal Continuous Assessment and University examinations.
- 4. Continuous Internal Assessment awards from the affiliated Colleges/Departments must be sent to the Controller of Examinations, by name, **two weeks before** the commencement of the particular examination on the *proforma* obtainable from the Examination Branch.

SPECIAL NOTES :

- (i) The theory paper will be of 80 marks and 20 marks will be for internal assessment.
- (ii) For the private candidates, who have not been assessed earlier for internal assessment, the marks secured by them in theory paper will proportionately be increased to maximum marks of the paper in lieu of internal assessment.
The paper setter must put note (ii) in the question paper.
- (iii) In the case of Postgraduate Courses in the Faculties of Arts, Science, Languages, Education, Design & Fine Arts, and Business Management & Commerce, falling under the purview of Academic Council, where such a provision of Internal Assessment/Continuous Assessment already exists, the same will continue as before.
- (iv) The marks obtained by a candidate in Continuous Internal Assessment in Postgraduate Classes from the admissions of 2004 will be shown separately in the Detailed-Marks-Card (D.M.C.).

PANJAB UNIVERSITY, CHANDIGARH

OUTLINES OF TESTS, SYLLABUS AND COURSES OF READING FOR M.A. ENGLISH (Semester System) EXAMINATION-2013

Objectives :

1. To help the students develop literary sensibility, critical thinking and sharp, penetrating understanding of a wide range of literary texts, literary history, literary criticism/theory and formation of literary cultures.
2. To help the students develop holistic understanding of literature, history, society, culture as well as their own place within this larger framework of world literatures.
3. To help the students develop the necessary critical competence and acumen that enables them to interpret and analyze literary/social/political/cultural texts in an independent, autonomous manner.
4. To help the students develop a fairly specialized understanding of the English language, its multiple conjunctures with the English Studies in India and modes of teaching English, both as a second and a foreign language.
5. To prepare the students in such a way that they are eventually able to exercise such wide-ranging career options as teaching, journalism, advertising, media, theatre, translation and corporate communication.
6. To cater to the specific, regional needs and aspirations of the students from the states of Punjab, Haryana, Himachal Pradesh and Union Territory of Chandigarh.
7. To promote English Studies in the region and suggest ways in which new direction(s) could possibly be given in this particular area, especially in context of specific needs of the region.
8. To help students acquire sensitivity towards life in general and social, political and cultural issues in particular.
9. To sensitize the students in such a way that they become responsive to the issues affecting their lives directly and also start playing role of socially active human beings, capable of making interventions into society and transforming it, wherever it is possible.
10. To encourage the students develop tolerance for 'difference,' while retaining their respect for all literatures and cultures and an ability to take genuine pride in their own society, history and culture.

General Notes on Modes of Testing, Distribution of Marks and Pedagogy:

1. There will be two semesters in a year, with four compulsory papers in each semester.
2. Each paper shall carry 100 marks (80: 20) and the end term exam shall be of 3 hours duration.
3. There shall be one question of 20 marks in which the candidate shall have to attempt four out of six short notes, to be answered in 250 words each. The notes shall be context and/or text-based. Though the nature of notes shall vary from course to course, efforts shall be made to cover a range of terms/concepts/movements specific to the course.
4. There will be one essay-type question of 20 marks (to be answered in about 600-700 words) with internal choice of a general nature (based on the literary, social and cultural history, background or movement relating to the prescribed texts). The purpose of this question is to assess the awareness of students about the periods/movements/trends that are not otherwise being covered by the specific authors/texts in a particular paper. However, instructions specific to this question are also being given separately in each paper.
5. There shall be two essay-type questions of 20 marks each (to be answered each in about 600-700 words) on the prescribed texts with internal choice of any two texts (out of four) clubbed randomly.
6. In all papers, marks of internal assessment out of 20 will be added to the marks obtained by the student out of a total of 80.
7. The questions shall be set in such a manner as not to exclude any of the four units in each paper.
8. As each paper is further sub-divided into four units, and only 90 working days are available in each semester, it is expected that a teacher shall not devote more than 18 lectures to a particular unit.
9. The rest of the time (i.e. 18 lectures) may be utilized for discussing ideas of general interest in each paper such as social, historical and cultural background to each period/author/critic, and trends, movements and concepts specific to a particular paper.
10. While each teacher shall have total freedom to evolve or experiment with his/her own distinctive pedagogy for purposes of teaching his/her class, it is expected that s/he shall be mindful of the general instructions given here in this regard.

PS : These instructions are valid for all the papers of M.A. I & II (Semester System)

SEMESTER-I

Paper-I: LITERARY CRITICISM-I (ECS 01)

Objectives :

The paper provides a textual/critical study of the developments in literary criticism and the contributions of the literary critics from the beginnings to the end of 19th century. Central to this course is the study of some of the major texts/critics whose contribution to this area constitutes a significant benchmark in each era. The course undertakes to offer a survey of all the major developments in literary criticism up to the beginning of 20th century. It also provides a conceptual framework for developing an understanding of the function and practice of traditional modes of literary criticism.

Prescribed Texts :

Unit 1. Aristotle	:	<i>Poetics</i> (Chapters i-xvi, xxv)
Unit 2. William Wordsworth	:	<i>Preface to the Lyrical Ballads</i> (1800)
Unit 3. Mathew Arnold	:	<i>The Function of Criticism at the Present Time</i>
Unit 4. T.S. Eliot	:	<i>Tradition and Individual Talent</i>

Note : Q. 2 in this paper shall be set in such a manner that it is possible to test student's awareness of the history of literary criticism from 16th to 19th century. This question may be designed to assess the student's understanding of the contribution made by different critics, especially during the Elizabethan, Neo-classical, Romantic and Victorian periods. This question shall be of general nature, not author or text-based.

Suggested Readings :

1. David Daiches, *Critical Approaches to Literature*, 2nd ed., Hyderabad: Orient Longman, 2001.
2. F. L. Lucas, *Tragedy in Relation to Aristotle's Poetics*, New Delhi: Allied Publishers, 1970.
3. Humphrey House, *Aristotle's Poetics*, Ludhiana: Kalyani Publishers, 1970.
4. M. H. Abrams, *A Glossary of Literary Terms*, Singapore: Harcourt Asia Pvt. Ltd., 2000.
5. Rene Wellek, *A History of Modern Criticism: 1750-1950*, Vols. I-IV, London: Jonathan Cape, 1958.
6. M.A.R. Habib, *A History of Literary Criticism: From Plato to the Present*, Oxford: Blackwell, 2005.
7. Boris Ford, (ed.), *The Pelican Guide to English Literature*, Vols. 4 & 5, London: Pelican, 1980.
8. Harry Blamire, *A History of Literary Criticism*, Delhi: Macmillan, 2001.
9. Patricia Waugh, *Literary Theory & Criticism: An Oxford Guide*, Delhi: OUP, 2006.
10. M.S. Nagarajan, *English Literary Criticism & Theory : An Introductory History*, Hyderabad : Orient Longman, 2006.

Model Question Paper (Literary Criticism-I)

Max. Marks: 80

Time: 3 hours

Q.1. Write brief notes (about 250 words each) on any four of the following:

- (a) Three Unities
- (b) Humanism
- (c) Fancy & Imagination
- (d) Neo-classicism
- (e) Disinterestedness
- (f) Objective Correlative

4 × 5 = 20 marks

Q. 2. In what way did the contribution of Elizabethan critics help further the cause of literary criticism?

OR

What are the major differences between the Neo-classical and Romantic schools of criticism?

(20 marks)

Q. 3. Comment on Aristotle's definition of Tragedy and discuss its implications for Shakespearean tragedy.

OR

What does Eliot understand by the term Tradition? In what way does he reconcile the notion of 'Tradition' with 'Individual Talent'?

(20 marks)

Q. 4. Discuss Arnold's views on the nature and function of criticism. Do you agree with his attempt to privilege criticism over creativity?

OR

Comment on Wordsworth's views on Poetic Diction. How far do you agree with his views that 'meter' is a superimposition on poetry?

(20 marks)

Paper-II : BRITISH POETRY-I (ECS 02)

Objectives :

The paper provides an overview of British Poetry from the Medieval to the Victorian period. Though the focus of this paper is on the canonical poets/texts of different eras, the idea is to help a student develop critical understanding of British Poetry, its origin, evolution, trends, movements and the related concepts. Central to this course is the study of some of the major texts of the poets who could be said to have contributed significantly to the mainstream of British Poetry. Apart from providing the conceptual and critical tools for analysing poetry in general, the course is also meant to offer a survey of all the major developments in British Poetry up to the beginning of 20th century.

Prescribed Texts :

Unit 1: Chaucer	:	Prologue to <i>The Canterbury Tales</i>
Unit 2: John Donne	:	'Satyre: Of Religion' 'The Good-Morrow' 'The Canonization' 'At the Round Earth's Imagin'd Corners' 'Batter My Heart, Three Person'd God'
Unit 3: John Keats	:	'Ode to a Nightingale' 'Ode on a Grecian Urn' 'Ode on Melancholy' 'Ode to Autumn' 'Ode to Psyche'
Unit 4: Robert Browning :	:	'My Last Duchess' 'Andrea del Sarto' 'The Last Ride Together' 'Rabbi Ben Ezra' 'The Grammarian's Funeral'

Note : Q. 2 in this paper shall be set in such a manner that it is possible to test the student's awareness of the evolution of English poetry from Elizabethan to Victorian period, with special reference to the emergence of literary forms such as sonnet, lyric, narrative poetry, epic, odes, elegy and dramatic poetry. This question shall be of general nature, not author or text-based.

Suggested Readings :

1. Muriel A. Bowden (rep. 1982), *A Reader's Guide to Geoffrey Chaucer*, London: Thames & Hudson, 1964.
2. David Aers, *Chaucer (New Readings)*, Kent: The Harvester Press, 1986.
3. Sheila Sullivan, ed., *Critics on Chaucer*, New Delhi, Universal Book Stall, 1994.
4. Robert G. Benson and Susan J. Ridyard (ed.), *New Readings of Chaucer's Poetry* (Chaucer Studies). D. S. Brewer, 2003.
5. Joan Bennett, *Five Metaphysical Poets*, Cambridge: Cambridge University Press, 1964.
6. Helen Gardner ed., *John Donne: A Collection of Critical Essays (Twentieth Century Views Series)* New Delhi: Prentice Hall India Ltd., 1979.
7. George Williamson, *A Reader's Guide to the Metaphysical Poets*, Yugoslavia: Thomas & Hudson, 1988.
8. Abrams, M.H., *English Romantic Poets: Modern Essays in Criticism*, 2nd ed., Oxford: Oxford University Press, 1975.
9. Fraser, G.S. ed., *Keats: The Odes (Case Book Series)*, London: Macmillan, 1971.
10. Stuart M. Sperry, *Keats: The Poet*, New Jersey: Princeton University Press, 1973.
11. Earl R. Wasserman, *The Finer Tone: Keats' Major Poems*, Baltimore: The John Hopkins Press, 1967.
12. Walter Jackson Bate (ed.), *Keats: A Collection of Critical Essays*, New Delhi: Prentice Hall India Pvt. Ltd., 1978.
13. Drew, P. ed., *Robert Browning: A Collection of Critical Essays*, New Delhi: Macmillan, 1985.
14. J.R. Watson ed., *Browning: Men and Women and Other Poems* (Case Book Series), New Delhi: Macmillan, 1986.

Model Question Paper (British Poetry-I)

Max. Marks: 80
Time: 3hrs

Note: Attempt all the questions.

Q.1. Write short notes about 250 words on any four of the following:

- (i) Metaphysical Poetry
- (ii) Romantic Poetry
- (iii) Dramatic Monologue
- (iv) Naturalism
- (v) Historical Romance
- (vi) Pre-Raphaelites

(4 × 5 = 20 marks)

Q. 2. Write an essay on the development of sonnet in the Elizabethan period from Wyatt and Surrey to Shakespeare.

OR

Account for the cultural changes as the literary imagination moves from the Epic to the Mock-epic.

(20 marks)

Q. 3. Would it be right to say that Donne's love lyrics spring from a rich mind and a passionate heart? Give a reasoned answer with suitable illustrations from the poems you have read.

OR

Trace the development of thought in the Odes of John Keats with reference to the prescribed *Odes*.

(20 marks)

Q. 4. 'My Last Duchess' is the finest example of Robert Browning's poetry. Discuss.

OR

Is Chaucer's Prologue a description of flat, typical characters or a sparkling portrait gallery?

(20 marks)

PAPER-III: BRITISH DRAMA-I (ECS 03)**Objectives:**

The paper provides an overview of British Drama from the Elizabethan to the Victorian period. Though the focus of this paper is on the canonical playwrights/texts of different eras, the idea is to help a student develop critical understanding of British Drama, its origin, evolution, trends, movements and the related concepts. Central to this course is the study of some of the major texts of English playwrights who could be said to have contributed significantly to the mainstream of British Drama. Apart from providing the conceptual and critical tools for analysing drama in general, the course is also meant to offer a survey of all the major developments in British Drama up to the beginning of 20th century.

Prescribed Texts:

Unit 1. Christopher Marlowe	:	<i>Doctor Faustus</i>
Unit 2. William Shakespeare	:	<i>King Lear</i>
Unit 3. Richard Sheridan	:	<i>The School for Scandal</i>
Unit 4. George Bernard Shaw	:	<i>Pygmalion</i>

Note : Q. 2 in this paper shall be set in such a manner that it is possible to test student's awareness of evolution of British Drama from 10th century onwards, with special emphasis on the developments of Jacobean and Neo-classical periods, and also the causes leading to the decline of drama in the 18th and 19th century. This question shall be of general nature, not author or text-based.

Suggested Readings:

1. Clifford Leech, *Christopher Marlowe: A Collection of Critical Essays, (Twentieth Century Views Series)*, New Delhi: Prentice Hall India, 1978.
2. Judith O'Neill, *Critics on Marlowe*, London: Allen & Unwin, 1969.
3. Ghansham Sharma (ed.), *Reinterpretations of Marlowe's Faustus: A Collection of Critical Essays*, New Delhi: Doaba House, 1984.
4. A. C. Bradley, *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*, New Delhi: Dodo Press, 2009.
5. Ralph J. Kaufmann, *Elizabethan Drama: Modern Essays in Criticism*, Oxford: Oxford University Press, 1970.
6. Alfred Harbage, *Shakespeare: The Tragedies: A Collection of Critical Essays*, New Delhi: Pearson, 2005.

7. Janet Adelman ed., *Twentieth Century Interpretations of King Lear*. New Delhi: Prentice-Hall India, 1980.
8. James Morwood & David Crane ed., *Sheridan Studies*, Cambridge: Cambridge University Press, 1996.
9. Eric Bentley, *Bernard Shaw*, London: Limelight Editions, 1985.
10. Colin Wilson, *Bernard Shaw: A Reassessment*, Athenum, 1969.
11. G. E. Brown, *George Bernard Shaw*, London: Evans Brothers, 1970.
12. Christopher Innes, ed., *Cambridge Companion to George Bernard Shaw*: Cambridge: Cambridge University Press, 2006.

Model Question Paper (British Drama-I)

Max. Marks: 80

Time: 3 hrs.

Note: Attempt all questions.

1. Write short notes (not exceeding 250 words each) on any four of the following:

- (i) Restoration Comedy
- (ii) Morality Play
- (iii) Thesis play
- (iv) Shakespearean Tragedy
- (v) Mystery and Miracle Plays
- (vi) Tragic Hero

(4 × 5 = 20 marks)

2. Discuss the changes in the tragic vision from the Elizabethan to the Jacobean period with reference to drama.

OR

Write an essay on the factors that led to the decline of drama as a genre in the 19th century.

(20 marks)

3. Do you agree that Marlowe's *Doctor Faustus* is a "Christian" play in its concept? Give a reasoned answer with suitable illustrations from the text.

OR

King Lear might be described as a tragedy about a man whose "passions have mastered his reason". Discuss.

(20 marks)

4. Is 'The School for Scandal' a frivolous play that reflects an artificial age or does Sheridan send a message through the play?

OR

Comment on Shaw's treatment of the language of his times in 'Pygmalion'.

(20 marks)

PAPER-IV: BRITISH FICTION-I (ECS 04)

Objectives :

The paper provides an overview of British Fiction from the 18th century to the Victorian period. Though the focus of this paper is on the canonical novelists/texts of different eras, the idea is to help a student develop critical understanding of British Fiction, its origin, evolution, trends, movements and the related concepts. Central to this course is the study of some of the major texts of English novelists who could be said to have contributed significantly to the mainstream of British Fiction. Apart from providing the conceptual and critical tools for analysing fiction in general, the course is also meant to offer a survey of all the major developments in British Fiction up to the end of 19th century.

Prescribed Texts:

Unit 1. Henry Fielding	:	<i>Joseph Andrews</i>
Unit 2. Jane Austen	:	<i>Emma</i>
Unit 3. Charles Dickens	:	<i>Hard Times</i>
Unit 4. Charlotte Bronte	:	<i>Jane Eyre</i>

Note : Q. 2 in this paper shall be set in such a manner that it is possible to test student's awareness of evolution of English novel from the 16th & 17th century (Pre-novel forms) to the rise of novel and its later configurations emerging in the Romantic and Victorian periods. This question shall be of general nature, not author or text-based.

Suggested Readings :

1. Terry Eagleton, *The English Novel: An Introduction*, Oxford: Blackwell, 2005.
2. Martin C. Battestin, *The Moral Basis of Fielding's Art: A Study of Joseph Andrews*, Connecticut: Wesleyan University Press, 1967.
3. R. Paulson, *Henry Fielding: A Collection of Critical Essays (Twentieth Century Views Series)*, New Delhi: Prentice Hall India, 1976.
4. Alberto J. Rivero, ed., *Critical Essays on Henry Fielding*, London: Barnes & Noble, 1998.
5. Jill Campbell, *Natural Masques: Gender and Identity in Fielding's Plays and Novels*, Stanford: Stanford University Press, 1995.
6. Barbara Jane Horwitz, *Jane Austen and the Question of Women's Education*, Peter Lang, 1991.
7. John P. Hardy, *Jane Austen's Heroines: Intimacy in Human Relationships*, London: Routledge, 1984.

8. John Wilshire, *Recreating Jane Austen*, Cambridge: Cambridge University Press, 2001.
9. Edward Gray, ed., *20th Century Interpretations of Hard Times: A Collection of Critical Essays*, New Delhi: Prentice Hall Pvt. Ltd., 1969.
10. Harold Bloom, ed., *Modern Critical Interpretations: Charles Dickens' Hard Times*, New York: Chelsea House, 1987.
11. Philip Collins, ed., *Dickens' Hard Times: A Critical Heritage*, London: Routledge & Kegan Paul, 1971.
12. Judith O'Neill, ed., *Critics on Charlotte Bronte & Emily Bronte*, Miami: University of Miami Press, 1979.
13. Miriam Allott, ed., *Charlotte Bronte: Jane Eyre* (Casebook Series).
14. Jill Karson, *Readings on Jane Eyre, Readings on Jane Eyre*, San Diego, CA: Green Haven Press, 2000.

Model Question Paper (British Fiction-I)

Max. Marks: 80

Time: 3hrs

Q. 1. Write short notes not exceeding 250 words each on any four of the following:

- (i) The Picaresque Tradition
- (ii) Rise of the English Novel
- (iii) Comic Epic in Prose
- (iv) Allegory
- (v) Epistolary Novel
- (vi) Verisimilitude

(4 × 5 = 20 marks)

Q. 2. Discuss the novel as a tool of social criticism in the 19th century.

OR

What were the specific socio-cultural factors that led to the rise of the novel in the 18th century?

(20 marks)

Q. 3. “In *Jane Eyre*, Charlotte Bronte is concerned with the depiction of loneliness of a soul responding to the experiences of life with intensity.” Discuss.

OR

Examine the view that *Hard Times* is an authentic and vivid portrayal of the society of its times.

(20 marks)

Q. 4. Critically discuss *Joseph Andrews* as a novel of social criticism.

OR

How far does *Emma* reflect the meticulous attention to detail that Jane Austen is known for?

(20 marks)

SEMESTER-II

PAPER-I: LITERARY CRITICISM-II (ECS 05)

Objectives :

The paper provides a textual, historical and critical study of the developments in literary approaches from the beginning of 20th century to the present times. Central to this course is the study of some of the major approaches used in the study of a variety of literary texts. The course undertakes to offer a survey of all the major developments in literary methodology from the beginning of 20th century up to the present times. It also provides a conceptual framework for developing an incisive understanding of the function and practice of different literary methodologies available to a student.

Prescribed Texts:

The following units are based on the following sections from Guerin et al, ed. *A Handbook of Critical Approaches to Literature*

Unit 1. New Critical Approach

Unit 2. Psychological Approach

Unit 3. Mythological and Archetypal Approach

Unit 4. Sociological/Marxist Approach

Note : Q. 2 in this paper shall be set in such a manner that it is possible to test the student's awareness of the evolution of English literary criticism up to the 19th century, with special emphasis on the Traditional Approaches such as Moral-Philosophical and Textual-Historical criticism etc. The question shall be of general nature, not text or author-based.

Suggested Readings:

1. Wimsatt and Brooks, *Literary Criticism: A Short History*, New Delhi: Oxford & IBH Pub Co., 1974.
2. David Robey & Ann Jefferson, *Modern Literary Theory*, London: Batsford, 1986.
3. Harry Blamires, *A History of Literary Criticism*, Delhi: Macmillan, 2001.
4. M.A.R. Habib, *A History of Literary Criticism: From Plato to the Present*, Oxford: Blackwell, 2005.

5. M.S. Nagarajan, *English Literary Criticism & Theory: An Introductory History*, Hyderabad: Orient Longman, 2006.
6. Patricia Waugh, *Literary Theory & Criticism: An Oxford Guide*, New Delhi: Oxford University Press, 2006.
7. Frank Lentriccia, *After the New Criticism*, Chicago: Chicago University Press, 1980.
8. Hans Bertens, *Literary Theory: The Basics*, New York: Routledge, 2003.
9. Peter Barry: *Beginning Theory: An Introduction to Literary & Cultural Theories*, 2nd ed., Manchester, Manchester University Press, 2004.
10. Raman Selden, *A Reader's Guide to Contemporary Literary Theory*, New Delhi: Pearson, 2006.
11. John Crowe Ransom, *The New Criticism*, New York: New Directions, 1941.
12. I.A. Richards, *Practical Criticism*, London: Routledge & Paul, 1964.
13. Terry Eagleton, *Marxism and Literary Criticism*, University of California Press: London, 1976.

Model Question Paper (Literary Criticism-II)

Max. Marks: 80
Time: 3 hours

Q. 1. Write brief notes (about 250 words each) on any four of the following:

- (a) Irony in New Criticism
- (b) Affective Fallacy
- (c) Base and Superstructure
- (d) The Linguistic Turn
- (e) Practical Criticism
- (f) Ambiguity

(4 × 5 = 20 marks)

Q. 2. What do you understand by the notion of textual-historical criticism? Discuss its implications with respect to the notion of 'the author'.

OR

Discuss the main assumptions of traditional approaches to criticism. What are their major disadvantages in your view?

(20 marks)

Q. 3. Compare and contrast the two traditional approaches- the historical-biographical and the moral-philosophical and give examples to illustrate your point.

OR

Comment critically on the relevance and limitations of the Mythic-Archetypal Approach to Literature.

(20 marks)

Q. 4. Discuss the main assumptions of New Criticism and also point out some of its major limitations in comparison with other approaches.

OR

Discuss the abuses and misunderstandings of the Psychological Approach to literature.

(20 marks)

PAPER-II : BRITISH POETRY-II (ECS 06)

Objectives :

The paper provides an overview of British Poetry, mainly of the 20th century. Though the focus of this paper is on the canonical poets/texts of this period, the idea is to help a student develop critical understanding of modern British Poetry, its main trends, movements and the related concepts. Central to this course is the study of some of the major texts of the poets who could be said to have contributed significantly to the mainstream of modern British Poetry. Apart from providing the conceptual and critical tools for analysing poetry in general, the course is also meant to offer a survey of all the major developments in British Poetry of 20th century.

Prescribed Texts :

Unit 1. W. B. Yeats	:	‘Easter 1916’ ‘The Second Coming’ ‘A Prayer for My Daughter’ ‘Sailing to Byzantium’ ‘The Circus Animals’ Desertion’
Unit 2. T. S. Eliot	:	‘The Wasteland’ ‘Ash Wednesday’
Unit 3. W. H. Auden	:	‘In Memory of W. B. Yeats’ ‘Musee des Beaux Arts’ ‘September 1, 1939’ ‘Shield of Achilles’ ‘Funeral Blues’
Unit 4. Ted Hughes	:	‘The Jaguar’ ‘Hawk Roosting’ ‘Thrushes’ ‘Crow Alights’ ‘Crow’s Last Stand’

Note : Q. 2 in this paper shall be set in such a manner that it is possible to test student's awareness of the evolution of British poetry in the 20th century, with special emphasis on the poets of 30s, Post-war poets/Movement poets and various strands of modernism and related movements in English poetry. The question shall be of general nature, not text or author based.

Suggested Readings :

1. David A Moody, *The Cambridge Companion to T.S. Eliot*, Cambridge: Cambridge University Press, 2003.
2. North, Michael, ed., *The Waste Land: T.S. Eliot* (Norton Critical Editions), London: W.W. Norton, 2000.
3. Bernard Bergonzi, *T. S. Eliot* (Masters of World Literature), London: Macmillan, 1978.
4. Helen Gardner, *The Art of T.S. Eliot*, New Delhi: Penguin, 1988.
5. John Lucas: *Modern English Poetry – from Hardy to Hughes: A Critical Survey*, ???
6. Edward Maline, *A Preface to Yeats*, London: Longman Group Ltd., 1983.
7. Jon Stallworthy, ed., *Yeats' Last Poems* (Casebook Series), New Delhi: Macmillan, 1968.
8. Keith Sagar, *The Art of Ted Hughes*, Cambridge: Cambridge University Press, 1975.
9. Stephen Spender, *Eliot* (Fontana Modern Masters), Glasgow: William Collins & Sons Ltd., 1967.
10. Terry Gifford, Neil Roberts, *Ted Hughes: A Critical Study*, London: Faber & Faber, 1981.
11. Edward Mendelson, *Early Auden*, London: Faber & Faber, 1999.
12. Stan Smith, *Cambridge Companion to W.H. Auden*, Cambridge: Cambridge University Press, 2004.

Model Question Paper (British Poetry-II)

Max. Marks : 80

Time : 3hrs

Q.1. Write short notes in about 250 words each on any four of the following:

- (i) Irish Literary Revival
- (ii) Pastiche
- (iii) Free Verse.
- (iv) Imagism
- (v) Surrealism
- (vi) Mythical Method

(4 × 5 = 20 marks)

Q. 2. What is the specific contribution of the poets of the 1930s to the Left Movement in English poetry?

OR

Write an essay on the contribution of the Movement Poets.

(20 marks)

Q. 3. Give a critical estimate of the use of Symbolism in Yeats' 'Sailing to Byzantium'.

OR

Comment on the title of the poem 'Ash Wednesday'

(20 marks)

Q. 4. On the basis of the prescribed poems, comment on the poetic imagery of Ted Hughes.

OR

Analyze 'September 1, 1939' with reference to the events in the contemporary world.

(20 marks)

PAPER-III : BRITISH DRAMA-II (ECS 07)**Objectives :**

The paper provides an overview of British Drama, mainly of the 20th century. Though the focus of this paper is on the canonical playwrights/texts of this period, the idea is to help a student develop critical understanding of modern British Drama, its main trends, movements and the related concepts. Central to this course is the study of some of the major texts of the playwrights who could be said to have contributed significantly to the emergence of the modern British Drama. Apart from providing the conceptual and critical tools for analysing drama in general, the course is also meant to offer a survey of all the major developments in modern British Drama.

Prescribed Texts :

Unit 1. Samuel Beckett	:	<i>Waiting for Godot</i>
Unit 2. T. S. Eliot	:	<i>Murder in the Cathedral</i>
Unit 3. John Osborne	:	<i>Look Back in Anger</i>
Unit 4. Tom Stoppard	:	<i>Rosencrantz and Guildenstern are Dead</i>

Note : Q. 2 in this paper shall be set in such a manner that it is possible to test student's awareness of the evolution of English drama in the 20th century, with special emphasis on the rise and decline of poetic drama, emergence of new and experimental forms both in the Pre- and the Post-war periods. The question shall be of general nature, not text or author based.

Suggested Readings :

1. Christopher Innes, *Modern British Drama: The Twentieth Century*, 2nd edition, Cambridge: Cambridge University Press, 2002.
2. Hugh Kenner, *A Reader's Guide to Samuel Beckett*, New York: Grove Press, 1961
3. John Fletcher, *Samuel Beckett's Art*, London: Chatto and Windus, 1967.
4. Ruby Cohn, *A Casebook on 'Waiting for Godot'*, New York: Grove Press, 1967.
5. Ronald Hayman, *Samuel Beckett*, London: Heinemann, 1968.
6. John Russell Taylor, *Anger and After: A Guide to the New British Drama*, London: Methuen, 1969.
7. Kenneth Allsop, *The Angry Decade: A Survey of the Cultural Revolt of the 1950s*, London: John Goodchild Publishers, 1984.

8. John Russell Brown, ed., *A Short Guide to Modern British Drama*, London: Barnes & Noble, 1983.
9. Michael Anderson, *Anger and Detachment: A Study of Arden, Osborne and Pinter*, London: Pitman, 1976.
10. Ronald Hayman, *John Osborne* (Contemporary Playwrights Series), London: Heinemann Educational, 1970.
11. Harold Bloom, ed., *Tom Stoppard* [Bloom's Major Dramatists], New York: Chelsea House, 2003.
12. Katherine E. Kelly, ed., *The Cambridge Companion to Tom Stoppard*, Cambridge: Cambridge University Press, 2001.
13. Jenkins, Anthony, *The Theatre of Tom Stoppard*, Austin: University of Texas Press, 2003.

Model Question Paper (British Drama-II)

Max. Marks: 80

Time: 3hrs

Q.1. Write short notes, in about 250 words each, on any four of the following:

- (i) Theatre of the Absurd
- (ii) Existentialism
- (iii) Angry Young Man
- (iv) Expressionism
- (v) Symbolism in Drama
- (vi) Poetic Drama

(4 × 5 = 20 marks)

Q. 2. Write an essay on the revival of Poetic Drama in the twentieth century.

OR

Do you think the twentieth century marks the rise of the anti-hero in drama?

(20 marks)

Q. 3. Critically examine *Waiting for Godot* as a Drama of the Absurd.

OR

Write an essay on the theme of martyrdom in Eliot's *Murder in the Cathedral*.

(20 marks)

Q. 4. "Man's confrontation with the world is a recurring motif in Stoppard's plays." Comment with reference to *Rosencrantz and Guildenstern are Dead*.

OR

Does Osborne's *Look Back in Anger* reflect a failure of political vision? Does it ultimately turn out to be a study of individual psychology?

(20 marks)

PAPER-IV: BRITISH FICTION-II (ECS 08)

Objectives :

The paper provides an overview of British Fiction, mainly of the 20th century. Though the focus of this paper is on the canonical novelists/texts of this period, the idea is to help a student develop critical understanding of modern British Fiction, its main trends, movements and the related concepts. Central to this course is the study of some of the major texts of the novelists who could be said to have contributed significantly to the emergence of modern British Fiction. Apart from providing the conceptual and critical tools for analysing fiction in general, the course is also meant to offer a survey of all the major developments in modern British Fiction.

Prescribed Texts :

Unit 1. D. H. Lawrence	:	<i>Sons and Lovers</i>
Unit 2. Virginia Woolf	:	<i>Mrs. Dalloway</i>
Unit 3. Joseph Conrad	:	<i>Heart of Darkness</i>
Unit 4. E. M. Forster	:	<i>A Passage to India</i>

Note : Q. 2 in this paper shall be set in such a manner that it is possible to test student's awareness of the evolution of British Fiction in the 20th century, with special emphasis on the rise and decline of psychological novel, poetic realism, emergence of new and experimental forms both in the Pre- and the Post-war periods. The question shall be of general nature, not text or author based.

Suggested Readings :

1. Bernard Bergonzi, *Reading the Thirties: Texts and Contexts*, Pittsburgh: Pittsburgh University Press, 1978.
2. George M. Johnson, *Dynamic Psychology in Modern British Fiction*, London: Palgrave Macmillan, 2005.
3. Geoff Dyer, *Out of Sheer Rage: Wrestling with D.H. Lawrence*, North Point Press, 1999.
4. Anne Fernihough, *The Cambridge Companion to D.H. Lawrence*, Cambridge University Press, 2001.
5. Keith Sagar, *D.H. Lawrence: Life into Art*, New York: Penguin, 1986.
6. Jeremy Hawthorn, *Virginia Woolf's Mrs. Dalloway: A Study in Alienation*, Sussex University Press, 1975.
7. Harold Bloom, *Virginia Woolf's Mrs. Dalloway* (Bloom's Modern Critical Interpretations), London: Chelsea House Publications, 1988.

8. Malcolm Bradbury, ed., *Forster's 'A Passage to India': A Collection of Critical Essays* (Casebook), New Delhi: Prentice Hall, 1966.
9. Betty Jay, *E. M. Forster: A Passage of India* (Readers' Guides to Essential Criticism), London: Palgrave Macmillan, 2003.
10. Harold Bloom, ed., *E.M. Forster's A Passage to India* (Viva Modern Critical Interpretations), New Delhi: Viva Books, 2005.
11. Richard Adams, *Heart of Darkness*, London: Penguin, 1991.
12. Harold Bloom, ed., *Marlow*, New York: Chelsea House, 1992.
13. Robert Burden, *Heart of Darkness*, London: Macmillan Educational, 1991.

Model Question Paper (British Fiction-II)

Max. Marks : 80
Time : 3hrs

Q.1. Write short notes in about 250 words each on any four of the following :

- (i) Stream of Consciousness
- (ii) Modernism
- (iii) The Bloomsbury Group
- (iv) Psychological Realism
- (v) Epiphany
- (vi) 20th Century Realism

(4 × 5 = 20 marks)

Q. 2. Discuss the new configurations of realism in the twentieth-century British novel.

OR

Write an essay on the political consciousness as it is reflected in the modern twentieth century novel.

(20 marks)

Q. 3. Discuss the structure of *A Passage to India* with special focus on the three sections of the novel.

OR

Trace the autobiographical elements in *Sons and Lovers*.

(20 marks)

Q. 4. Discuss Virginia Woolf's treatment of time in *Mrs. Dalloway*

OR

Analyze the metaphor of darkness in Conrad's *Heart of Darkness*.

(20 marks)

M.A. PART-II

SEMESTER-III

PAPER-I : LITERARY THEORY-I (ECS 09)

Objectives :

The paper provides an important study of literary theory as an intellectual and critical activity in the 20th Century. Central to this course is the analysis of some of the major critical contributions to this area which form a benchmark in understanding the dynamics of literary/critical methods. The course takes up major strands of modern literary theory and provides a conceptual context for an understanding of the function and practice of modern literary and cultural criticism.

The course will be taught in Semester III & IV

Testing :

There will be a three-hour paper of 80 marks consisting of four questions. Internal assessment shall be of 20 marks.

Q. 1. will be of 20 marks relating to 20th century critical approaches/concepts/terms from the prescribed essays. Candidates will attempt four out of six notes of 200 words each.

Q. 2. shall be set in such a manner that it is possible to test the candidate's awareness of the developments in literary criticism/theory in the 20th century and its contemporary history. This question may be designed to assess the candidate's understanding of the contribution made by different theorists of the 20th century. This particular question shall be of general nature, not author or text-based.

The other two questions of 20 marks each will be set on the prescribed texts with one internal choice for each question.

Prescribed Texts:

Unit-1 : Ferdinand de Saussure: "The Nature of Linguistic Sign" in David Lodge (ed.) *Modern Criticism and Theory: A Reader*, London and New York: Longman, 1988: 10-14.

Unit-2 : Roland Barthes: "The Death of the Author" from Roland Barthes, *Image, Music, Text*, London: Flamingo, 1977: 142-48. Also in David Lodge (ed.) *Modern Criticism and Theory: A Reader*, London and New York: Longman, 1988.

Unit-3 : Raymond Williams: "Base and Superstructure"; and "Dominant, Residual and Emergent." From Raymond Williams, *Marxism & Literature*, Oxford: Oxford University Press, 1977. 75-82 and 121-27.

Unit-4 : Jacques Derrida: "Structure, Sign & Play in the Discourse of Human Sciences" from J. Derrida, *Writing and Difference*, trans. Alan Bass, Chicago: University of Chicago Press, 1978: 278-93. Also in David Lodge (ed.) *Modern Criticism and Theory: A Reader*, London and New York: Longman, 1988:108-23.

Suggested Reading :

1. Peter Barry, *Beginning Theory* (Manchester and New York: Manchester University Press, 1995).
2. Raman Selden, *A Reader's Guide to Contemporary Literary Theory*, New Jersey: Prentice-Hall, 1985.
3. Ann Jefferson & David Robey, eds., *Modern Literary Theory*, New York: Barnes and Noble, 1982.
4. Terry Eagleton, *Literary Theory: An Introduction*, Minneapolis: University of Minnesota Press, 1983.
5. -----, *Marxism and Literary Criticism* , Berkeley and Los Angeles: University of California Press, 1976.
6. Krishnaswamy et al, *Contemporary Literary Theory: A Student's Companion*, New Delhi: Macmillan, 2000.
7. Jonathan Culler, *Barthes* , Great Britain: Fontana, 1983.
8. Jeremy Hawthorn, *A Concise Glossary of Contemporary Literary Theory*, London: Edward Arnold, 1992.
9. Stuart Sim, ed., *AZ: Guide to Modern Literary and Cultural Theorists*, London: Harvester Wheatsheaf, 1995.
10. John Sturrock, *The Word from Paris: Essays on Modern French Thinkers and Writers*, London: Verso, 1998.

Model Question Paper (Literary Theory-I)

Max. Marks : 80

Time : 3 hrs.

Notes :

1. The candidates will be required to attempt *four* questions in all.
2. The first question (Section 'A') consisting of short notes (four out of six) is compulsory (4 × 5 = 20 marks).
3. Section 'B' will consist of *three* essay-type questions (20 marks each), randomly chosen from the four prescribed texts, with internal choice, all of which the candidates have to attempt.

Section-A

Q.1. Write short notes on any *four* of the following:

- (i) Base and Superstructure
- (ii) Intertextuality
- (iii) Langue and Parole
- (iv) Bricolage
- (v) Deconstruction
- (vi) Signifier and Signified

(4 x 5 = 20 marks)

Section B

Q. 2. Write an essay offering a sustained critique of Structuralism. Also point out its main convergences and divergences with New Criticism.

OR

Often it is said that 1968 was a turning point in the history of Literary Theory. How far do you agree with this contention? And in what way has the political history of our times impacted the emergence of theory?

(20 marks)

Q. 3. What does Roland Barthes mean by the expression 'The Death of the Author'? How far do you agree with his radical views on the author-text relationship?

OR

Write an essay on Derrida's critique of logocentrism in the context of the prescribed essay "Structure, Sign & Play in the Discourse of Human Sciences."

(20 marks)

Q. 4. Explain and evaluate the main ideas of Raymond Williams' essay "Dominant, Residual, and Emergent." What, in your opinion, is his contribution to Marxist cultural/literary theory?

OR

Every utterance on the essence of language or the modalities of discourse begins with a statement of the arbitrary character of the linguistic sign. Explain this statement in terms of Ferdinand de Saussure's essay "The Nature of Linguistic Sign."

(20 marks)

PAPER-II : INDIAN WRITING IN ENGLISH (ECS 10)

Objectives :

The main objective of this course is to enable the students to develop overall perspective and understanding of Indian Writing in English. The course is introductory in nature and as such it has been so designed as to create space for all genres i.e. novel, poetry and drama. Though the focus of this course is upon a few selected texts, these have to be taught in such a manner that students develop critical and historical understanding of Indian English writing, and its several problems and issues.

General Note

1. There will be one question of 20 marks in which the candidate will have to attempt four out of six short notes of 200 words each. The notes shall be context and/or text-based.
2. There will be one essay-type question of 20 marks (about 600-700 words) with internal choice of a general nature which might be based on the social and cultural history, background or aspects related to the prescribed texts. The purpose of this question is to assess the awareness of the students about Indian Writing in English. The candidates may be asked to write about the contribution of important novelists or poets, use of Indian English for literary purpose, Freedom Movement, Rise of Nationalism, Influence of Gandhi on Indian Novel. (Specific questions relating to important/prescribed texts and aspects will be posed.)
3. There will be two essay-type questions of 20 marks each (to be answered each in about 600-700 words) on the prescribed texts with internal choice of any two texts

Prescribed Texts :

Unit-I : Raja Rao: *Kanthapura*

Unit-II : This unit will have three poets and there will be three poems by each:

- (a) Agha Shahid Ali: "Farewell", "Ghazal" ("Where are you now?") and "The Country without a Post Office." Available in *The Country Without a Post Office*, Delhi: Ravi Dayal, 2000, 1st Indian Ed.
- (b) A. K. Ramanujan: "Small-Scale Reflections on a Great House"; "Obituary", "Love Poem for Wife 1." Available in R. Parthasarathy, ed., *Ten Twentieth Century Indian Poets*, Delhi: Oxford University Press, 1976.
- (c) Imtiaz Dharker: "Purdah 1", "Grace", and "Prayer." Available in Imtiaz Dharker, *Purdah and Other Poems*, Delhi: Oxford University Press, 1989.

Unit-III : Amitav Ghosh: *The Shadow Lines*, Delhi: Ravi Dayal, 1988.

Unit-IV : Mahesh Dattani: *Final Solutions*, New Delhi: Penguin, 2005.

Suggested Reading :

1. K. R. S. Iyengar, *Indian Writing in English*, New Delhi: Sterling, 1985.
2. Bruce King, *Modern Indian Poetry in English*. New Delhi: Oxford University Press, 1987.
3. A. K. Mehrotra, ed., *An Illustrated History of Indian Literature in English*, New Delhi: Permanent Black, 2003.
4. Tabish Khair, *Babu Fictions*, Delhi: Oxford University Press, 2006.
5. Meenakshi Mukherjee, *Twice Born Fiction*, New Delhi: Heinemann, 1971.
6. Meenakshi Mukherjee, *The Perishable Empire: Essays on Indian Writing in English*, New Delhi: Oxford University Press, 2000.
7. M. K. Naik, ed., *Aspects of Indian Writing in English*, Delhi: Macmillan, 1979.
8. S. Tharu and K. Lalitha, *Women Writing in India: 600BC to the Present*, 2 vols., New Delhi: Oxford University Press, 1995.
9. V. Raghavan and Nagendra, *An Introduction to Indian Poetics*, Bombay: Macmillan, 1970.
10. G. N. Devy, ed., *Indian Literary Criticism: Theory and Interpretation*, Hyderabad: Orient Longman, 2004.

Model Question Paper (Indian Writing in English)

Max. Marks : 80

Time : 3 hrs.

Q. 1. Write short notes on any *four* of the following:

- (i) Sthalapurana in *Kanthapura*
- (ii) Role of Tridib in *The Shadow Lines*
- (iii) What is a Ghazal?
- (iv) Prayer as a Form of Poetry
- (v) Significance of the title of *Final Solutions*.
- (vi) Metaphor of 'Great House' in the Poetry of A.K.Ramanujan

(4 × 5 = 20 marks)

Q. 2. Does writing in English pose a dilemma for the Indian English writer? Give arguments for and against this linguistic position in terms of Indian writing in English.

OR

Nationalism has played a significant role in shaping virtually the entire corpus of Indian writing in English. Discuss.

(20 marks)

Q. 3. Write an essay on the women characters in Raja Rao's *Kanthapura*.

OR

Bring out the significance of the title of Amitav Ghosh's novel *The Shadow Lines*.

(20 marks)

Q. 4. Discuss Imtiaz Dharker's poem 'Purdah I' as a comment on the oppression of Muslim patriarchy.

OR

Does *Final Solutions* present a scathing and nuanced picture of communalism in Post 1947 India? Give an illustrated answer.

(20 marks)

PAPER-III (Option-I): POSTCOLONIAL STUDIES-I (ECS 11 PCS I)

Objectives : To familiarize the students with theoretical concepts related to the literatures of the 'new' world - Asian, African, Australian, Caribbean, Latin American, Canadian - which have long remained ignored; to foreground issues such as history, class, race, gender, nation, culture, marginality, diasporic consciousness, etc., emphasizing the emergent nature of literary productions from decolonized communities.

Instructions to Students, Paper-setters, and Evaluators

The candidates will be required to attempt four questions in all.

There will be one question of 20 marks in which the candidate will have to attempt four out of six short notes of 200 words each. The notes shall be context and/or text-based.

There will be one essay-type question of 20 marks each (about 600-700 words) with internal choice of a general nature which might be based on the social and cultural history, background or aspects related to the prescribed texts. Questions 3 and 4 will be randomly chosen from the four prescribed texts, with internal choice.

ENGLISH LITERARY STUDIES (with reference to English in India)

1. Thomas Babington Macaulay, 'Indian Education: Minute of the 2nd of February, 1835', in G. M. Young (ed.), *Macaulay: Prose and Poetry*, Cambridge, MA: Harvard University Press, 1967. 719-30.
2. Gauri Vishwanathan, Introduction to *Masks of Conquest*, New York: Columbia University Press, 1989. 1-22.

II. CULTURAL IDENTITY AND THE NATION

1. Ernest Renan, 'What is a Nation?' in Homi K. Bhabha, ed. *Nation and Narration*, London and New York: Routledge, 1990. 8-22.
2. Frantz Fanon, 'On National Culture' from *The Wretched of the Earth*, Harmondsworth: Penguin, 1967. 166-99.

III. DEFINING FORCES: GENDER and RACE

1. (i) Chandra Talpade Mohanty, 'Under Western Eyes', in Patrick Williams and Laura Chrisman, eds., *Colonial Discourse/Postcolonial Theory*, New York: Harvester Wheatsheaf, 1993. 196-220.
(ii) Gayatri Chakravorty Spivak: 'A Literary Representation of the Subaltern: Mahasweta Devi's *Stanadayini*', in Spivak, *In Other Worlds: Essays in Cultural Politics*, New York: Methuen, 1987. 222-40.
2. Race: background, classification of races, Social Darwinism and imperial practice, social construction of race; race and ethnicity.

IV. CULTURAL IDENTITY AND DIASPORA

1. Stuart Hall, 'Cultural Identity and Diaspora' in Jonathan Rutherford, ed., *Identity: Community, Culture, Difference*, London: Lawrence and Wishart, 1990: 222-37. Also in Padmini Mongia, *Contemporary Postcolonial Theory: A Reader*, London: Arnold, 1996: 110-21.
2. Homi Bhabha, 'Of Mimicry and Man: The Ambivalence of Colonial Discourse' in Homi K. Bhabha, *The Location of Culture*, London and New York: Routledge, 1994: 85-92.

Suggested Readings :

1. Leela Gandhi, *Postcolonial Theory*, Oxford: Oxford University Press, 1998.
2. Ania Loomba, *Colonialism/Postcolonialism*, London and New York: Routledge, 1998.
3. Aijaz Ahmad, *In Theory: Classes, Nations, Literatures*, New Delhi: Oxford University Press, 1993.
4. John McLeod, *Beginning Postcolonialism*, Manchester and New York: Manchester University Press, 2000.
5. Robert Young, *White Mythologies: Writing History and the West*, London: Routledge, 1992.
6. Rajeswari Sunder Rajan, ed., *The Lie of the Land: English Literary Studies in India*, Delhi: Oxford University Press, 1992.
7. Benedict Anderson, *Imagined Communities*, London: Verso, 1983.
8. Rumina Sethi, *Myths of the Nation: National Identity and Literary Representation*, Oxford: Clarendon, 1999.
9. Partha Chatterjee, *Nationalist Thought and the Colonial World: A Derivative Discourse*, Delhi: Oxford University Press, 1986.
10. Kumkum Sangari and Sudesh Vaid, eds., *Recasting Women*, New Delhi: Kali, 1989.

Model Question Paper (Postcolonial Studies I)

Max. Marks : 80
Time : 3 hrs.

Q. 1. Write short notes on any *four* of the following:

- (i) Cultural Nationalism
- (ii) Ethnicity
- (iii) Negritude
- (iv) Euro-centrism
- (v) Purism
- (vi) Nativism

(4 × 5 = 20 marks)

Q. 2. What are the possible alternative ways of writing history?

OR

Discuss the relation of postmodernism with postcolonialism.

(20 marks)

Q. 3. How did the introduction of English Literature in the Indian university education system become a strategy of success for the British?

OR

Do Western feminists construct a 'singular monolithic subject' in their representation of third-world women? Explain in the context of Chandra Talpade Mohanty's essay 'Under Western Eyes'.

(20 marks)

Q. 4. In your opinion, would you call the nation an 'imagined community'?

OR

Discuss the main arguments of Homi Bhabha as presented in his essay 'Of Mimicry and Man: The ambivalence of the Colonial Discourse'

(20 marks)

PAPER-III (Option II) : LINGUISTICS I (ECS 11 LIN I)**Objectives :**

This paper is aimed to provide an introduction to the study of language in modern times. Students are to be made aware of developments in the field of linguistics in the twentieth century, and develop an understanding of the nature of language study through a scientific and analytic approach. An understanding of the concepts in modern linguistics is an essential objective, and the approach to be adopted is that of clear explication of linguistic thought and of the levels of linguistic analysis.

Pattern of examination

One compulsory question comprising short notes from all the units (20 marks)

One general question of a theoretical nature (20 marks)

Two questions with internal choice from each of the four units. These should be split into parts and may involve exercises and analysis type questions. (20, 20)

Prescribed Content :

Unit-I : Language – its nature and functions (arbitrariness of sign, speech and writing, animal and human language, conventionality, system of systems). Influence of modern thinkers – early structuralists, anthropologists such as Boas, Sapir, Whorf. Familiarity with the dichotomies given by Ferdinand de Saussure – langue and parole, syntagmatic and paradigmatic relationships, synchronic and diachronic. Bloomfield's contribution.

Unit-II : The study of language – historical, comparative, descriptive approaches and the growth of modern linguistics. Branches of linguistics – psycholinguistics, sociolinguistics. Study of varieties of language – accent, dialect and register.

Unit-III : Levels of linguistic analysis I – phonetics (organs of speech, description and classification of sounds, IPA system, phonemes, allophones, minimal pairs, transcription); morphology and word formation.

Unit-IV : Levels of Linguistic analysis II – grammar. Development of theories of grammar – traditional, structural (Immediate constituent analysis), phrase structure rules, transformational generative grammar (with reference to Chomsky) and some important transformational rules, functional (with reference to Halliday). A brief Introduction to Semantics.

Suggested Reading :

1. Yule, G. *The Study of Language*, Cambridge: Cambridge Univ. Press, 2009

2. Radford, A., *Linguistics: An Introduction*, Cambridge: Cambridge Univ. Press, 1999
3. Culler, Jonathan, *Saussure*, London: Fontana Modern Classics, 1978
4. Crystal, D., *Linguistics*, Harmondsworth: Penguin, 1980
5. Palmer. F., *Grammar*, Cambridge: C.U.P., 1983
6. Syal and Jindal, *Introduction to Linguistics, Grammar and Semantics*, Revised Edition, New Delhi: Prentice-Hall of India, 2007.
7. Lyons, J., *Language and Linguistics*, Cambridge: C.U.P., 1982
8. Lyons, J., *Chomsky*, London: Fontana Modern Classics, 1983
9. Krishnaswamy and Verma, *Modern Linguistics*, New Delhi : O.U.P. 1988
10. Fromkin, Rodman and Hyams, *An Introduction to Language*, Seventh Edition, 2011, Thomson Wadworth, Thomson Asia, Singapore: reprinted in India, 2004.

Model Test Paper (Linguistics-I)

Max Marks : 80

Time : 3 hrs.

Q.1. Write short notes on any four of the following:

- (a) Why is the sign arbitrary?
- (b) What is duality in language?
- (c) What is an allophone?
- (d) How does a suffix change a word?
- (e) What are immediate constituents?
- (f) What is a transformational rule?

(5 × 4 = 20 marks)

Q.2. How have developments in modern linguistics influenced our knowledge of the essential nature of language? Discuss the characteristics of human language in this context.

OR

Distinguish between historical and descriptive approaches to language study.

(20 marks)

Q. 3. Discuss the Saussurian dichotomies:

- (a) langue and parole,
- (b) syntagmatic and paradigmatic relationships.

OR

- (a) Describe three types of word-formation processes.
- (b) Attempt a morphological analysis of the following words:
Industrialization, receiver, appearance, declassify, radii.

(10 × 2 = 20 marks)

Q. 4. How are speech sounds classified? Discuss with examples from the IPA system of classification.

OR

Discuss the transition from structural to transformational grammar with reference to Chomsky's theory of syntax.

(20 marks)

PAPER-III (Option-III) AMERICAN LITERATURE I (ECS 11 AML I)
(American Fiction from 1800 to the Present)

Objectives :

The course examines changes in the American narrative from 1800 to the present and considers what might be distinctly "American" about American literature. It focusses on the historical and cultural influences, literary movements, the short story and novel as distinct genres and on major literary figures. It explores literature that reveals and emerges from multiple perspectives such as those of race, gender, ethnicity, socio-economic class and historical period.

Prescribed Texts :

Unit-I : (19th Century Short Fiction)

- (a) Edgar Allan Poe, "The Fall of the House of Usher" (Norton)
- (b) Nathaniel Hawthorne, "Rappaccini's Daughter" (Norton)
- (c) Stephen Crane, "The Open Boat" (Doubleday Press)

Unit-II : (20th Century Short Fiction)

- (a) Ernest Hemingway, "The Snows of Kilimanjaro" (Norton)
- (b) William Faulkner, "A Rose for Emily" (Random House)
- (c) Joyce Carol Oates, "Scenes of Passion and Despair" (Oxford)

Unit-III : Toni Morrison, *The Bluest Eye* (Vintage)

Unit-IV : Don DeLillo, *White Noise* (Penguin)

Suggested Reading :

1. Kenneth Silverman, ed. *New Essays on Poe's Major Tales*, Cambridge University Press, 1992.
2. Charles E. May, *Edgar Allan Poe: A Study of the Short Fiction*, Twayne Series, 1991.
3. Albert V. Frank, ed., *Critical Essays on Hawthorne's Short Stories*, Twayne, 1993.
4. Chester L. Wolford, *Stephen Crane: A Study of the Short Fiction*, Twayne, 1989.
5. Paul Smith, ed., *New Essays on Hemingway's Short Fiction*, Cambridge University Press, 1985.
6. Joseph M. Flora, *Hemingway: A Study of the Short Fiction*, Twayne, 1983.
7. Hans H. Skei, *The Art of Brevity: Excursions in Short Fictio*,. South Carolina Press, 2004.
8. Linden Peach, ed., *Toni Morrison: Contemporary Critical Essays*, Casebok Series, 1998.
9. Nancy Peterson, *Toni Morrison: Critical Approaches*, John Hopkins University Press, 1997.
10. Tim Engels & Hugh Ruppensburg, eds., *Critical Essays on Don DeLillo*, GK Hall, 2000.

Model Question Paper (American Literature I)

Max Marks : 80
Time : 3 hours

Q. 1. Write short notes of not more than 250 words on any *four* of the following:

- (i) Poe's Arabesque technique
- (ii) Epigraph of *The Bluest Eye*
- (iii) The role of Homer Barron in "A Rose for Mrs. Emily"
- (iv) Symbol of "White Noise" in De Lillo's novel
- (v) Use of irony in "The Open Boat"

(4 × 5 = 20 Marks)

Q. 2. Analyze the imagery of Poe's "The Fall of the House of Usher."

OR

Consider Hawthorne's representation of women in "Rappaccini's Daughter"

(20 marks)

Q. 3. Discuss the narrative structure of Faulkner's story "A Rose for Emily."

OR

Examine the "fiercely impressionistic" strain in Joyce Carol Oates' story "Scenes of Passion and Despair"

(20 marks)

Q. 4. Comment on the use of multiple narrators in Toni Morrison's novel *The Bluest Eye*.

OR

Discuss the role of technology in Don DeLillo's *White Noise*.

(20 marks)

PAPER-IV (Option-I) : CULTURAL STUDIES I (ECS 12 CLS I)

Objectives :

The course combines a thorough training in critical and cultural studies with a diverse range of advanced options offering the student scope to configure and appropriate programme of study that meets the student's needs. At an historical juncture of incessant theoretical discourse when English Departments are being structurally reconstituted, cultural studies becomes significant as a course that focuses on criticism as a social and cultural practice in the 20th Century. An English education is now less a concern of familiar Western Course and more a confrontation with the diversity of transnational cultural schemes and texts. Such a task sets out to situate literature in relation to culture and within larger cultural formations. The main aim of this course is to examine literary studies as a self-conscious pursuit of a 'critical' definition of culture.

The programme is designed to provide grounding in the theoretical debates that inform contemporary investigations in a number of areas, such as society, subjectivity, ethnicity, aesthetics, postmodern experience and cultural history. The insights and analyses of late twentieth-century forms of critique – psychoanalysis, deconstruction, and ideological and political thought – are employed to assess some key concepts of interdisciplinary study. Working within multiple contextual formations in a globalized world, the course explains the need for on-going contest and struggle to understand ideology of mass culture and hegemony with the necessity of achieving cultural knowledge of ordinary people vs. the elites, thus drawing the student closer to a bewildering variety of local and trans-cultural politics.

Scheme of Question Paper :

The candidates will be required to attempt four questions in all. There will be one question of 20 marks in which the candidate will have to attempt four out of six short notes of 200 words each. The notes shall be context and/or text-based. There will be one essay-type question of 20 marks (about 600-700 words) with internal choice of a general nature which might be based on the social and cultural history, background or aspects related to the prescribed texts. Qs. 2, 3 & 4 should be in the form of well-argued essays indicating a deep understanding of the subject. The student will be given extra credit for giving evidence of reading outside the syllabus.

Prescribed Texts :

Unit-1: What is Culture?

1. T.S. Eliot, "The Three Senses of Culture", from *Notes Towards the Definition of Culture*, London: Faber and Faber, 1948. 21-34.
2. Raymond Williams, 'Culture is Ordinary', in *The Routledge Critical and Cultural Theory Reader*. Ed. Neil Badmington and Julia Thomas, London & New York: Routledge.

Unit-2: Culture Studies

1. Richard Johnson, "What is Cultural Studies Anyway?", in *What is Cultural Studies?: A Reader*, Ed. John Storey, London & New York: Arnold, 1976. 75-114.

Unit-3: Culture as Discourse

1. Eric Hobsbawm, "Introduction: Inventing Tradition", in *The Invention of Tradition*. Eds. Eric Hobsbawm and Terence Ranger, Cambridge: Cambridge University Press, 1997 rpt. 1-14.
2. Clifford Geertz, "Thick Description: Towards an Interpretive Theory of Culture" from *Interpretation of Cultures: Selected Essays of Clifford Geertz*, Basic Books, 1973. 3-30.

Unit-4: Representation and Ideology

1. Stuart Hall, "The Work of Representation", in *Representation: Cultural Representations and Signifying Practices*. Ed. Stuart Hall, London: Sage, 1997. 15-64.
2. Louis Althusser, "From 'Ideology and Ideological State Apparatus'" in Anthony Easthope and Kate McGowan ed., *A Critical and Cultural Theory Reader*, Open University Press.

Suggested Readings :

1. Ali Rattansi and Sally Westwood, eds., *Racism, Modernity and Identity*, Polity Press, Oxford 1994.
2. Ashis Nandy, *The Secret Politics of Our Desires: Innocence, Culpability, and Indian Popular Cinema*, Zed, London 1999.
3. Donna Haraway, *Simians, Cyborgs and Women*, Free Association Books, London, 1991.
4. Graeme Turner, *British Cultural Studies*, Routledge, London 1990.
5. Hohn Rajchman, ed., *The Identity in Question*, Routledge, London 1995.
6. John Storey, ed., *What is Cultural Studies?*, Edward Arnold, London 1996.
7. Malcolm Waters, *Globlisation*, Routledge, London 1995.
8. Stuart Hall, *Critical Dialogues in Cultural Studies*, Penguin, London 1996.
9. Richard Hoggart, *The Uses of Literacy*, Penguin, London 1958.
10. Ziauddin Sardar and Jerome Ravetz, *Cyberfutures: Culture and Politics on the Information Superhighway*, Pluto Press, London 1996.

Model Question Paper (Cultural Studies I)

Max. Marks : 80
Time : 3 hrs.

Q. 1. Attempt any four of the following:

- (i) Discourse
- (ii) Thick Description
- (iii) Semiotics
- (iv) Interpellation
- (v) Cultural Materialism
- (vi) Anthropology

(5 × 4 = 20 marks)

Q. 2. Cultural Studies as a project steers clear of precise methodological practices. Critically analyze the strengths as well as weaknesses of Cultural Studies.

OR

Write an essay on the development of Cultural Studies from late 1950s to the 1990s.

(20 marks)

Q.3. How does Raymond Williams depart from his predecessors in general and T.S. Eliot in particular, in his approach on culture?

OR

Critically analyze Richard Johnson's views on Cultural Studies. Are you optimistic about the future of Cultural Studies?

(20 marks)

Q.4. Culture is neither a one-time event, nor an essentialized narrative of past. Analyze the discursive dimensions of culture in the light of your reading of essays written by Eric Hobsbawm and Clifford Geertz.

OR

Under the rubric of cultural studies both ideology and representation are the very sites of power-struggle. Discuss.

(20 marks)

PAPER-IV (Option-II): APPLIED LINGUISTICS I (ECS 12 APL I)

Objective :

The main objective of this course is to acquaint the students with basic concepts and theories of Sociolinguistics, Psycholinguistics, Error Analysis and Stylistics. This course shall enable them to develop better understanding of applied linguistics.

Prescribed content :

- Unit-I : Sociolinguistics – nature and value. Language variety: its rationale and nature. Dialect, accent and register.
- Unit-II : Psycholinguistics- nature and application. Behaviorist, cognitive and mentalist views of language learning. Individual differences in language learning.
- Unit-III : Error analysis- growth and significance.
- Unit-IV : Stylistics- development and value. Application of main concepts to non-literary and literary texts. Corpus linguistics.

Suggested Reading :

1. Yule, George, *The Study of Language*, Cambridge University Press, New Delhi, 2006.
2. Kirkpatrick, Andy, *World Englishes*, Cambridge University Press, U.K., 2007.
3. Corder, S. Pit, *Introducing Applied Linguistics*, Penguin, U.K., 1993.
4. Norrish, John, *Language Learners and their Errors*, Macmillan, Hong Kong, 1983.
5. Long, Michael H. and Doughty, Catherine J., *The Handbook of Second Language Acquisition*, Blackwell, U.K., 2005.
6. Downes, William, *Language and Society*, Cambridge University Press, U.K., 1998.
7. Ellis, Rod, *Understanding Second Language Acquisition*, Oxford University Press, U.K., 1998.
8. Mc Laughlin, Barry, *Theories of Second Language Learning*, Edward Arnold, U.K., 1988.
9. Skehan, Peter, *Individual Differences in Second Language Learning*, Arnold, U.S., 1989.

Model Question Paper (Applied Linguistics I)

Max Marks : 80

Time : 3 hrs

1. Write short notes on any *four* of the following (in not more than 250 words each) :

- (i) Accent and dialect
- (ii) Outline the behaviorist view of language
- (iii) The one main benefit of error analysis
- (iv) Foregrounding
- (v) Integrative motivation

(4 × 5 = 20)

2. Attempt any THREE :

- (i) Define register. How is it related to jargon?
- (ii) Differentiate between the behaviorist and mentalist view of language learning.
- (iii) Outline the latest advances in error analysis.
- (iv) Analyze a given piece of language pointing out stylistic features/a question from unit 4.

(3 × 20 = 60)

**Paper-IV (Option-III) : WORLD POETRY/NOVEL IN TRANSLATION
(ECS 12 WLT 1)**

Objectives :

The paper provides a critical study of world poetry and novel with a view to help students develop perspective on world literature. This course is designed around canonical texts, and offers an opportunity to students to develop a sense of what a 'classic' is, apart from helping them develop ways of approaching, understanding and interpreting classics.

Testing:

There will be a three-hour paper of 80 marks consisting of four questions. Internal assessment shall be of 20 marks.

Q.1. of 20 marks relating to different literary periods and cultural contexts covered in the paper. Total six short questions would be set, out of which the students shall have to attempt four notes of 200 words each.

Q.2. in this paper shall be set in such a manner that it is possible to test the student's awareness of the developments in different literary periods/movements/trends around the texts prescribed. This particular question shall be of general nature, not author or text-based.

The other two questions of 20 marks each will be set on the prescribed texts, randomly clubbed, with an internal choice for each question.

Prescribed Texts:

Unit-I : Dante's *Inferno* (Penguin)

Unit-II : Cervantes *Don Quixote* (Penguin)

Unit-III : Maxim Gorky's *Mother* (Moscow: Popular (Publications)

Unit-IV : (a) Pablo Neruda: 'A Song of Despair,' 'Enigmas' 'Brown & Agile Child' from *Collected Poems of Pablo Neruda*.

(b) Octavia Paz: 'A Tree Within,' 'No More Clichés' 'Tomb of Amir Khusru' from *Collected Poems of Octavia Paz*.

(c) Joseph Brodsky: 'Elegy,' 'Odysseus to Telemachus,' 'Folk Tune' from *Collected Poems of Joseph Brodsky*

Suggested Reading :

1. Robert S. Haller, Trans. & ed., *Literary Criticism of Dante Alighieri*, (Lincoln: University of Nebraska Press, 1973).
2. Michael Caesar, *Dante: The Critical Heritage*, Routledge, 1995, pp 288, 383, 412, 631.
3. Peter S. Hawkins and Rachel Jacoff, ed., *The Poet's Dante: Twentieth-Century Responses*, New York: Farrar, 2001.
4. Brooks, Jeffrey, "Readers and Reading at the End of the Tsarist Era," from *Literature and Society in Imperial Russia, 1800-1914*, ed. William Mills Todd III, Stanford: Stanford University Press, 1978.
5. Brooks, Jeffrey, *When Russia Learned to Read: Literacy and Popular Literature, 1861-1917*, Princeton: Princeton University Press, 1985.
6. Brucker, A. A., *Literary History of Russia*, ed. Ellis H. Minns, trans. H. Havelock, London: T. Fisher Unwin, 1908.
7. Troyat, Henri, *Gorky*, trans. Lowell Blaw, New York: Crown Publishers, 1989.
8. Levin, Dan, *Stormy Petrel: The Life and Work of Maxim Gorky*, New York: Appleton-Century, 1965.

Model Test Paper (World Poetry/Novel in Translation)

Max Marks : 80
Time : 3 hrs.

Q.1. Write short notes on any four of the following (in not more than 200 words each) :

- (i) Description of Hell in *Inferno*
- (ii) Significance of Allegory in Medieval Poetry
- (iii) Cervantes Humour
- (iv) Cervantes' satiric portrayal of Chivalry
- (v) Pablo Neruda's language
- (vi) Violence in Brodsky's poetry

(4 × 5 = 20)

Q. 2. What do you understand by the term 'classic'? Do you think we need to read, analyze and interpret classics in the contemporary times? Give a well reasoned answer.

OR

Comment on the economic and political conditions prevailing in the 19th century Russian society. What role did Russian literature play in bringing about the Revolution?

(20 marks)

Q. 3. Discuss *Don Quixote* as a political allegory.

OR

Discuss Dante's *Inferno* as an epic poem, religious in theme but secular in its moral and political credentials.

(20 marks)

Q. 4. "Octavia Paz may be a Mexican writer but his cosmopolitanism makes him into a truly international poet." Discuss with special reference to the poems prescribed for your study.

OR

Make a comparative assessment of Joseph Brodsky and Pablo Neruda in terms of their aesthetic concerns and ideology.

(20 marks)

SEMESTER-IV

PAPER-I : LITERARY THEORY-II (ECS 13)

Objectives :

The paper, which is a continuation of Paper I of Semester 3, introduces students to some more aspects of Literary Theory. In this semester, students will be introduced to four new theorists in the field of New Historicism, Postcolonial Theory, Feminist Criticism and Marxism.

Testing:

There will be a three-hour paper of 80 marks consisting of four questions. Internal assessment shall be of 20 marks.

Q. 1. will be of 20 marks related to 20th century critical approaches/concepts/terms from the prescribed essays. Candidates will attempt four out of six notes of 200 words each.

Q. 2. shall be set in such a manner that it is possible to test the candidate's awareness of the developments in literary criticism/theory in the 20th century and its contemporary history. This question may be designed to assess the candidate's understanding of the contribution made by different theorists of the 20th century. This particular question shall be of general nature, not author or text-based.

The other two questions of 20 marks each will be set on the prescribed texts with one internal choice for each question.

Prescribed Texts :

1. Stephen Greenblatt: "Counterhistory and Anecdote" in Catherine Gallagher and Stephen Greenblatt, *Practicing New Historicism*, London: University of Chicago Press, 2000. 49-74.
2. Edward Said: "Introduction" to *Orientalism*, London: Routledge, 1978. 1-28.
3. Elaine Showalter: "Feminist Literary Criticism in the Wilderness" in David Lodge (ed.), *Modern Criticism and Theory: A Reader*, London and New York: Longman, 1988. 331-53.
4. Aijaz Ahmed: "The Politics of Literary Postcoloniality" in Padmini Mongia, ed., *Contemporary Postcolonial Theory: A Reader*, London: Arnold, 1996. 276-93.

Suggested Readings :

1. Pam Morris, *Literature and Feminism*, Oxford: Blackwell, 1993.
2. Jorge Larrain: *Ideology and Cultural Identity*, Oxford: Polity, 1994.
3. Moyra Haslett: *Marxist Literary and Cultural Theories*, London: Macmillan, 2000.
4. Arthur Asa Berger: *Cultural Criticism: A Primer of Key Concepts*, California: Sage, 1995.
5. Stevi Jackson and Jackie Jones, *Contemporary Feminist Theories*, New York: New York University Press, 1998.
6. Virginia Woolf, *A Room of One's Own*, London: Harcourt, 1929.
7. Roman De La Campa, E. Ann Kaplan and Michael Sprinker, eds., *Late Imperial Culture*, London and New York: Verso.
8. Neil Lazarus, ed., *The Cambridge Companion to Postcolonial Literary Studies*, Cambridge: Cambridge University Press, 2004.
9. Dirlik, Arif, "The Postcolonial Aura: Third World Capitalism in the Age of Global Capitalism," *Critical Inquiry*, Vol. 20 (1994): 328-56.
10. Bill Ashcroft and Pal Ahluwalia, *Edward Said: The Paradox of Identity*, London and New York: Routledge, 1999.

Model Question Paper (Literary Theory II)

Max. Marks : 80

Time : 3 hrs.

Section-A

Q.1. Write short notes on any *four* of the following:

- (i) Counterhistory
- (ii) Ecriture Feminine
- (iii) Essentialism
- (iv) Grand Narrative
- (v) Globalization
- (vi) Patriarchy

(4 × 5 = 20 marks)

Section-B

Q. 2. Do you hold postmodernism responsible for one's inability to protest and dissent in the political climate today, or do you think it holds the promise of ultimate freedom?

OR

What are the possible ways/strategies by which we can challenge the hegemony of the dominant?

(20 marks)

Q. 3. Elucidate any *two* approaches that Showalter employs in differentiating feminist theory from androcentric criticism.

OR

What are the reasons Aijaz Ahmad cites against the propagation of postcolonial theory? How far do you agree with his reasons?

(20 marks)

Q. 4. "Orientalism is a Western style for dominating, restructuring, and having authority over the Orient." Discuss Said's statement in terms of the power/knowledge dictum of Michel Foucault.

OR

Anecdotes provide valid and authentic source of counterhistory. Critically analyze the role of anecdotes in the deconstruction of the past from your reading of Stephen Greenblatt's "Counterhistory and Anecdote".

(20 marks)

PAPER-II : INDIAN WRITINGS IN TRANSLATION (ECS 14)

Objectives :

There is a wealth of literature in various regional languages of India, which of late has been translated into English. The main purpose of the course is to introduce students to the native varieties of literature. The range of texts, taken from different languages/literatures, is enormous, foreclosing the possibilities of forging any essentialized idea of India. The Indianness of Indian writings, more often mapped through Indian English writings, stands questioned and challenged by the emerging corpus of the translated works. Each language-literature has its own specific forms, genres and literary styles to which students would be exposed through a select list of texts/ books.

Scheme of Question Paper :

The candidates will be required to attempt four questions in all. There will be one question of 20 marks in which the candidate will have to attempt four out of six short notes of 200 words each. The notes shall be context and/or text-based. There will be one essay-type question of 20 marks (about 600-700 words) with internal choice of a general nature which might be based on the social and cultural history, background or aspects related to the prescribed texts. Qs. 2, 3 & 4 should be in the form of well-argued essays indicating a deep understanding of the subject. The student will be given extra credit for giving evidence of reading outside the syllabus.

Texts

Unit-I : Novel

Fakir Mohan Senapati. *Six Acres and a Third*. Trans. Rabi Shankar Mishra, Satya P. Mohanty, Jatindra K. Nayak, et al., Delhi: Penguin, 2006.

Unit-II : Short Stories

- (a) Prem Chand. "The Shroud." Available in *The World of Premchand: Selected Short Stories*. Trans. & Ed. David Rubin, Delhi: Oxford University Press, 2001: 233-40.
- (b) Mahasweta Devi. "Draupadi." Available in *Breast Stories*. Trans. Gayatri Chakravorty Spivak, Calcutta: Seagull, 1997: 19-38.
- (c) Urmil Pawar. "A Childhood Tale." Trans. Jahnvi Phalkey and Keerti Ramchandra. *Translating Caste*. Ed. Tapan Basu, Delhi: Katha, 2002: 43-55.

Unit-III : Drama

Girish Karnad. *Tughlaq*, Delhi: Oxford University Press, 1975.

Unit-IV : Poetry

- (a) Faiz Ahmad Faiz. “Don’t Ask Me for that Love Again”, “A Prison Evening”, “We who were Executed” and “In Search of Vanished Blood.” Available in *The Rebel Silhouette*. 3rd Impression. Trans. Agha Shahid Ali, Delhi: Oxford University Press, 2005.
- (b) Sri Sri. “Ah! The Wheels of Jagannatha”, “Call of Poetry”, “Song of Victory”, “Myth of Myself”. Available in *Twentieth Century Telugu Poetry*. Trans. Velcheru Narayan Rao, Delhi: Oxford University Press, 2002.
- (c) Suryakant Tripathi ‘Nirala’. “Remembering Saroj.” Available in *A Season on the Earth: Selected Poems of Nirala*. Trans. & Ed. David Rubin, Delhi: Oxford University Press, 2003.

Suggested Readings :

1. Meenakshi Mukherjee, *Realism and Reality: The Novel and Society in India*, Delhi: Oxford University Press, 1994 rpt.
2. Sheldon I. Pollock (ed.), *Literary Cultures in History: Reconstructions from South Asia*, California: Univ. of California Press, 2003.
3. K. Satchidanandan, *Indian Literature: Positions and Propositions*, Delhi: Pencraft, 1999.
4. Sisir Kumar Das (ed.), *History of Indian Literature*, Vol I-X, Delhi: Sahitya Akademi, 1995.
5. Priya Joshi, *In Another Country*, Delhi: Oxford University Press, 2002.
6. K.M.George, *Comparative Indian Literature*, Delhi: Macmillan, 1984
7. Sujit Mukherjee, *A Dictionary of Indian Literature: Beginnings-1850* (Hyderabad: Orient Blackswan, 1999).
8. G.N. Devy, *After Amnesia* (Hyderabad: Orient Longman, 1992).
-----, *Of Many Heroes* (Hyderabad: Orient Longman, 1998).
9. Tutun Mukherjee, ed., *Girish Karnad’s Plays: Performance and Critical Perspectives*. Delhi: Pencraft, 2008.
10. Ananda Lal, ed., *Theaters of India: A Concise Companion*. Delhi: Oxford University Press, 2009.

Model Question Paper (Indian Writings in Translation)

Max. Marks : 80
Time : 3 hrs.

Section-A

Q.1. Write short notes on any *four* of the following :

- (i) The title of the novel *Six Acres and a Third*
- (ii) The name of the character named Dopdi in Mahasweta Devi's "Draupadi".
- (iii) Progressive Poetry
- (iv) The role of Barani in *Tughlaq*
- (v) Meaning of Dalit
- (vi) What is a Ghazal?

Section-B

Q. 2. What are the essential features of Indian Writings in general? Are they fundamentally different from European writings? If so, how?

OR

Do various texts prescribed for Indian writings offer us an image of one unified nation? Critically discuss the emerging contours of the nation in Indian writings in general.

Q. 3. *Six Acres and a Third* offers an account of Indian feudal system during the phase of colonialism. To what an extent do you find the novel realistic?

OR

Show how Mahasweta Devi juxtaposes the masculine high caste bourgeois values against female, tribal and underprivileged values in the context of her short story 'Draupadi'.

Q. 4. Modern Indian poetry takes up the challenges of expressing the margins in the tone of protest. Argue and illustrate through the prescribed poems.

OR

To what extent is Girish Karnad's *Tughlaq* a tragic hero who combines in himself both idealism and despotism?

PAPER-III (Option-I) : POSTCOLONIAL STUDIES-II (ECS 15 PCS II)

Instructions to Students, Paper-setters, and Evaluators

The candidates will be required to attempt four questions in all. The first question consisting of short notes is compulsory.

Question 1 will consist of the *compulsory* short notes question (4 x 5 = 20 marks). There will be *six* short notes (covering theoretical concepts outlined against each of the texts of the syllabus out of which the candidate must answer *any* four.

There will be *three* essay-type questions (20 marks each): one of a general nature pertaining to social and cultural history, background or aspects related to the prescribed texts; two others based on texts randomly chosen from the four prescribed texts, with internal choice.

Objectives :

The course concerns New Literatures in English which will introduce students to some major issues and problems common to such literatures. After centuries of colonial rule and British Literature, we find that decolonization has shown that there are simply too many writers and writing, new nations and old hegemonies to be scrutinized. This course attempts to familiarize students to literatures of the 'new' world – African, Asian, Caribbean and Canadian – which have remained outside discourse making for a long time. The course is introduced as a revisionary discipline which primarily focuses on interrogating the Western canon.

Prescribed Texts :

- Unit 1 : Chinua Achebe, *Things Fall Apart*, Oxford: Heinemann, 1958.
- Unit 2 : Salman Rushdie, *Midnight's Children*, New York: Avon, 1980.
- Unit 3 : Jean Rhys, *Wide Sargasso Sea*, London: Penguin, 1968.
- Unit 4 : Margaret Atwood, *Surfacing*, Canada: McClelland and Stewart, 1972.

Suggested Readings :

1. Margaret Atwood, *Survival: A Thematic Guide to Canadian Literature*, Southport: McClelland and Stewart, 1972.
2. Bill Ashcroft, et al, eds., *The Post-Colonial Studies Reader*, London and New York: Routledge, 2006.
3. Diana Brydon and Helen Tiffin, *Decolonising Fictions*, Sydney: Dangaroo, 1993.
4. Homi Bhabha, *Nation and Narration*, London and New York: Routledge, 1990.
5. Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *Key Concepts in Post-Colonial Studies*, London and New York: Routledge, 1998.

6. Timothy Brennan, *Salman Rushdie and the Third World*, New York: St. Martin's Press, 1989.
7. Thomas F. Staley, *Jean Rhys: A Critical Study*, London: Palgrave Macmillan, 1979.
8. Pierrette Frickey, *Critical Perspectives on Jean Rhys*, Washington DC: Three Continents Press, 1990.
9. Bruce King, ed., *The New National and Postcolonial Literatures: An Introduction*, Oxford: Clarendon, 1996.
10. G. D. Killam, *The Novels of Chinua Achebe*. Studies in African Literature Series, London: Heinemann, 1978.

Model Question Paper (Postcolonial Studies II)

Max. Marks : 80

Time : 3 hrs.

Q. 1. Write short notes (not less than 200 words each) on *four* of the following bringing out enough evidence of first-hand knowledge of the prescribed texts:

- (i) Apartheid
- (ii) Creolization
- (iii) Magic Realism
- (iv) Diaspora
- (v) Exile
- (vi) Imperialism

(4 × 5 = 20)

Q. 2. Considering race as an important concern in postcolonial literature, what do you think are the differences and similarities in the perspectives of the Caribbean and the African writers?

OR

In what ways do the postcolonial literatures challenge the canon of European literature and function as counter-discourses to it? Illustrate with reference to some of the most significant postcolonial writers.

(20 marks)

Q. 3. Critically analyze *Wide Sargasso Sea* as a fictional intertext that subverts the issue of gender politics.

OR

In *Midnight's Children*, there are shifts in narrative voice and the incorporation of a listener such as Padma. What is the significance of this kind of narrative technique in this novel, and of similar techniques in most of the postcolonial writing?

(20 marks)

Q. 4. What are the elements of the tragic in Achebe's treatment of character? Do you think Achebe is influenced by the idea of the individual in Western literary tradition? Discuss with particular reference to Okonkwo in *Things Fall Apart*.

OR

Discuss Margaret Atwood's *Surfacing* as a critique of American hegemony.

(20 marks)

Paper-III (Option-II) : LINGUISTICS II (ECS 15 LIN II)**Objectives :**

This course is aimed at an understanding of the development of the English language and structure of modern English. Many of the Latin-based rules and prescriptive approaches to English language have given way to a descriptive account of the language at all levels. The course is expected to familiarize students with the developments in the English language up to the present.

Pattern of examination

One compulsory question comprising short notes from all units

One question of a historical/ essay type from units III and IV.

Two questions with internal choice from the units I and II.

Prescribed Content :

Unit-I : Phonology of English: Description and description of speech sounds in English, vowels, consonants, syllable structure, word stress and sentence stress, weak forms, connected speech, rhythm and intonation.

Unit-II : Grammar of English – Simple sentence patterns, the noun phrase, verb phrase, adverbial and adjective phrases, some types of complex sentences, sentence connection and cohesion.

Unit-III : History of the English language. Early English, the changes in the sound system, influence of other languages, development of grammars and dictionaries, the spelling system.

Unit-IV : English as global language - varieties of English in Britain and around the world (with special reference to American and Indian English).

Suggested Readings :

1. Roach, P., *English Phonetics and Phonology* Cambridge, C.U.P., 1987.
2. Sethi and Dhamija, *Course in Phonetics and Spoken English*, New Delhi: Prentice Hall of India, 1995
3. Gimson, A.C., *Introduction to the Pronunciation of English*, London: Arnold, 1988.
4. Conrad and Leech, *A Student Grammar of Spoken and Written English*, London: Longman, 2002.
5. Leech, Svartvik, Quirk and Greenbaum, *A Comprehensive Grammar of the English Language*, London: Longman, 1988.
6. Knowles, J, *A Cultural History of the English Language*, London: Longman, 1998.
7. Bauer, Laurie, *Watching English Change*, London: Longman, 1994.
8. Crystal, D., *English as a Global Language*, Cambridge : C.U.P., 1997.
9. Kachru, B., *The Indianization of English*, New Delhi : O.U.P., 1988.
10. Wells, J., *Accents of English Vol I-The British Isles and Vol II-Beyond the British Isles*, Cambridge University Press, 1990.

Model Test Paper-Linguistics-II

Q. 1. Write short notes on any four of the following :

- (a) Allophones of p, t, k in English
- (b) Consonant Clusters
- (c) Pre-modification in the noun phrase.
- (d) Dr Johnson's Dictionary
- (e) Pronouns in English

(4 × 5 = 20)

Q. 2. (a) Discuss 'Word Stress' in English

- (b) Transcribe the following words, marking stress :

Illusion, Clientele, Wiper, Enjoyable, Appearance, Photography, Classification, Postman, Adoration, Doubt

OR

- (a) Describe diphthongs in English with the help of a vowel diagram and examples.

- (b) What are triphthongs? Give examples

(15 + 5 = 20)

Q. 3. Describe basic sentence patterns in English with examples

OR

- (a) Analyse the following noun phrases :

some of the very learned professors, the house on the corner, the curious case of the dog in the night-time, the smile on the face of the Cheshire cat, the beautiful girl's dress.

- (b) Give examples of the function of auxiliaries 'be', 'have' and 'do' in the verb phrase in English.

(20 marks)

Q. 4. What are the languages that English has borrowed from and why? Explain with reference to the historical development of English.

OR

Is there an Indian English? What are its features?

(20 marks)

Paper III (Option-III) : American Literature-II (ECS 15 AML II)

Objectives : The course explores the genres of poetry and drama. It focuses on major American texts that have left their mark on the culture. The works selected engage with class structures, racial, ethnic, sexual and gender relations as well as questions of national identity. They represent major developments in style, content, focus and language of American poetry and drama.

Texts for Study :

Unit 1: Walt Whitman	:	‘Song of Myself’ ‘Crossing Brooklyn Ferry’ ‘Out of the Cradle Endlessly Rocking’ ‘Song of the Open Road’ (Norton)
Unit 2: Robert Frost	:	‘Birches’ ‘Mending Wall’ ‘After Apple Picking’ ‘Stopping by Woods on a Snowy Evening’ ‘Design’ ‘Directive’ (Norton)
Unit 3: Eugene O’Neill	:	<i>The Hairy Ape</i> (East West Press)
Unit 4: Arthur Miller	:	<i>The Crucible</i> (Allied Press)

Suggested Readings :

1. Jay Grossman, ed., *Breaking Bounds: Whitman and Cultural Studies*, Oxford: University Press, 1996.
2. Robert K. Martin, *The Continuing Presence of Walt Whitman*, Iowa Press, 1992.
3. Kenneth Price, ed., *Walt Whitman*, Cambridge University Press, 1996.
4. Philip L. Gerber, *Robert Frost*, Twayne, 1982.
5. Jesse Zuba, *Robert Frost*, Chelsea House, 2003.
6. Normand Berlin, *Eugene O’Neill*, Grove Press, 1982.
7. James J. Martine, ed., *The Plays of O’Neill: A New Perspective*, GK Hall, 1985.
8. James J. Martine, *The Crucible: Politics, Property and Pretense*, Twayne, 1993.
9. John H. Ferres, ed., *Twentieth Century Interpretations of The Crucible*, 1972
10. C.W.E. Bigsby, *A Critical Introduction to Twentieth Century Drama*, Cambridge University Press, 1982.

Model Question Paper (American Literature II)

Max. Marks : 80

Time : 3 hours

1. Write short notes of not more than 200 words on three of the following :

- (a) Whitman's use of catalogues
- (b) Grail imagery in 'Directive'
- (c) Ending of *The Hairy Ape*
- (d) Role of Reverend Hale in *The Crucible*
- (e) 'Design' as a terrifying poem
- (f) The title *The Hairy Ape*

(4 × 5 = 20)

2. Write an essay on the American Literary Renaissance

OR

Comment on the impact of expressionism on American Drama.

(20 marks)

3. Examine Whitman's conceptions about the relationship between the soul and the body.

OR

Examine the ways in which Frost's poems move from a concrete image or an experience to an exploration of transcendent meanings.

(20 marks)

4. Discuss the theme of alienation in *The Hairy Ape*.

OR

Comment on Arthur Miller's play *The Crucible* as a political allegory.

(20 marks)

Paper-IV (Option-I) CULTURAL STUDIES II (ECS 16 CLS II)

Objectives :

This paper extends the horizons laid out in the paper 'Cultural Studies-I' for it maps out the dynamics of culture in the advanced stage of globalization. The course is an excellent preparation for doctoral research, but it also allows us to engage with advanced work at master's level. The multiple nuances of culture would be unfolded through a conceptual study of its emerging configurations. The paper enables us to appreciate the processes of culture as it enters new mediums of films, computer, internet and cybernetics. There would be a pedagogical shift as the students would be taught the prescribed essays through every-day examples. The pedagogic practice would nudge the students towards interdisciplinary studies viewing other subject areas in relation to literature, and for that matter, any text.

Scheme of Question Paper :

The candidates will be required to attempt four questions in all. There will be one question of 20 marks in which the candidate will have to attempt four out of six short notes of 200 words each. The notes shall be context and/or text-based. There will be one essay-type question of 20 marks (about 600-700 words) with internal choice of a general nature which might be based on the social and cultural history, background or aspects related to the prescribed texts. Qs. 2, 3 & 4 should be in the form of well-argued essays indicating a deep understanding of the subject. The student will be given extra credit for giving evidence of reading outside the syllabus.

Prescribed Texts :

Unit-1: Mass Culture

1. Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction", from *Illuminations*, London: Fontana Press, 1992 ed. 211-244.

Unit-2 : Culture Industry

1. Adorno, "Free Time", from *The Culture Industry: Selected Essays on Mass Culture*, Ed. J.M. Bernstein, London and New York: Routledge, 1991, 187-197.
2. Habermas, "From a Culture-Debating to a Culture-Consuming Public", in *The Structural Transformation of the Public Sphere*, Polity Press, 1989. 159-175.

Unit-3 : Virtual Culture

1. Jean Baudrillard, "Simulacra and Simulations", in *Jean Baudrillard: Selected Writings*, Ed. Mark Poster, Polity, 2001, 169-187.
2. Paul Virilio, "Foreword" to *Desert Screen: War at the Speed of Light*. London: Continuum, 2005. 1-16.

Unit-4 : Popular Culture/Subculture

1. Stuart Hall, "Notes on Deconstructing 'the Popular'", from *Popular Culture: A Reader*, Ed. Raiford Guins and Omayra Zaragoza Cruz, London: Sage, 2005.64-71.
2. Dick Hebdige, *Subculture*, from *Popular Culture: A Reader*, Ed. Raiford Guins and Omayra Zaragoza Cruz, London: Sage, 2005. 355-371

Suggested Readings :

1. Aijaz Ahmad, *In Theory*, Verso, London, 1992).
2. Amartya Sen, *The Argumentative Indian*, Penguin, 2005.
3. Antonio Gramsci, *Selections from the Prison Notebooks*, Lawrence & Wishart, London, 1971.
4. Cornel West, *Beyond Eurocentrism and Multiculturalism* 2 volumes, Common Courage Press, Monroe, Maine 1993.
5. E.P. Thompson, *The Making of the English Working Class*, Penguin, London, 1978.
6. Glenn Jordan and Chris Weedon, *Cultural Politics*, Blackwell, Oxford, 1995.
7. Jill Forbes and Michael Kelly Eds., *French Cultural Studies*, Oxford University Press, Oxford, 1995.
8. Lawrence Grossberg, Cary Nelson and Paula Treicher Eds., *Cultural Studies*, Routledge, London 1992.
9. Louis Althusser, *Reading Capital*, New Left Books, London, 1970.
10. Manuel Alvarado and John Thompson Eds., *The Media Reader*, BFI, London, 1990.
11. Stanley Aronowitz, Barbara Matinson and Michael Menser Eds., *Techno-Science and Cyber-Culture*, Routledge, London, 1996.

Model Paper (Cultural Studies-II)

Q.1. Attempt any four of the following:

1. Post-Marxism
2. Mass-media
3. Aura
4. Re-writing
5. Consumerism
6. Globalization

(4 × 5 = 20)

Q. 2. Culture is undergoing a process of implosion, rather than explosion. Critically argue.

OR

What according to you would be the future of culture? Do you see any agency of the self in transforming the trajectory of the culture?

(20 marks)

Q. 3. The work of art no longer exists in time and space. 'Mechanical production of art changes the reaction of the masses towards art'. Elaborate the arguments given by Walter Benjamin in this context?

OR

Culture is a paradoxical commodity. It does not sublimate; it represses. How does commercialization of culture invade the private realms of free time? Discuss Adorno's take on the hypnotic effect of a capitalist culture on the masses.

(20 marks)

Q. 4. Discuss Baudrillard's concept of simulation. Would you accept that reality is only a stage-show sans depth of vision?

OR

What are the differences between culture, popular culture and subculture? Which form of culture do you believe to be authentic and real?

(20 marks)

Paper-IV (Option-II): Applied Linguistics-II (ECS 16 APL II)

Objectives :

The main objective of this course is to introduce students to the important theories and approaches in language learning/teaching, especially in the context of second language acquisition. The course has been so designed as to bridge the gap between the theory and practice. Consequently, the focus of this course shall also be on helping a student develop empirical understanding of the problems involved in Bilingualism, especially in Indian context. Apart from this, the students shall be given some understanding of the testing methods, devised exclusively for Indian classrooms.

Prescribed Content :

- Unit-1 : Main theories of language learning and their influence on teaching - monitor model, universal grammar, acculturation and interlanguage.
- Unit-2 : Approaches and methods in language teaching: Grammar-translation, Audio-lingual, Direct and Bilingual. CLT and the communicative approach, Brief historical overview of ELT.
- Unit-3 : Approaches to teaching LSRW, vocabulary, grammar, literature and pronunciation. ELT in India: growth and problematic.
- Unit-4 : Testing: Principles, Washback effect and types of tests. Designing tests for the Indian classroom.

Suggested Readings :

1. Tickoo, M.L. *Teaching and Learning English*, Orient Black Swan, New Delhi, 2003
2. Howatt, A.P.R. and Widdowson, H.G., *A History of English Language Teaching*, Oxford University Press, China, 2004.
3. Larsen-Freeman, Diane, *Techniques and Principles in Language Teaching*, Oxford University Press, New Delhi, 2008.
4. Richards, Jack C. and Rodgers, Theodore S., *Approaches and Methods in Language Teaching*, Cambridge University Press, U.K., 2005.
5. Krishnaswamy, N. and Krishnaswamy, L., *The Story of English in India*, Foundation Books, New Delhi, 2006.
6. Hughes, Arthur, *Testing for Language Teachers*, Cambridge University Press, U.K., 2003.

Model Question Paper (Applied Linguistics II)

Max Marks : 80

Time : 3 hrs

Attempt all questions.

1. Write a short note on any FOUR in not more than 200 words:

- (i) The critical period hypothesis
- (ii) Advantages of the Direct method
- (iii) Extensive reading
- (iv) Cloze test.
- (v) Bilingualism.

(4 × 5 = 20)

2. Attempt any THREE of the following :

- (i) Describe the conditions that led to the development of the Audio-lingual method.
- (ii) What is Universal Grammar? How does it explain language learning?
- (iii) How will you teach listening to an undergraduate class?
- (iv) Outline the different types of tests giving adequate illustrations.

(3 × 20 = 60)

Paper-IV (Option-III) : World Drama in Translation (ECS 16 WDT)

Objectives :

The paper provides a critical study of world drama with a view to help students develop perspective on world literature. This course is designed around canonical texts, and offers an opportunity to the students to develop a sense of what a 'classic' is, apart from helping them develop ways of approaching, understanding and interpreting classics. This paper complements the other paper on *World Poetry/Novel in Translation*.

Testing :

There will be a three-hour paper of 80 marks consisting of four questions. Internal assessment shall be of 20 marks.

Q. 1. of 20 marks relating to different literary periods and cultural contexts covered in the paper. Total six short questions would be set, out of which the students shall have to attempt four notes of 200 words each.

Q. 2. in this paper shall be set in such a manner that it is possible to test the student's awareness of the developments in different literary periods/movements/trends around the texts prescribed. This particular question shall be of general nature, not author or text-based.

The other two questions of 20 marks each will be set on the prescribed texts, randomly clubbed, with an internal choice for each question.

Prescribed Texts :

- Unit-1 : Sophocles: *King Oedipus* (Penguin)
- Unit-2 : Henrik Ibsen: *Ghosts* (Pearson)
- Unit-3 : Chekhov: *The Cherry Orchard* (Penguin)
- Unit-4 : Pirandello: *Six Characters in Search of an Author* (Collected Works of Pirandello)

Suggested Readings :

1. Suzanne Said & Monique Trede, *A Short History of Greek Literature*, London: Routledge, 1999.
2. Harold Bloom, ed., *Sophocles' Oedipus Rex*, New Delhi: Viva Books, 2008.
3. Brian W. Downs, *A Study of Six Plays by Ibsen*, London: Cambridge University Press, 1950.
4. Rolf Fjelde, ed., *Ibsen: A Collection of Critical Essays*, New Jersey: Prentice Hall, 1965.

5. Michael Meyer, Comp., *Ibsen on File*, London: Methuen, 1985.
6. Brian Johnston, ed., *Ibsen's Selected Plays*, New York: Norton & Co., 2004.
7. Beverly Hahn, *Chekhov: A Study of Major Stories & Plays*, London: Cambridge University Press, 1979.
8. Ronald Hingley, *Chekhov: A Biographical & Critical Study*, New York: Unwin Books, 1966.
9. Victor Emeljanow, ed., *Chekhov: A Critical Heritage*, London: Routledge & Kegan Paul, 1981.
10. Anthony Caputi, *Pirandello and the Crisis of Modernism*, Illinois: University of Illinois, 1988.
11. Fiora A. Bassanese, *Understanding Luigi Pirandello*, Columbia; University of South Carolina, 1997.
12. John Louis Di Garetani, ed., *A Companion to Pirandello Studies*, London: Greenwood Press, 1991.

Model Test Paper (World Drama in Translation)

Max Marks : 80
Time : 3 hrs.

Q. 1. Answer any four of the following in not more than 200 words each:

- (i) Chorus in *King Oedipus*
- (ii) Role of fate in *King Oedipus*
- (iii) Symbolism in *Ghosts*
- (iv) Significance of the title in *The Cherry Orchard*
- (v) Role of Trefimov in *The Cherry Orchard*
- (vi) Existentialism in *Six Characters in Search of an Author*

Q. 2. Account for the various social and cultural factors that led to the emergence of modern drama in the middle of 19th century.

OR

Comment on the emergence of 'Theatre of Ideas' or 'Philosophical Theatre' in the 20th century. Account for its popularity, too.

Q. 3. Discuss how *King Oedipus* is a classical play with contemporary relevance.

OR

"Chekhov captures a very poignant picture of a society in throes of cultural amnesia." How far do you agree with this reading of the play?

Q. 4. "*Six Characters in Search of an Author* is a brilliant example of what is popularly known as meta-theatre." Discuss.

OR

"*Ghosts* is Ibsen's flawed masterpiece, as it lacks both artistic control and emotional balance." Comment.

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