

## **MENG 506**

### **Literary Theory & Criticism II**

#### **Objectives**

1. To acquaint the students with the work of theorists from Saussure onwards.
2. To familiarize the students with important contemporary critical and theoretical movements and enable him to apply principles of criticism to literary texts.
3. To encourage the students to undertake further reading so as to obtain greater understanding.

#### **Plan of Examination**

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

#### **Internal Assessment**

1. There will be two written tests of 14 marks each out of which the higher score will be taken into account.
2. There will be one assignment/presentation of 6 marks.

#### **Required Reading**

##### **Module I**

Ferdinand de Saussure : From *Course in General Linguistics*

Roman Jakobson : ‘*Closing Statement: Linguistics and Poetics*’

## **Module II**

Jacques Derrida : ‘Structure, Sign and Play in the Discourse of the Human Sciences’

Roland Barthes : ‘*The Death of the Author*’

## **Module III**

Freud : ‘*Creative Writers and Day-Dreaming*’

Jung : ‘*On the Concept of the Archetype*’ and ‘*The Mother Archetype*’

## **Module IV**

Eagleton : From *Literary Theory: An Introduction* (1983)

Edward Said : ‘*Introduction*’ to ‘*Orientalism*’

## **Prescribed Reading**

Note: These essays are available in the *English Critical Tradition*, Vol.II, edited by S.Ramaswamy and V.S. Seturaman (Macmillan, 1986) , *Literary Criticism: A Reading* \_edited by B.Das and J.M. Mohanty (Oxford University Press, 1993),

Patricia Waugh& Philip rice (eds) *Modern Literary Theory: Second Edition*, Edward Arnold, London, 1992.

By Frank Lentricchia and Thomas McLaughlin. ed. *Critical Terms for Literary Study*.

## **MENG 507**

### **Women's Writing**

#### **Objectives:**

1. To give the students first-hand knowledge of the major works of fiction of women writers.
2. To provide the students with the knowledge of the political, economic, social and intellectual background of women's writing.
3. To acquaint the students with feminist theory and women's fiction as a markedly different form.

#### **Plan of Examination:**

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

#### **Internal Assessment:**

1. There will be two written tests of 14 marks each out of which the higher score will be taken into account.
2. There will be one assignment of 6 marks.

#### **Module I: *Introduction to Feminism***

Virginia Woolf

Simone de Beauvoir

Helene Cixous

Judith Butler

#### **Module II**

Toni Morrison : *Beloved*

Alice Walker : *The Color Purple*

### **Module III**

Jhumpa Lahiri : *An Unaccustomed Earth*

Mahasweta Devi : *The Breast Giver*

### **Module IV**

Buchi Emecheta : *Joys of Motherhood*.

Bessie Head : *Maru*

### **Prescribed Reading**

Texts (any edition)

### **Background Reading:**

Mary Eagleton: *Feminist Literary Theory: A Reader*. 1996.

Maggie Humm: *Feminist Criticism: Women as Contemporary Critics*. New York: St. Martin's Press.

Catherine Belsey and Jane Moore (ed.): *The Feminist Reader: Essays in gender and the Politics of Literary Criticism*. New York: Basil Blackwell.

Kate Millet : *Sexual Politics*.

Elaine Showalter : *A Literature of their Own*

Luce Irigaray : *Sexes and Genealogies*. New York: Columbia University Press.

Jasbir Jain : *The Fiction of Anita Desai and Feminizing Political Discourse*

Rajeswari Sundarajan: *Signposts*

Judithn Butler : *Gender Trouble : Feminism and Subversion of Identities*

Mary Jacobus : *Women Writing and Writing about Women*.

Susie Tharu and Latha Mani: *Women Writing In India*

## **MENGE 508 (A)**

### **Indian Literature in Translation**

#### **Objectives:**

- 1 To give the students a first-hand knowledge of major texts of Indian literature in translation.
2. To provide the students with the knowledge of the political, economic, social and intellectual background so as to study them as representative texts of the culture and age.
3. To enable him to understand the growth of Indian writing in translation and encourage further reading

#### **Plan of Examination:**

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

#### **Internal Assessment:**

1. There will be two written tests of 14 marks each out of which the higher score will be taken into account.
2. There will be one assignment of 6 marks.

#### **Module I: Poetry**

Kalidasa – Meghadootam

Ramakanta Rath's 'A Poem for Sriradha',

Gagan Gill's The Girl's Desire Moves among the Bangles,

Amrita Pritam's Street Dog,

Raghuvir Sahay's The Battle of Man and Fish,

(All these poems except *Meghadootam* are available in *The Penguin New Writing in India* ed. Aditya Behl and David Nicholls)

## **Module II: Fiction**

Premchand- *Godan*

*Fakir Mohan Senapati- Six Acre and a Half*

## **Module III: Drama and Fiction**

R.Tagore-*The Post Office*

Chandu Menon – *Indulekha*

B.Bhattacharya-*Yaruingam*

## **Module IV: Short Story from Northeast India**

Lumer Dai's : *Bride Price*

Y.D. Thongchi's : *Silent Lips, Murmuring Hearts*

## **Prescribed Reading**

Texts in Translation

## **Suggested Reading:**

1. Devy, G.N. *Indian literary Criticism; theory and Interpretation* orient

Longman

2. -----, *After Amnesia: Change and continuity in Indian criticism.*

3. Mukharjee, M. *Early Novels in India*, Sahitya Akademi

Coomarswamy, A.K. *Introduction to Indian Art* 2. ed. Munshiram

Manoharlal, New Delhi, 1969.

Kapoor, Kapil: *Literary Theory: Indian Conceptual Framework*. East West Press, New Delhi, 1998.

Sahitya Academy: *East & West Poetics at Work*

Punja, S. *Many Indias Many Literatures*. Worldview. New Delhi.

Mukherjee, Sujit. *Translation as recovery*. Orient Longman.



**MENGE 508 (B)**  
**English in India**

**Objectives:**

1. To give the student knowledge of the development of English in India.
2. To acquaint the student with various dimensions (brought about by growing research on the subject) of English studies in a chronological order of texts.
3. To give the student an understanding of the impact of English in India.

**Plan of Examination:**

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

**Internal Assessment:**

1. There will be two written tests of 14 marks each out of which the higher score will be taken into account.
2. There will be one assignment / presentation of 6 marks.

**Required Reading:**

**Module – I**

1. Macaulay's Minutes
2. Roy, Raja Rammohan: On Education in India.

**Module – II**

1. Rao, Raja : Preface to *Kanthapura* and 'The Caste of English' (Awakened Consciousness: Studies in Commonwealth Lit. ed. C.D. Narasimhaiah).
2. Kachru, Braj: *from* Indianization of English

**Module – III**

1. Viswanathan, Gauri: English in Literary Society.

1. Spivak, Gayatri Chakravarty: The Burden of English Studies (Essays 2 & 3 from *The Life of The Land*)
2. Mukherjee, Meenakshi: Mapping a Territory
3. Sunder Rajan R.: Brokering English Studies: The British Council in India.

#### **Module IV**

1. Aijaz Ahmed: 'Disciplinary English: Third-Worldism and Literature'.
2. Loomba, Ania: Criticism and Pedagogy in the Indian Classroom.
3. Baral, K. C.: Postcoloniality, Critical Pedagogy and English Studies in India.

#### **Background Reading:**

Joshi, Priya: *In Another Country* (Oxford)

Aikant, Satish C: *Critical Spectrum*. Pencraft

Narasimhaih; C.D. (ed.) : *Awakened Consciousness: Studies in Commonwealth Literature*, New Delhi: Sterling.

Omkar N. Koul : *English in India: Theoretical and Applied Issues*. New Delhi: Creative Publishers.

S.V. Parasher : *Indian English: Functions and Forms*. New Delhi: Bahri. 1991.

Janet Batsller, Tony Davies, Rebecca O' Rourke, Chris Weedon. *Rewriting English: Cultural Politics of Gender and Class*. New York: Methuen. 1985.

G. Devy ed. : *Indian Literary Criticism*.

## **MENGE 509 (A)**

### **New Literatures in English**

#### **Objectives:**

1. To give the students first-hand knowledge of the select texts of New Literatures.
2. To introduce the students to the broad perspective of New Literatures and their cultural locations.

#### **Plan of Examination:**

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

#### **Internal Assessment:**

1. There will be two written tests of 14 marks each out of which the higher score will be taken into account
2. There will be one assignment of 6 marks.

#### **Required Reading:**

##### **Module I:**

Bapsi Sidwa : *The Ice-Candy Man*

Khaled Hosseini : *The Kite Runner*

##### **Module II:**

V.S.Naipaul : *A House for Mr. Biswas*

Margaret Atwood : *The Edible Woman*

### **Module III:**

Ngugi wa Thiong'o : *A Grain of Wheat*

John Michael Coetzee : *Foe*

### **Module IV:**

Chinua Achebe : *Anthills of the Savannah*

Wole Soyinka : *The Lion and the Jewel*

### **Prescribed Reading**

Texts (any edition)

### **Background Reading:**

Boldget, E.D. *Alice Munro*. Boston : Twayne Publishers, 1988.

Hamilton, K.G. (Ed). *Studies in Recent Australian Novel*. University of Queensland Press, 1978.

Carrington, Ildiko de *Controlling the Uncontrollable: The Fiction of Alice*.

Papp. Munro, Dekalb : Northern Illinois U Press, 1989.

Howells, Coral.A. *Private and Fictional Words: Canadian women novelists of the 1970s and 1980s* London and New York: Methuen, 1987.

Martin, W.R. *Alice Munro: Paradox and Parallel* Edmonton: The U of Alberta Press, 1987

New, W.H. *A History of Canadian Literature*: London; Macmillan, 1989.

Davey, Frank *Margaret Atwood: A Feminist poetics* vancouver: Talon Books, 1988

Stouck David, *Major Canadian Authors. A Critical Introduction to Canadian Literature in English.* University of Nebraska Press. Lincoln & London, 1988.

Marshall, Tom *Harsh and Lovely Land.* Vancouver: University of British Columbia Press, 1980.

Monkman, Leslie. 1981 *A Native heritage.* Toronto: University of Toronto Press, 1981.

Woodcock, George *Northern Spring.* Vancouver; Douglas & McIntyre, 1987.

Waker, Shirley. *The Poetry of Judith Wright: A Search for Unity.* Melbourne, Edward Arnold, 1980.

Walsh, W. *Commonwealth Literature.* OUP, 1973.

Nazareth, Peter. *An African View of Literature.* Illinois, North-Western University Press, 1974.

Pringle, Thomas. *Narrative of a Residence in South Africa.* Capetown, Struik, 1966.

Ashcroft, Bill *et al.* eds. *The Empire Writes Back.*

Walsh, W. : *A Manifold Voice.*

Cook, David : *African Literature: A Critical View.*

## **MENGE 509 (B)**

### **Indian Poetics**

#### **Objectives:**

1. To give the students first-hand knowledge of the texts of Indian poetics and apply them to study of literary works.
2. To introduce the students to methods of literary criticism on the basis of principles derived from Indian literature.

#### **Plan of Examination:**

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

#### **Internal Assessment:**

1. There will be two written tests of 14 marks each out of which the higher score will be taken into account.
2. There will be one assignment of 6 marks.

#### **Module I**

Bharata Muni      *Natyasastra* ed. By Manmohan Ghosh (From *Rasa* 6)

Anandavardhana      *Dhvanyaloka* tr. By Bhattacharya.

#### **Module II:**

Raghavan. V.& Nagendra      *An Introduction to Indian Poetics*. New Delhi: Macmillan India, 1970.

Krishnamurthy, K.      *Studies in Indian Aesthetics and Criticism*

**Module III:**

Raghavan V. *Studies in some Concepts of Alankarasastra*

Vishwanath, K: *Sahitya Darpan*

**Module IV:**

Bhoja *Sringara Prakasa* ed. by V.R.

Kuntaka: *Vakrokti*

**Prescribed reading**

Texts

**Background Reading:**

Coomaraswamy, A.K. *Introduction to Indian Art 2 ed.* New Delhi, Munshiram Manoharlal, 1969.

----- *Selected Papers* (Coomaraswamy V 2) edited by Roger Topsy.

Princeton University Press, 1947.

Dasgupta, S.N & *History of Sanskrit Poetic 2 V.2ed*, Calcutta, Firma K.L. Mukhopadhyay, 1960.

Kapoor, Kapil *Literary Theory: Indian Conceptual Framework.* East-West Press, Delhi, 1998.

V. Seturaman: *Indian Aesthetics: An Introduction*, Macmillan, 1979.

K. Krishnamurthy: *Studies in Indian Aesthetics and Criticism.* D.V.K. Murthy: Mysore.1979

V.N. Raghavan: *An Introduction to Indian Poetics*, Macmillan, 1970.

Sreekantaiyya, T.N. *Indian Poetics*. New Delhi: Sahitya Akademi. 2001.



## MENGE 510 (A)

### World Literature in Translation

1. To give the students first - hand knowledge of the major works of world Literature in translation.
2. To provide them with some knowledge of various literatures of the world so as to enable them a broad perspective.

#### Plan of Examination:

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

#### Internal Assessment:

1. There will be two written tests of 14 marks each out of which the higher score will be taken into account.
2. There will be one assignment of 6 marks.

#### Module I:

**Kahlil Gibran** : *From Prophet* ( 'Love', 'Marriage', 'Children' , 'Giving', 'Work', 'Joy and Sorrow', 'Houses' )

**Pablo Neruda**: 'Death Alone', 'Furies and Suffering,' 'There's no Forgetting' 'Memory'

**Charles Baudelaire**: 'The Balcony', 'Landscape', 'Lethe' from *Selected Poems*

**Derek Walcott** : 'A Far Cry from Africa'

#### Module II:

**Sophocles** : *Antigone*

**Ibsen, Henrik** : *Ghosts*

**Module III:**

**Fyodor Dostoyevsky** : *Brothers Karamazov*

**Franz Kafka** : *The Metamorphosis*

**Module IV:**

**Milan Kundera** : *The Joke/ The Unbearable Lightness of Being*

**Gabriel Garcia Marquez** : *One Hundred Years of Solitude*

**Prescribed Reading**

Texts

**Background Reading:**

Amoia, Alba Della Fazia. *Feodor Dostoevsky*. Continuum, 1993.

Dostoyevsky, Fyodor. *Selected Letters*. Ed. Joseph Frank and David I. Goldstein. Rutgers University Press, 1987.

Pablo Neruda. *Selected Poems: A Bilingual Edition*. 1970. Penguin 1975

Frank, Joseph. *Dostoyevsky*. 5 vols. Princeton University Press, 1976-1986.

Jackson, Robert Louis. *Dialogues with Dostoevsky: The Overwhelming Questions*. Stanford University Press, 1993.

Murav, Harriet. *Holy Foolishness: Dostoyevsky's Novels and the Poetics of Cultural Critique*. Oxford University Press, 1992.

Butler, Ronnie. *Balzac and the French Revolution*. Barnes & Noble, 1983.

Maurois, André. *Prometheus: The Life of Balzac*. Harper, 1966. Reprint, Carroll & Graf, 1983.

Symons, Julian. *Bloody Murder: From the Detective Story to the Crime Novel*. 3rd rev. ed. Mysterious, 1992.

Benjamin, Walter. *Charles Baudelaire*.

**MENGE 510 (B)**  
**Film Studies**

**Objectives:**

1. To provide the students with a broad perspective of the growth and development of cinema in the twentieth century.
2. To introduce them to film texts from India and abroad so as to promote the aptitude for a critical understanding of the same.

**Plan of Examination:**

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

**Internal Assessment:**

1. There will be two written tests of 14 marks each out of which the higher score will be taken into account .
2. There will be one assignment/presentation of 6 marks.

**Required Reading:**

**Module – I**

1. Film Theory
2. History of Indian Cinema

**Module –II**

1. Making the Cinema
2. Film Appreciation

### **Module – III**

1. World Cinema
2. Akira Kurosawa: *Throne of Blood*
3. Spielberg: *Schindler's List*

### **Module – IV**

1. Feature and Popular Cinema
2. Satyajit Ray's *Pathar Panchali*
3. Ramesh Sippy's *Sholay*
4. Deepa Mehta's *Fire*

### **Background Readings**

1. Chakrabarty, S. Sumita: *National Identity in Indian Popular Cinema*. OUP, 1993.
2. Chowhry, Prem: *Colonial India and the Making of Empire Cinema: Image, Ideology and Identity*. New Delhi: Vistaar Publications. 2000.
3. Dasgupta, Chidanada: *The Cinema of Satyajit Ray* NBT, 2001.
4. Denzin, K. Norman: *The Cinematic Society: The Voyeur's Gaze*. Sage, 1995.
5. Monaco, James: *How to Read a Film*
6. Mast, Gerald: *A History of the Movies*.
7. Kaplan, Ann: *Both Sides of the Camera: Women and Film*
8. Ray, Satyajit: *Our Films Their Films*. Orient Longman, 1993.
9. Nicholas, Bill: *Movies and Methods (Vol. I and II)*.
10. Thoroval, Yves: *The Cinemas of India (1896-200)*. Macmillan India. 200.
11. Kermabon, Jacques and Kumar Shahani. (ed.): *Cinema and Television*.
12. Jain, Jasbir and Sudha Rai: *Films and Feminism: Essays in Indian Cinema*.
13. Hayward, Susan: *Key Concepts in Cinema Studies*.
14. Kaplan, E. Ann (ed.): *Psychoanalysis and Cinema*. New York: Routledge.

