

MA English
Semester 2
Core Course 6: PC 6 -- Literature of the Nineteenth Century
<p><b>Objectives:</b> To familiarize the students with two prominent eras in English literature, namely the latter half of the 18<sup>th</sup> century, first half of the 19<sup>th</sup> century and the latter half of the 19<sup>th</sup> century. The romantic sensibility that reigned supreme for more than half a century needs to be driven home to the students. Similarly the changed outlook of the writers in the wake of industrialism is also to be imparted well. Only English authors have been included in the paper.</p>
<p><b>Course description:</b> Begin with the precursors to Romanticism -- Gray, Blake. The Romantic movement-significance of 1798. The American revolution 1776 and the French revolution 1789. Age of upheavals in political, economic and social traditions. Imagination, nature, symbolism and myth, emotion, lyric and the self. Contrast with neo classicism, individualism. The everyday and the exotic - spread of the Romantic spirit, exoticism, etc. Victorian period (1837-1901). The continuance and decline of the romantic sensibility. The emergence of machines and industries. Ascent of materialism. Utilitarian philosophy. Loss of faith. Dominance of scientific temperament. Pre-Raphaelite poetry specimen. The tradition of realism in novel writing. All writers from England.</p>
<p><b>Module I</b></p>
<p><b>Required Reading :</b></p>
M H Abrams: "Chapter III: Romantic Analogues of Art and Mind." <i>The Mirror and the Lamp</i>
Raymond Williams: "The Romantic Artist." <i>Culture and Society, 1780-1950</i>
Isobel Armstrong: "Introduction: Rereading Victorian Poetry." <i>Victorian Poetry: Poetry, Poetics, Politics</i> . London, 1993
<p><b>Module 2</b></p>
<p><b>Required Reading :</b></p>
William Blake: Auguries of Innocence
William Wordsworth: The Tintern Abbey Lines
S.T. Coleridge: Kubla Khan
P.B. Shelley: Ode to the West Wind
John Keats: Ode on a Grecian Urn
<p><b>Seminar:</b></p>
Lord Byron: The Prisoner of Chillon
<p><b>Module 3</b></p>
<p><b>Required Reading :</b></p>
Lord Tennyson: Ulysses
Robert Browning: Fra Lippo Lippi
Matthew Arnold: Dover Beach
D.G. Rossetti: The Blessed Damozel
<p><b>Seminar:</b></p>
Francis Thompson: The Hound of Heaven

<b>Module 4</b>	
<b>Required Reading :</b>	
Jane Austen:	<i>Pride and Prejudice</i>
Charles Dickens:	<i>A Tale of Two Cities</i>
Emily Bronte:	<i>Wuthering Heights</i>
Thomas Hardy:	<i>Tess of the d'Urbervilles</i>
<b>Seminar:</b>	
George Eliot:	<i>Adam Bede</i>
<b>Module 5</b>	
<b>Required Reading :</b>	
Charles Lamb:	<i>Dream Children</i>
William Hazlitt:	<i>My First Acquaintance with Poets</i>
John Stuart Mill:	<i>The Subjection of Women (Chapter 1)</i>
Oscar Wilde:	<i>The Importance of Being Earnest</i>
<b>Seminar:</b>	
Carlyle:	<i>Hero as Poet</i>
<b>Background Reading:</b>	
M H Abrams:	<i>The Mirror and the Lamp</i>
Arnold Kettle:	<i>An Introduction to the English Novel</i>
Raymond Williams:	<i>Novel from Dickens to Lawrence</i>
C M Bowra:	<i>The Romantic Imagination</i>
Walter Allen:	<i>The English Novel</i>
George Lukacs:	<i>The Historical Novel</i>

<b>MA English</b>
<b>Semester 2</b>
<b>Core Course 7: PC 7 – Modernism in Context</b>
<b>Objectives:</b> To familiarize the students with the literary trends of the early twentieth century in the context of the sensibility of literary modernism in the wake of the World War.
<b>Course description:</b> The course includes an introduction to the changed literary perspectives in the twentieth century, along with the social, economic and political background. Imperial expansion which had reached a boiling point, the onset of the World War I coupled with the attempts at creating a new world order remained some of the key issues. The impact of the Soviet experiment at the global level that needs to be read against the backdrop of the spread and influence of Marxism on a global scale calls for a radical review of world politics. This was followed by the rise of Fascism and Nazism, followed curiously by the shadow of doubt cast over communism. In the literary field reaction against Romanticism and Victorianism led to experimentation in writing in all genres. Starting from the poetry of World War I the movement traverses a wide range of concerns topics and forms of writing. The discussion also includes movements like the avant garde, the Pink Decade and so forth.
<b>Module I</b>
<b>Required Reading :</b>
Virginia Woolf: “Modern Fiction”(The Common Reader –First Series)
Malcolm Bradbury and James McFarlane: “The Name and Nature of Modernism” (Chapter 1 of <i>Modernism: A Guide to European Literature 1890-1930</i> )
David Harvey: “Modernity and Modernism” [in David Harvey: <i>The Condition of Postmodernity – An Enquiry into the Origins of Cultural Change</i> (Blackwell); also available in Tim Middleton (ed.): <i>Modernism – Critical Concepts in Literary and Cultural Studies</i> (Routledge)]
<b>Module 2</b>
<b>Required Reading :</b>
G.M.Hopkins: The Windhover
Wilfred Owen: Dulce et Decorum est
W.B.Yeats: Byzantium
W.H.Auden: Musee des Beaux Arts
<b>Seminar:</b>
Dylan Thomas: Fern Hill
<b>Module 3</b>
<b>Required Reading :</b>
T.S.Eliot: <i>The Waste Land</i>
<b>Seminar:</b>
Ezra Pound: <i>Hugh Selwyn Mauberley</i> (Sections I to V)
<b>Module 4</b>
<b>Required Reading :</b>
Bernard Shaw: <i>Saint Joan</i>
T.S. Eliot: <i>Murder in the Cathedral</i>

<b>Seminar:</b>	
J.M.Synge:	<i>Riders to the Sea</i>
<b>Module 5</b>	
<b>Required Reading :</b>	
D.H.Lawrence:	<i>Sons and Lovers</i>
James Joyce:	<i>A Portrait of the Artist as Young Man</i>
Graham Greene:	<i>The Power and the Glory</i>
Virginia Woolf:	<i>To the Lighthouse</i>
<b>Seminar:</b>	
Joseph Conrad:	<i>Heart of Darkness</i>
<b>Background Reading:</b>	
James Frazer:	<i>The Golden Bough</i>
Frank Kermode:	<i>The Sense of an Ending: Studies in the Theory of Fiction</i>
Malcolm Bradbury and James McFarlane:	<i>Modernism 1890-1930</i>
D. H. Lawrence:	<i>Selected Literary Criticism</i>
G M Hopkins:	<i>The Wreck of the Deutschland</i>
George Orwell:	<i>1984</i>
Louis MacNiece:	<i>Snow</i>
Tim Middleton (ed.):	<i>Modernism – Critical Concepts in Literary and Cultural Studies Vols. 1-5 (Routledge)</i>

<b>MA English</b>
<b>Semester 2</b>
<b>Core Course 8: PC 8 -- Dimensions of the Postmodern</b>
<b>Objectives:</b> To introduce the student to the developments in literature written in English since the 1960s. Representative works from experimental and metropolitan literature are included
<b>Course Description:</b> This course involves a discussion of the Postmodernism/post-modernism debate and the problematics of definition. It subjects to analysis poetry which was anti-skeptical and sensitive to the realities of religion and metaphysics. The selected texts create an awareness of the suspect nature of language, the manipulative power of art, the fragility of character, the relativity of value and perception and the collapse of the absolute. Irish voices, female perspectives and public engagement of poetry also come in for discussion. In the field of fiction too typical postmodern features and devices like self-reflexivity and multiculturalism need to be focused. Drama: theatre of the absurd, Psychodrama and experimental theatre will be some of the features calling for discussion.
<b>Module I</b>
<b>Required Reading :</b>
Linda Hutcheon: Historiographical Metafiction: The Pastime of Past Time (in <i>The Poetics of Postmodernism</i> )
Stuart Sim: Postmodernism and <i>Philosophy</i> (in <i>Routledge Companion to Postmodernism</i> . Ed. Stuart Sim)
Michael W. Messmer: "Making Sense of/with Postmodernism" [in Victor E. Taylor & Charles E. Winquist (eds.): <i>Postmodernism – Critical Concepts</i> Volume III (Routledge)]
<b>Module 2</b>
<b>Required Reading :</b>
Philip Larkin: Church Going
Ted Hughes: Jaguar
Sylvia Plath: Daddy
Elizabeth Jennings: The Child Born Dead
Charles Tomlinson: Prometheus
<b>Seminar:</b>
Geoffrey Hill: Genesis
<b>Module 3</b>
<b>Required Reading :</b>
Ian McEwan: <i>Atonement</i>
Angela Carter: <i>Nights at the Circus</i>
Julian Barnes: <i>Flaubert's Parrot</i>
<b>Seminar:</b>
Hanif Kureishi: <i>The Buddha of Suburbia</i>
<b>Module 4</b>

<b>Required Reading :</b>	
Samuel Beckett:	<i>Waiting for Godot</i>
John Osborne:	<i>Look Back in Anger</i>
<b>Seminar:</b>	
John Arden:	<i>Sergeant Musgrave's Dance</i>
<b>Module 5</b>	
<b>Required Reading :</b>	
Bond:	<i>Lear</i>
Stoppard:	<i>Jumpers</i>
<b>Seminar:</b>	
Arnold Wesker:	<i>Chicken Soup with Barley</i>
<b>Background Reading:</b>	
Jean-Francois Lyotard :	<i>The Postmodern Condition: A Report on Knowledge</i>
Susan Sontag:	<i>Against Interpretation</i>
Ihab Hassan:	<i>The Dismemberment of Orpheus: Towards a Postmodern Literature</i>
Brian McHale:	<i>Postmodernist Fiction</i>
Linda Hutcheon:	<i>A Poetics of Postmodernism: History, Theory, Fiction</i>
Fredric Jameson:	<i>Postmodernism or the Cultural logic of Late Capitalism</i>
Steven Connor:	<i>Postmodernist Culture: An Introduction to the Theories of the Contemporary</i>

<b>MA English</b>
<b>Semester 2</b>
<b>Core Course 9: PC 9— Language and Linguistics</b>
<b>Objectives:</b> To inculcate in the students awareness about the basic concepts of linguistics, the scientific study of language.
<b>Course Description:</b> The course, divided into five modules covers the important areas in linguistics and updates the pupil on the most recent advances in the theory of language study. This should ideally prepare the student at one level with modern notions and concerns in the field of linguistics.
<b>Module 1</b>
<b>Phonetics and Phonology:</b> General Phonetics, Cardinal Vowels, Consonants, Phonetic Transcription The phonemic theory: Phoneme, allophones, contrastive and complementary distribution, free variation, phonetic similarity, pattern congruency Plurals & past tense in English as examples for phonologically conditioned alternation, Rules and rule ordering in phonology (some examples) Syllable, onset nucleus and coda, foot, prosody, stress, stress rules, intonation, rhythm
<b>Module 2</b>
<b>Morphology:</b> The notion of a morpheme, allomorphy, zero morph, portmanteau morph Inflection and derivation, level I and Level II affixes in English, ordering between derivation and inflection, + boundary (morpheme level) and # boundary (word level) in affixation, Stem allomorphy, word level and morpheme level constraints Morphophonological phenomena Compounds, criteria for compound formation (deletion of inflection, junction phenomena like vowel elongation, gemination, etc.) sub compounds and co compounds (tatpurusha/dwandwa) word formation techniques: blending, clipping, back formation, acronyms, echo word formation, abbreviation etc.
<b>Seminar:</b> The notion of a lexicon, nature of a lexical entry
<b>Module 3</b>
<b>Syntax</b> Traditional grammar – fallacies – Saussure , system and structure, language as a system of signs, Saussurean dichotomies: synchronic -diachronic , signifier- signified, syntagmatic – paradigmatic, langue – parole, form – substance, Structuralism: Contributions of Bloomfield – IC Analysis – disambiguation using IC analysis, limitations of IC analysis – PS grammar – PS rules: context free and context sensitive rules, optional and obligatory rules TG Grammar Components – transformational and generative —GB Theory: X bar theory, case filter, theta criterion, projection principle, EPP, binding theory, move alpha.
<b>Seminar:</b> “Aspects” model – transformations: passivisation–do support – affix hopping–WH movement

<b>Module 4</b>
<b>Semantics</b>
Lexical semantics: antonymy –synonymy – hyponymy – homonymy (homophony and homography ) – polysemy – ambiguity Semantic relations Componential analysis, prototypes, Implication, entailment, and presupposition Semantic theories: sense and reference, connotation and denotation, extension and intension, Truth Conditional semantics: propositions, truth values, determining the semantic value of a proposition, compositional procedure, terms and predicates, predicate logic, possible worlds semantics.
<b>Seminar:</b>
Language, metaphor, figures of speech
<b>Module 5</b>
<b>Branches of Linguistics</b>
1. Psycholinguistics: Definition and scope - child language acquisition – Innateness hypothesis – speech production, speech recognition – aphasia – slips – gaps 2. Socio Linguistics: definition and scope – structural and functional approach – speech community – speech situation – speech event – speech act – language planning – bilingualism- multilingualism- diglossia - (Language and gender & Language and politics - overview) Applied linguistics: Definition and scope – language teaching and learning – contrastive analysis – error analysis – Translation Computational linguistics.
<b>Seminar:</b>
Bilingualism, multilingualism, dialect, idiolect, pidgin, creole, language varieties.
<b>Background Reading:</b>
S K Verma and N Krishnaswamy: <i>Modern Linguistics</i>
Henry Widdowson: <i>Explorations in Linguistics</i>
L Bloomfield: <i>Language</i>
J D Fodor: <i>Semantics: Theories of Meaning in Generative Linguistics</i>
J Lyons: <i>Introduction to Theoretical linguistics</i>
E. Sapir: <i>Language</i>
D I Slobin: <i>Psycholinguistics</i>
Lilian Haegeman: <i>Government and Binding</i>
M. Chierchia and McDonnell Sally: <i>Language and Meaning</i>
V. Fromkin et al: <i>Linguistics</i>
Geoffrey Leach: <i>Semantics</i>
Noam Chomsky: <i>Cartesian Linguistics</i>
Steve Pinker: <i>Language Instinct</i>



<b>MA English</b>	
<b>Semester 2</b>	
<b>Core Course 10: PC 10— Theories of Knowledge</b>	
<b>Objectives:</b>	
This course aims at introducing literary theory and its latest developments to students.	
<b>Course Description:</b>	
Module 1 examines the major conceptual frameworks of literary theory from structuralism to spectral theory. This unit is intended to familiarize students with the major developments in theory from 1960s to the present. Module 2 begins with an excerpt from Ferdinand de Saussure's <i>Course in General Linguistics</i> and introduces students to the major linguistic principles which revolutionized 20 <sup>th</sup> century philosophical and literary thinking. This section also includes Roland Barthes' essay "The Death of the Author" which marks a transition from structuralism to poststructuralism. Homi K Bhabha's essay "The commitment to Theory" is a defense of theory and is included for seminar. Module 3 begins with Derrida's essay and it is important in two ways: one, for its epistemological break with structuralism and two, for its inauguration of the poststructuralist thought in philosophy and criticism. This section also introduces J. Hillis Miller and M.H. Abrams engaged in what may be described as a dialogue and debate on deconstruction. Module 4 introduces the Foucauldian notions of archaeology and genealogy through his essay "Nietzsche, History and Genealogy." The notions of truth, power, biopolitics, biopower etc suggested by Foucault's essay are further developed in Giorgio Agamban's book <i>Homo Sacer</i> (represented by the Introduction to the volume). Agamban's book points to theory's engagement after poststructuralism and Nicholas Royle's introduction to his book <i>The Uncanny</i> further suggests the contemporary post-theoretical engagements. Module 5 continues the postmodern turn with a selection from Lyotard's seminal work. Edward Said's "Traveling Theory" discusses the nature theory takes, once it is "worlded". The selection from Terry Eagleton makes a critical audit of theory laying bare the underlying political directions.	
<b>Module 1</b>	
<b>Required Reading:</b>	
An overview of Structuralism– Poststructuralism – Political/ethical turn – New Historicism –Cultural Materialism – Post-theory – Spatial theory	
<b>Module 2</b>	
<b>Required Reading:</b>	
Ferdinand de Saussure:	Nature of the Linguistic Sign [in David Lodge]
Roland Barthes:	The Death of the Author [in David Lodge]
<b>Seminar:</b>	
Homi K. Bhabha:	The Commitment to Theory
<b>Module 3</b>	
<b>Required Reading:</b>	
Jacques Derrida:	Structure, Sign and Play in the Discourse of the Human Sciences
J.Hillis Miller:	Critic as Host [ in David Lodge]
<b>Seminar:</b>	
M.H. Abrams:	The Deconstructive Angel [in David Lodge]
<b>Module 4</b>	
<b>Required Reading:</b>	

Michel Foucault:	Nietzsche, History and Genealogy
Giorgio Agamben:	“Introduction” to <i>Homo Sacer</i>
<b>Seminar:</b>	
Nicholas Royle:	The Uncanny: an Introduction PP 1-38
<b>Module 5</b>	
<b>Required Reading:</b>	
Jean-Francois Lyotard:	from <i>Postmodern Condition</i> in Martin Mcquillan ed. <i>Narrative Reader</i> 157-161
Edward Said:	“Traveling Theory” in <i>The Edward Said Reader</i> , Vintage, 2000 (195-217)
<b>Seminar:</b>	
Terry Eagleton:	“The Politics of Amnesia” in <i>After Theory</i> . Basic Books, 2003.(1-22)
<b>Background Reading:</b>	
David Lodge ed.:	<i>Modern Criticism and Theory: A Reader</i>
Terry Eagleton:	<i>Literary Theory: An Introduction</i>
Hans Bertens:	<i>Literary Theory</i> [The Basics series]
Catherine Belsey:	<i>Critical Practice</i>
Peter Barry:	<i>Beginning Theory</i>
Graham Allen:	<i>Roland Barthes</i>
Sara Mills:	<i>Michel Foucault</i>
Christopher Norris:	<i>Deconstruction: Theory and Practice</i>
Gerald Graff:	<i>Professing Literature</i>
Terence Hawkes:	<i>Structuralism and Semiotics</i>
Kiernan Ryan:	<i>New Historicism and Cultural Materialism: A Reader</i>
Raymond Williams:	<i>Marxism and Literature</i>
Terry Eagleton:	<i>After Theory</i>
Michael Payne & John Schad (eds):	<i>Life.after Theory</i>