

**MAHATMA GANDHI UNIVERSITY**  
**RESTRUCTURED SYLLABUS FOR**  
**M A (ENGLISH) PROGRAMME IN AFFILIATED COLLEGES**  
**CREDIT SEMESTER SYSTEM**  
**(REVISED SYLLABUS W. E. F. 2012 ADMISSIONS)**

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Mahatma Gandhi University had introduced Choice Based Credit Semester System for the undergraduate programmes in 2009. The post graduate programmes of the university are being redesigned and revised in tune with the modifications effected at the UG level. This will be reflected in the scheme course content and mode of examination and grading system. The scheme and syllabus of M. A. English too are being revised accordingly. What follows is a comprehensive account of the changes being introduced. The revisions were effected based on the recommendations made at the workshops conducted for the purpose besides several sittings of the Board of Studies in English (PG).

**General:**

1. M A (English) is a two-year post-graduate programme of four semesters.
2. There are five courses in each semester, one dissertation during the entire programme, and a comprehensive viva voce at the end of the fourth semester.
3. All the courses taught in the first three semesters in addition to one course in semester four constitute the core courses, while the remaining four courses in semester four will be elective courses. While the core courses are compulsory for all the students, the electives can vary from college to college.
4. Grading
5. Evaluation of core elective components and the dissertation will be done in two parts, that is, through continuous internal assessment and end semester external examination.
6. All courses have been divided into five modules based on certain thematic commonalities. One text/section in each module is in the seminar mode.
7. Seminar texts/topics have been incorporated into the syllabus as an integral part of it. They are meant not merely for purposes of internal assessment, but are envisaged as a major pedagogical component of the curriculum for the PG programme. In a one-hour seminar the student is expected to introduce the text/topic and provide as much detail as possible within the time limit. The teacher in charge of the particular module has to act as the facilitator for the seminar presenter. After the seminar the teacher may provide the student with further information or tips for further studies on the topic. There will not be any gradation among the texts at the end-semester examination. Questions can be asked from any part or text prescribed under each module including seminar texts. The first module of every course is intended to provide background historical, critical, or theoretical information regarding the course. This module does not have seminar topics. The other four modules will have one seminar topic/text each. There will be twenty seminar fields in each semester. Depending on the number of students in each class, the teacher may give more seminar topics or ask some students (preferably those who volunteer) to do an extra seminar in a semester.

8. The Core Courses for Semester 1 are

1. PC1 Chaucer and the Roots of English
2. PC2 Writings of the Renaissance
3. PC3 Revolution and the Enlightenment
4. PC4 Literary Criticism and Academic Writing
5. PC5 Indian English Literature

Components of Internal Evaluation

<u>Component</u>	<u>Weightage</u>
1) Assignment	1
2) Seminar	2
3) Attendance	1
4) Two Test Papers	2

Letter Grade	Performance	Grade Point (G)	Grade Range
A	Excellent	4	3.50-4
B	Very Good	3	2.50-3.49
C	Good	2	1.50-2.49
D	Average	1	0.50-1.49
E	Poor	0	0.0-.49

Grades for Attendance

Percentage of attendance	Grade
➤ 90%	A
Between 85 and 90	B
Between 80 and 85	C
Between 75 and 80	D
< 75	E

Assignment

Component	Weight
Punctuality	1
Review	1
Content	2
Conclusion	1
Reference	1

### Seminar

Component	Weight
Area/topic selected	1
Review Reference	1
Content	2
Presentation	2
Conclusion	1

### Project Evaluation

#### Internal

Components	Weights
Punctuality	1
Experimentation/data collection	1
Compilation	1
Content	1

#### External

Components	Weight
Area /topic selected	1
Objectives	2
Review	1
Materials & Methods	2
Analysis	2
Presentation	2
Conclusion/application	2

The overall grade for a programme for certification shall be based on CGPA with a 7 point scale as given below:

CGPA	Grade
3.80 to 4.00	A Plus
3.50 to 3.79	A Only
3.00 to 3.49	B Plus
2.50 to 2.99	B Only
2.00 to 2.49	C Plus
1.5 to 1.99	C Only
1.00 to 1.49	D

A separate minimum of C Grade for Internal Assessment and External are required for a pass for a course. For a pass in a programme a separate minimum Grade C for all the courses and a minimum CGPA score of 1.50 or an overall grade of C and above are required.

There will be no supplementary examinations.

## PATTERN OF QUESTIONS

Questions shall be set to assess the knowledge acquired, standard application of knowledge, application of knowledge in situations, critical evaluation of knowledge and the ability to synthesise knowledge. The question setter shall ensure that questions testing all skills are set. He/she shall also submit a detailed scheme of evaluation along with the question paper. A question paper shall be a judicious mix of short answer type, short essay/problem solving type and long essay type questions.

Weight : Different types of questions shall be given different weights to quantify their range as follows:

SI No.	Type of questions	Weight	Number of questions to be answered
1	Short answer type questions	1	5 out of 8
2	Short essay/problem solving type	2	5 out of 8
3	Long essay type	5	3 out of 6

### Programme without practicals—Total Credits—80

Semester	Course	Teaching Hours	Credit	Total Credits
I	PC 1	5	4	20
	PC 2	5	4	
	PC 3	5	4	
	PC 4	5	4	
	PC 5	5	4	
II	PC 6	5	4	20
	PC 7	5	4	
	PC 8	5	4	
	PC 9	5	4	
	PC 10	5	4	
III	PC 11	5	4	20
	PC 12	5	4	
	PC 13	5	4	
	PC 14	5	4	
	PC 15	5	4	

IV	PC 16	5	3	20
	PE 1	5	3	
	PE 2	5	3	
	PE 3	5	3	
	PE 4	5	3	
	Project	-	3	
	Viva	-	2	

A. Consolidation of Grades for Internal Evaluation:

If B,C,B and A are the grades scored by student for attendance, assignment, seminar and test respectively for a particular course, then her/his CE grade for that course shall be consolidated as follows:

Component	Weight (W)	Grade Awarded	Grade point (G)	Weighted Grade Points (WxG)
Attendance	1	B	3	3
Assignment	1	C	2	2
Seminar	2	B	3	3
Test Paper	2	A	4	8
Total	6			16

Grade : Total Weighted Grade points/Total Weights= 16/6=2.66=Grade B

B. Consolidation of Grades for External (One Answer Paper Theory)

Type of qn.	Qn. Nos	Grade awarded	Grade Points	Weightage	Weighted Grade Points
Short Answer	1	B	3	1	3
	2	-	-	-	0
	3	A	4	1	4
	4	D	1	1	1
	5	-	-	-	0
	6	A	4	1	4
	7	B	3	1	3
	8	-	-	-	0
Short Essay	9	B	3	2	6
	10	C	2	2	4
	11	-	-	-	0
	12	-	-	-	0
	13	B	3	2	6
	14	A	4	2	8

	15	C	2	2	4
	16	-	-	-	0
	17	C	2	5	10
	18	-	-	-	0
	19	-	-	-	0
	20	B	3	5	15
	21	D	1	5	5
	22	-	-	-	-
			Total	30	73
Calculation: Overall grade of an answer paper= sum of weighted grade points/sum of the weightage=73/30= 2.43=Grade C					

C. Consolidation of the Grade of a Course: the grade for a course is consolidated by combining the ESE and CE grades taking care of their weights.

For a particular course, if the grades scored by a student is C and B respectively for the External Continuous Evaluation, as shown in the above examples, than, the grade for the course shall be consolidated as follows:

Exam	Weight	Grade Awarded	Grade Points (G)	Weighted Grade Point
External	3	C	3	9
Internal	1	B	3	3
Total	4			12
Grade of a Course (GPA)	Total Grade Points/Total weights=12/4=3.00=Grade B			

D. Consolidation of SGPA

SPGA is obtained by dividing the sum of credit points (P) obtained in a semester by the sum of credits(C) taken in that semester. After the successful completion of a semester, Semester Grade Point Average (SGPA) of a student in that semester shall be calculated using the formula given. Suppose, the student has taken three courses each of 4 credits and two courses each of 2 credits in a particular semester. After consolidating the Grade for each course as demonstrated above, SGPA has to be consolidated as shown below:

Course Code	Title of the Course	Credits (C)	Grade Awarded	Grade Points (G)	Credit Points (P=CxG)
01	....	4	A	4	16
02	....	4	C	2	8
03	....	4	B	3	12
04	....	2	C	2	4
05	....	2	B	3	6
Total					46



SGPA	Total Grade points/Total credits=16=2.87=Grade B
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E. Consolidation of CGPA

If the candidate is awarded two A Grades, one B Grade and one C Grade for the four semesters and has 80 credits, the CGPA is calculated as follows:

Semester	Credits Taken	Grade	Grade Point	Credit Point
I	20	A	4	80
II	20	A	4	80
III	20	B	3	60
IV	20	C	2	40
Total	80			260
CGPA	Total Credit Points/Total credits=260/80=3.25 (which is between 3 and 3.49 in the seven point scale). The Overall Grade awarded is B Plus			

M. A. English

Semester 1

### Core Course 1: PC1 Chaucer and the Roots of English

#### Objectives

The course seeks to provide the student with knowledge of the growth of English language and literature up to the age of Chaucer. It also introduces the student to the social cultural and intellectual background of the late Medieval period in English Literature and to sensitize him/her to the major literary works of the period.

**Course Description** : The socio-cultural situations during the centuries preceding Chaucer should provide a solid footing for the study of Chaucer and the English literature that came after him. The evolution of English from Old English to Middle English must gain focus here. The development of English into the language used by Chaucer and his contemporaries—both the literary men and the general public—from Indo-European has to be discussed with special emphasis on the Germanic sub-family to which English belongs. How Celtic Britain changed into Anglo-Saxon and later Norman England and how English triumphed over French by the time of Chaucer form the backdrop to this course. In other words, the history of England has to be seen as a history of power struggles. The Celts who were suppressed by the Anglo Saxons, resurface in the Arthurian legends, Scottish and Irish literatures and in the Irish literary renewal centuries later. Danish invasion and Norman also find linguistic and literary repercussions in English history.

#### Module 1

- English as a member of the Indo-European family of languages, the Germanic sub-family.
- The Celts, the Roman Conquest, Danish Invasion, linguistic and literary Implications

#### Module 2

- Sound laws such as Grimm's law, Verner's law, Gradation and Umlaut.
- Major features of Old English with regard to Grammar, Spelling Phonology, vocabulary, dialectal variations.

#### Seminar

- Influence on Old English such as Celtic Latin and Danish.

#### Module 3

- A brief outline of Old English literature.
- Introduction to *Beowulf* and major Old English authors like Caedmon, Cynewulf, Bede, and King Alfred.
- Middle English authors other than Chaucer Gower, Langland, Lydgate, Hoccleve

#### Seminar

- *Beowulf* (no need to read the original).

#### Module 4

- Historical context of the Middle Ages.
- Features of Middle English: grammar, vocabulary, dialects.
- Attempts at translating the Bible.

- Importance of the chivalric romances.
- Early influence of European renaissance on English.

### Seminar

Wycliffe and the Lollards. Native English overcoming the clutches of Latin through Bible translations.

### **Module 5**

Geoffrey Chaucer : Sections from Prologue to *Canterbury Tales*.

1. Introduction.
2. The Knight.
3. The Nun's Priest's Tale.

### Seminar

Geoffrey Chaucer : Troilus and Criseyde (no need to read the original).

### **Background Reading**

- John Peck and Martin Coyle : A Brief History of English Literature.  
 Pierro and Jill Mann, eds. : The Cambridge Chaucer Companion  
 Helen Cooper : The Oxford Guides to Chaucer: The Canterbury Tales.  
 J A Burrow : Medieval Writers and their Work: Middle English  
 Literature  
 and its Background.  
 David Daiches : A Critical History of English Literature Vol I  
 Malcolm Godden and Michael  
 Lapidge : The Cambridge Companion to Old English Literature  
 David Crystal : The Cambridge Encyclopaedia of the English  
 language  
 C L Wren : The English Language  
 Charles Barber, Joan C. Beal and  
 Philip A. Shaw : The English Language: A Historical Introduction  
 Albert C Baugh and Thomas Cable : A History of the English Language

## Core Course 2 PC 2 Writings of the Renaissance

**Objectives:** The course is designed primarily as an introduction to the English Renaissance and the texts that shaped it/were shaped by it. At the same time, it is also designed as a theoretical/critical reading of the era and the texts in the light of recent theoretical interventions like New Historicism which had a special interest in Renaissance texts.

**Description** The Course covers the period up to the end of the Caroline age. Major genres like tragedy, tragicomedy, epic, romance, ballad, farces etc. concepts like humanism, the new world need to be introduced. The major authors in the course include Shakespeare, Jonson and Marlowe. At the same time care has been taken to place the authors and the texts in the proper historical perspective. To say that renaissance meant the flowering of an entire range of literary artistic and intellectual activity would be to state the obvious. For that reason the true spirit of renaissance is expected to be imparted to the pupil.

### Module 1

1. Jonathan Dollimore : 'Shakespeare, Cultural Materialism and the New Historicism (Chapter I of *Political Shakespeare* edited by Dollimore and Sinfield.
2. Stephen Greenblatt : Introduction to *Renaissance Self Fashioning*.

#### Seminar

John Dover Wilson. : 'The Theatre'. Chapter VII of *Life in Shakespeare's England*

### Module 2. & 3

Shakespeare. *Hamlet*

#### Seminar

Shakespeare : *Julius Caesar, A Midsummer Night's Dream*

### Module 4

Christopher Marlowe : *Doctor Faustus*  
Ben Jonson : *Volpone*

#### Seminar

John Webster : *The Duchess of Malfi*

### Module 5.

William Shakespeare : Sonnets 18, 30, 116, 129.  
Francis Bacon : Of Truth, Of Parents and Children

Edmund Spenser : Prothalamion John  
Donne : Good Morrow, A Valediction Forbidding Mourning  
Andrew Marvell : Horatian Ode Upon Cromwell's Return from Ireland,  
: To His Coy Mistress

Seminar

Thomas More *Utopia*

Background Reading

A C Bradley : *Shakespearean Tragedy*  
John Dover Wilson : *What Happens in Hamlet*  
Caroline Spurgeon : *Shakespearean Imagery*  
Thomas Kyd : *Spanish Tragedy*  
John Drakakis Ed. : *Alternative Shakespeares*  
Germaine Greer : *Shakespeare*  
Terry Eagleton : *Shakespeare and His Age*  
E M W Tillyard : *Elizabethan World Picture*  
Wilson Knight : *The Wheel of Fire*  
Ania Loomba : *Race Gender and Renaissance Drama*  
Catherine Belsey : *The Subject of Tragedy*

### Core Course 3 : PC 3 Revolution and the Enlightenment

**Objectives** : To familiarize the student with the English literature of the seventeenth century and to provide him/her with analytical/critical perspectives on the social, cultural and intellectual climate of the period.

**Course Description** : The Puritan England was a period of major social and political upheavals including the Civil War. The age witnessed the struggle between the king and the parliament for domination. Eventually, Oliver Cromwell, the leader of the puritans, could form the Commonwealth and Charles I was executed in 1649. The puritan movement based on honesty, righteousness, intellectuality and freedom proved too severe for the people and this led to the restoration of Monarchy. Meanwhile the rash acts such as the closure of the theatres had done enough damage to literature. The political turmoil notwithstanding, the age could herald a scientific outlook and temperament. This led to the formation of a number of intellectual institutions including the Royal Society. In the society too, the considerable increase in production resulted in the formation of a number of economic institutions. In the field of literature, the era also witnessed the emergence of number of genres. Scientific revolutions, the evolution of new religious concepts, and the new philosophical streams of thought need to be introduced. Rationalism and the consequent establishment of the autonomous human subject (cogito) are to be presented as instrumental in the progress of the Enlightenment.

#### **Module 1**

Pramod Nayar : Introduction *English Poetry 1660-1780* Ed. Pramod Nayar  
Paul Goring : “Historical Cultural and Intellectual Context”  
*Eighteenth Century Literature and Culture*  
Ian Watt : *Rise of the Novel* Chapters 1 and 2  
Michel Foucault : “What is Enlightenment?”

#### **Module 2**

John Milton : *Paradise Lost Book IV*  
Aphra Behn : To the Fair Clarinda  
Alexander Pope : Epistle to Dr. Arbuthnot  
William Collins : Ode to Evening

#### **Seminar**

Mary Robinson : Female Fashions for 1799

#### **Module 3**

William Congreve : *Way of the World*  
John Dryden : *All for Love*  
Oliver Goldsmith : *She Stoops to Conquer*

#### **Seminar**

William Wycherley : *The Country Wife*

#### **Module 4**

Daniel Defoe : *Robinson Crusoe*  
Richardson : *Pamela*  
Lawrence Sterne : *Tristram Shandy*  
Henry Fielding : *Tom Jones*

#### **Seminar**

Horace Walpole : *Castle of Otranto*

#### **Module 5**

John Bunyan : *Pilgrim's Progress*  
John Locke : *An Essay Concerning Human Understanding*  
Dr. Johnson : *Preface to Shakespeare*  
Mary Wollstonecraft : *A Vindication of the Rights of Woman*

#### **SEMINAR**

Thomas Hobbes : *Leviathan*

#### **Background Reading**

Basil Willey : *Seventeenth Century Background*  
Basil Willey : *Eighteenth Century Background*  
T W Adorno : *Dialectic of Enlightenment*  
James Schmidt : *What is Enlightenment?*  
Peter Gray : *The Enlightenment: An Interpretation. The Science of Freedom*  
Ernst Cassirer : *Philosophy of Enlightenment*

## Core Course 4 PC 4 Literary Criticism and Academic Writing

**Objectives:** to familiarize the students with the key concepts and texts of literary criticism ever since its emergence. It is hoped that the course will help the student to recognize the historical, political and aesthetic dimensions of the growth of literary criticism. Issues like canon formation, evolution of the genres, methods of literary analysis will all be discussed in the different modules. Concepts being discussed include classical western criticism from Aristotle Horace and Longinus, English Renaissance and neoclassical criticism, the 18<sup>th</sup> century trends, the romantic revolt, the Victorian tradition, the new critics, Chicago school and the modernist movements, Eliot's critical positions, Psychoanalysis, myth criticism, Russian Formalism, Marxist criticism and Reader response theories. One module has also been set apart for the study of academic writing which is expected to enhance the ability of the student to attempt critical appreciation, literary criticism, reviews etc even as it.

Academic Writing: orientates the student in identifying a topic – developing it through research – working with sources in writing – the mechanics of academic prose – documentation style.

### Module 1

Aristotle: *Poetics*

Longinus: *On the Sublime*

Horace: *Ars Poetica*

### Module 2

Philip Sidney *Apologie for Poetry*

Dryden: *Essay on Dramatic Poesy* (Extract – lines 197 - 1677)

Coleridge: *Biographia Literaria* (Ch. 17)

Matthew Arnold: *Study of Poetry*

### Seminar

Wordsworth: *Preface to Lyrical Ballads*

### **Module 3**

Eliot: *Tradition and Individual Talent*

Cleanth Brooks: *Language of Paradox*

Northrop Frye: *Archetypes of Literature*

Erich Auerbach : *Odysseus' Scar*

### Seminar

R.S. Crane: *The Concept of Plot and the Plot of Tom Jones*

### Module 4

Georg Lukacs : *The Ideology of Modernism*



Wolfgang Iser: The Role of the Reader in Fielding's *Joseph Andrews* and *Tom Jones*

Roman Jakobson: What is Poetry?

***Recommended reading:/seminar***

Lionel Trilling: Freud and Literature

***Module 5***

Academic Writing

Textual Scholarship -- Leah S. Marcus (143-159)

Interpretation -- Jerome McGann (160 - 170)

Historical Scholarship -- Catherine

MLA Introduction to

Scholarship ed. David G Nicholls : Section 3 *Reading Literature and Culture*

MLA Handbook ( 7<sup>th</sup> Edition Chapter 3, 5, 6)

Seminar

Catherine Belsey : "Addressing the Subject" in *Critical Practice*

***Background Reading***

Ed. D. A. Russel and Michael Winter Bottom : *Classical Literary Criticism*. [OUP]

Enright and Chickera : *English Critical Texts*. [OUP]

David Lodge ed. : *Twentieth Century Literary Criticism: A Reader* [Longman]

V.S. Seturaman ed. : *Contemporary Criticism: An Anthology* [Macmillan]

K. Pomorska & R. Rudy Eds. : *Language and Literature*. [HUP]

Harry Blamires : *A History of Literary Criticism*

W K Wimsatt and Cleanth Brooks : *Literary Criticism: A Short History*

## Core Course 5 PC 5 Indian English Literature

**Objectives** The course is designed to familiarise the students with one of the most major literatures produced in the English language from the non English speaking cultures. Questions of language, nation, aesthetics figure prominently among the objectives of this course.

### Description

The student has to be made conscious of the colonial context in which Indian English developed as a language and literature. Nineteenth century attempts at poetry, the emergence of Indian English fiction and drama, the differences in the thematic and stylistic aspects between the pre independence and post independence periods, the impact of historical situations like the Emergency, and the influence of western modernism and postmodernism on Indian writing are to receive central focus. Issues relating to the use of the coloniser's language, the diverse ramifications of power in the Indian subcontinent, features of Diaspora writing, the nature of the Indian reality reflected in a non Indian tongue, the socio-cultural economic, and gender concerns addressed in these texts etc. Have to be broached in the pedagogical context. Some major works of Indian literature translated into English also are to be introduced to give a smack of Indianness.

### Module 1

A.K. Ramanujan	:	Is there an Indian Way of thinking?
Gauri Viswanathan	:	Introduction to <i>Masks of Conquest</i>
Meenakshi Mukherjee:		Nation, Novel Language in <i>The Perishable Empire</i>
T.M. Yesudasan	:	Towards Prologue to Dalit Studies in <i>No Alphabet in Sight</i>

### Module 2

Toru Dutt	:	The Lotus
Sarojini Naidu	:	Queen's Rival
Tagore	:	The child, Gitanjali (section 35)
Sri Aurobindo	:	Thought the Paraclete
Ezekiel	:	A Time to Change
Gieve Patel	:	On Killing a Tree
Jayanta Mahapatra	:	A Monsoon Day Fable
Sujata Bhatt	:	Muliebrity

### Seminar

AK Mehrotra	:	Continuities
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### Module 3

Girish Karnad	:	Yayati
Vijay Tendulkar	:	Ghasiram Kotval

### Seminar

Manjula Padmanabhan:		Harvest
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**Module 4**

R K Narayan	:	Man Eater of Malgudi
Salman Rushdie	:	Midnight's Children
Amitav Ghosh	:	Hungry Tide
Susan Viswanathan	:	Something Barely Remembered

**Seminar**

Arundhati Roy	:	God of Small Things
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**Module 5**

Bankim Chandra

Chatterjee	:	Ananda Math
Sara Joseph	:	Gift in Green
Bama	:	Sangati
U R Ananthamurthy	:	Samskara

Seminar

Kamala Das	:	Honour
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Background Reading

Rushdie : *Imaginary Homelands*Swati Jjoshi : *Rethinking English*Rajeswari Sunder Rajan : *Lie of the Land*Susie Tharu : *Subject to Change*Ashish Nandi : *The Intimate Enemy*G N Devy : *After Amnesia*Meenakshi Mukherjee : *Perishable Empire*Sujit Mukherjee : *Translation as Discovery*K R Sreenivasa Iyengar : *Golden treasury of Indian Writing*R. Parthasarathy, ed. : *Ten Twentieth Century Indian Poets.*A K Mehrotra, ed. : *An Illustrated History of Indian Literature in English*Eunice D'Souza, ed. : *Nine Indian Women Poets: an Anthology*

## Semester 2

<u>Sem II Course 6</u> <u>PC 6 Literature of the Nineteenth Century</u>
<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 19th 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>Required Reading :</p>
<p>M H Abrams: "Chapter III: Romantic Analogues of Art and Mind." <i>The Mirror and the Lamp</i></p>
<p>Raymond Williams: "The Romantic Artist." <i>Culture and Society, 1780-1950</i></p>
<p>Isobel Armstrong: "Introduction: Rereading Victorian Poetry." <i>Victorian Poetry: Poetry, Poetics, Politics</i>. London, 1993</p>
<p><b>Module 2</b></p>
<p>Required Reading :</p>
<p>William Blake: Auguries of Innocence</p>
<p>William Wordsworth: The Tintern Abbey Lines</p>
<p>S.T. Coleridge: Kubla Khan</p>
<p>P.B. Shelley: Ode to the West Wind</p>
<p>John Keats: Ode on a Grecian Urn</p>
<p>Seminar:</p>
<p>Lord Byron: The Prisoner of Chillon</p>
<p><b>Module 3</b></p>
<p>Required Reading :</p>
<p>Lord Tennyson: Ulysses</p>
<p>Robert Browning: Fra Lippo Lippi</p>
<p>Matthew Arnold: Dover Beach</p>
<p>D.G. Rossetti: The Blessed Damozel</p>
<p>Seminar:</p>
<p>Francis Thompson: The Hound of Heaven</p>

<b>Module 4</b>
Required Reading :
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>
Seminar:
George Eliot: <i>Adam Bede</i>
<b>Module 5</b>
Required Reading :
Charles Lamb: <i>Dream Children</i>
William Hazlitt: <i>My First Acquaintance with Poets</i>
John Stuart Mill: <i>The Subjection of Women</i> (Chapter 1)
Oscar Wilde: <i>The Importance of Being Earnest</i>
Seminar:
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>

Sem II Course 7  
PC 7 Modernism in Context

Objectives

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.

Course description

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.

**Module I**

Required Reading :

Virginia Woolf: “Modern Fiction”(The Common Reader –First Series)

Malcolm Bradbury and James McFarlane: “The Name and Nature of Modernism” (Chapter 1 of *Modernism: A Guide to European Literature*1890-1930)

David Harvey: “Modernity and Modernism” [in David Harvey: *The Condition of Postmodernity – An Enquiry into the Origins of Cultural Change*(Blackwell); also available in Tim Middleton (ed.): *Modernism – Critical Concepts in Literary and Cultural Studies* (Routledge)]

**Module 2**

Required Reading :

G.M.Hopkins: The Windhover

Wilfred Owen: Dulce et Decorum est

W.B.Yeats: Byzantium

W.H.Auden: Musee des Beaux Arts

Seminar:

Dylan Thomas: Fern Hill

**Module 3**

Required Reading :

T.S.Eliot: The Waste Land

Seminar:

Ezra Pound: Hugh Selwyn Mauberley (Sections I to V)

**Module 4**

Required Reading :

Bernard Shaw: *Saint Joan*

T.S. Eliot: *Murder in the Cathedral*

Seminar:

J.M.Synge: *Riders to the Sea*

<b>Module 5</b>
Required Reading :
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>
Seminar:
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 : “Morality and the Novel”
G M Hopkins: :The Wreck of the Deutschland
George Orwell: <i>1984</i>
Louis MacNiece: <i>Snow</i>
Guillome Apollinaire: <i>Calligrammes</i>
Tim Middleton (ed.): <i>Modernism – Critical Concepts in Literary and Cultural Studies</i> Vols. 1-5 (Routledge)]

<u>Sem II Course 8</u> <u>PC 8 Dimensions of the Postmodern</u>
Objectives: To introduce the student to the developments in literature written in English since the 1960s. Representative works from experimental and metropolitan literature are included
Course Description: 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>
Required Reading :
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>
Required Reading :
Philip Larkin: Church Going
Ted Hughes: Jaguar
Sylvia Plath: Daddy
Elizabeth Jennings: The Child Born Dead
Charles Tomlinson: Prometheus
Seminar:
Geoffrey Hill: Genesis
<b>Module 3</b>
Required Reading :
John Fowles: <i>The French Lieutenant's Woman</i>
Ian McEwan: Atonement
Angela Carter: <i>Nights at the Circus</i>
Julian Barnes: <i>Flaubert's Parrot</i>
Seminar:
Hanif Kureishi: <i>The Buddha of Suburbia</i>
<b>Module 4</b>
Required Reading :
Samuel Beckett: <i>Waiting for Godot</i>
John Osborne: <i>Look Back in Anger</i>
Seminar:



John Arden: <i>Sergeant Musgrave's Dance</i>
<b>Module 5</b>
Required Reading :
Bond: <i>Lear</i>
Stoppard: <i>Jumpers</i>
Seminar:
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: "Against Interpretation"
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>

## Semester 2

### PC 9 Language and Linguistics

Objectives: To inculcate in the pupils awareness about the basic concepts of linguistics, the scientific study of language.

Description: 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.

#### Module I

##### **Phonetics and Phonology:**

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

#### Module 2

##### **Morphology**

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.

#### Seminar

The notion of a lexicon, nature of a lexical entry

#### Module 3

##### **Syntax**

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.

#### Seminar

“Aspects” model – transformations: passivisation–do support – affix hopping–WH movement

## Module 4

### **Semantics**

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.

Seminar

Language, metaphor, figures of speech

## Module 5

### **Branches of Linguistics**

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.

Seminar

Bilingualism, multilingualism, dialect, idiolect, pidgin, creole, language varieties.

### **Background Reading**

S K Verma and N Krishnaswamy	: Modern Linguistics
Henry Widdowson	: Explorations in Linguistics
L Bloomfield	: Language
J D Fodor	: Semantics: Theories of Meaning in Generative Linguistics
J Lyons	: Introduction to Theoretical linguistics
E. Sapir	: Language
D I Slobin	: Psycholinguistics
Lilian Haegeman	:Government and Binding
M. Chierchia and McDonnell Sally	:Language and Meaning
V. Fromkin et al	: Linguistics
Geoffrey Leach	: Semantics
Noam Chomsky	: Cartesian Linguistics
Steve Pinker	:Language Instinct

## Semester 2

### Course PC 10 Theories of Knowledge

Objectives: This course aims at introducing literary theory and its latest developments to students.

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 *Course in General Linguistics* 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 Jacques Lacan and thereby psychoanalytic thought and criticism. M.H. Abrams' "The Deconstructive Angel," is a critique of deconstruction from the liberal humanist perspective and is included for seminar. 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 *Homo Sacer*. Agamban's book points to theory's engagement after poststructuralism and Nicholas Royle's introduction to his book *The Uncanny* further suggests the contemporary post-theoretical engagements. Module 5 continues with the post-theoretical engagements and the postmodern turn with two essays: one seminal essay by Lyotard followed by one by Deleuze while an essay by Žižek has been prescribed for seminar.

Module 1 gives an overview of Structuralism– poststructuralism –political/ethical turn – New Historicism –Cultural Materialism – Post-theory – Spatial theory – Ecocriticism.

#### Module 2

Ferdinand de Saussure : Nature of the Linguistic Sign *Course in General Linguistics [from David Lodge]*  
Roland Barthes : The Death of the Author  
Seminar  
Homi K. Bhabha : The Commitment to Theory

#### Module 3

Jacques Derrida : Structure, Sign and Play in the Discourse of the Human Sciences  
Jacques Lacan : The Insistence of the Letter in the Unconscious  
Seminar  
M.H. Abrams : The Deconstructive Angel

#### Module 4

Michel Foucault : Nietzsche, History and Genealogy  
Giorgio Agamben : *Homo Sacer* Part I

#### Seminar

Nicholas Royle : The Uncanny: an Introduction PP 1-38

Module 5

Jean-Francois Lyotard

: from *Postmodern Condition* in Martin Mcquillan ed.  
*Narrative Reader* 157-161

Gilles Deleuze

: "Repetition for Itself" Ch 2 of *Difference and Repetition*

Seminar

Slavoj Zizek

: "Deadlock of Desublimation" from *Metastases of Enjoyment* Verso 7-28

Background Reading

Terry Eagleton

: *Literary Theory: An Introduction*

Hans Bertens

: *Literary Theory* The Basics series.

Catherine Belsey

: *Critical Practice*

Peter Barry

: *Beginning Theory*

Graham Allen

: *Roland Barthes*

Sara Mills

: *Michel Foucault*

Christopher Norris

: *Deconstruction: Theory and Practice*

Gerald Graff

: *Professing Literature*

Terence Hawkes

: *Structuralism and Semiotics*

David Lodge ed.,

: *Modern Criticism and Theory: A Reader*

Kiernan Ryan

: *New Historicism and Cultural Materialism: A Reader*

Raymond Williams

: *Marxism and Literature*

M.A.English  
Model Question Paper  
Semester I

PC 1: Chaucer and the Roots of English

I. Answer any five in a paragraph (5 out of 8 – about ¾ to 1 page) . Weight 1.

1. The ‘Satem’ and the ‘Centum’ languages.
2. What do you mean by ‘Umlaut’?
3. Old English Dialects.
4. King Alfred.
5. Old English Prose
6. Middle English Grammar
7. Translate into idiomatic Modern English:

“To finne halwes, knowthe in sondry londes  
And specially from every shires ende.  
Of Engeland, to Caunturbury they wende  
The hooly blissful martir for to seke.

8. Chaucer’s East Midland Dialect.

II. Short Essay (5 out of 8 – in about 2 pages) Weight 2.

1. The Celtic influence on English.
2. Explain the Verner’s Law and show how it is related to the Grimm’s Law
3. Old English Literature.
4. Features of Middle English.
5. Attempts at translating the Bible.
6. Chivalric romances
7. The Knight.
8. Chaucer’s Language.

III . Long essay ( 3 out of 6 ) Weight 5.

1. Latin influence on Old English.
2. Is ‘Beowulf’ a reflection of the then English society? Elucidate.
3. Linguistic and literary implications of the various invasions during the old English Period.
4. Trace the descent of English Language.
5. What do you mean by renaissance? Influence of European renaissance on English literature.
6. What is ‘sound shift’? Attempt an essay on the various sound shifts in English.

**M A English**  
**Semester 1**  
**PC 2 Writings of the Renaissance**

**Time 3 hours**

**Maximum Weight 30**

Part A

- I. Answer any FIVE of the following, each in a paragraph of about **50 words**:-
1. Dollimore's chief objection to E.M.W. Tillyard's *The Elizabethan World Picture*
  2. Philip Sidney's "aesthetic condemnation" of the theatre of his day
  3. Elements of the beast fable in *Volpone*
  4. The vulnerabilities of Shakespeare's Caesar
  5. Faustus's pact with Lucifer
  6. The structure of *Prothalamion*
  7. Bacon's observations on parents and children
  8. The historical context of Marvell's "An Horatian Ode upon Cromwell's Return from Ireland"

**(5x1=5)**

Part B

- II. Write short essays of about **100 words** on any FIVE of the following:-
9. Explain what Greenblatt means by "self-fashioning".
  10. The features of Shakespeare's sonnets
  11. The ghosts in *Hamlet* and *Julius Caesar*
  12. Play-within-the-play in *Hamlet* and *A Midsummer Night's Dream*
  13. Webster's treatment of marriage in *The Duchess of Malfi*
  14. The political organization of Thomas More's Utopia
  15. "To His Coy Mistress" and the *carpe diem* tradition
  16. Dollimore's account of the "politics of Renaissance theatre"

**(5x2=10)**

Part C

- III. Write essays of about **300 words** on any THREE of the following:-
17. With reference to the essays of Jonathan Dollimore and Stephen Greenblatt, discuss the impact of New Historicism/Cultural Materialism on our perceptions of the writings of the renaissance.
  18. To what extent does *Hamlet* transcend the classical or medieval notions of tragedy?
  19. Discuss your response to Catherine Belsey's description of *The Duchess of Malfi* as "a fable of emergent realism".
  20. Based on Ben Jonson's *Volpone* and Thomas More's *Utopia*, would it be correct to say that both writers consider the "perversity of individuals" to be the cause of social malaise?
  21. Would you agree that Doctor Faustus is the "archetypal Renaissance man, transfigured by new knowledge and new discoveries"?
  22. How would you position the poetry of Donne and Marvell with reference to the canon(s) of English poetry?

**(5x3=15)**

M A English First Semester Examination  
Model Question Paper  
PC 3 Revolution and the Enlightenment

Time 3 hours

Maximum Weight 30

Part A

Answer any FIVE of the following, each in a paragraph of about 50 words:-

1. What role did religion play during restoration and revolution?
2. What was novel's engagement with historical reality according to Ian Watt?
3. The element of sexuality in "To the Fair Corinda"
4. The imagery in "Ode to Evening."
5. Sexual hypocrisy in Wycherly's *Country Wife*.
6. The neoclassical confining of taste in Dryden's *All for Love*.
7. Write a note on the epistolary method employed in *Pamela*.
8. Allegory in *Pilgrim's Progress*. (5x1=5)

Part B

Write short essays of about 100 words on any FIVE of the following

9. What according to Goring was the role philosophy played in the eighteenth century?
10. Discuss "Epistle to Dr. Arbuthnot" as a plea for genuine poetry.
11. The note of social protest in Mary Robinson's work
12. Discuss how dialogues assist in characterisation in *She Stoops to Conquer*.
13. Comment on the biographical method employed in *Robinson Crusoe*
14. How does Walpole explore the unconscious in *Castle of Otranto*?
15. Critically evaluate Dr. Johnson's discussion of Shakespeare's scholarship.
16. Is Locke's system is founded on the instincts and desires of the average man? Why? (5x2=10).

Part C

Write essays of about 300 words on any THREE of the following

1. How according to Foucault are enlightenment and humanism in a state of tension?
2. Congreve is more of the true cynic than Wycherley—discuss.
3. Critically examine the view that Milton had sympathy for Satan.
4. Do you agree with the view that Fielding's novel is a natural outcome of the moral instincts of the day? Why?
5. In Hobbes a fearless reason is combined with practical realism—discuss.
6. Mary Wollstonecraft combines political analysis with call for individual rights—examine with reference to the essay you have studied. (5x3=15)



M A English  
Semester 1  
PC 4 Literary Criticism and Academic Writing

Time 3 hours

Maximum Weight 30

Part A

Answer any FIVE of the following, each in a paragraph of about 50 words:-

1. Horace's concept of decorum
2. Dryden's views on tragicomedy.
3. Explain the touchstone method of Matthew Arnold.
4. According to Auerbach, what is the narrative strategy employed in the Homeric epics?
5. Explain the neo-Aristotelianism of the Chicago critics.
6. What is socialist realism?
7. Reflexive novel.
8. Define the term stemmatics. (5x1=5)

Part B

Write short essays of about 100 words on any FIVE of the following

9. Elucidate Longinus's concept of the sublime.
10. Can we call Sidney a typical renaissance critic? Why?
11. Summarise Coleridge's notions regarding the language of poetry.
12. Trace the elements of New Criticism in "The Language of Paradox".
13. Summarise Trilling's concepts regarding literature.
14. Evaluate Jakobson's ideas regarding poetry.
15. How does Jerome CcGann show that every interpretation is an abstract reduction drawn out of the original work or object of attention?
16. State the major categories on which Catherine Gallagher tackles the subject of historical scholarship. (5x2=10)

Part C

Write essays of about 300 words on any THREE of the following

17. Analyse Aristotle's refashioning of Platonic ideas regarding art.
18. Can we consider Wordsworth's "Preface to Lyrical Ballads" the manifesto of Romanticism?
19. Why is Eliot's theory of impersonality considered anti-romantic?
20. Explain the ways in which Frye traces the emergence of literature from pre-literary categories.
21. How does Catherine Belsey present the concept of the subject?
22. Summarise the major things to be kept in mind in the preparation of an academic work. (3x5=15)

M A English  
Semester 1  
PC 5 Indian English Literature

Time 3 hours

Maximum Weight 30

Part A

Answer any FIVE of the following, each in a paragraph of about 50 words:-

1. The notion of *karma* discussed by Ramanujan.
2. New brahminism or Hindutwa as discussed by Yesudasan.
3. The element of subsumed irony in "On Killing a Tree".
4. Silence in Mahapatra's "A Monsoon Day Fable".
5. History as employed in *Ghasiram Kotwal*.
6. The question of identity addressed in *Midnight's Children*.
7. Use of Malayalam in *God of Small Things*.
8. The role of Chandri in *Samskara*. (5x1=5)

Part B

Write short essays of about 100 words on any FIVE of the following

9. How does Meenakshi Mukherjee theorise on the introduction of the novel into India?
10. The role of education in colonial conquest as discussed by Gauri Viswanathan.
11. Comment on the incantatory tone in the poetry of Tagore.
12. Read the "Queens's Rival" by Sarojini Naidu as a poem that dramatises the conflict between the physical and the emotional.
13. Read Harvest as a critique of neo-colonial domination.
14. The use of public and private spaces in *Man Eater of Malgudi*
15. How does Amitav Ghosh integrate intellectual discourse with the fictional?
16. The structure of "Something Barely Remembered". (5x2=10)

Part C

Write essays of about 300 words on any THREE of the following

1. The minutes on education and its impact on literature as discussed by Meenakshi Mukherjee.
2. Comment on the use of myth by Karnad in *Yayati*.
3. How does Susan Viswanathan evoke the cultural ethos with the interlinked stories.
4. What are the pertinent issues that come up in considering the literature of the marginalised?
5. Do the Indian writers create new idioms in their literature? Justify your answer.
6. How do postcolonial novelists address the question of nation in their works? (3x5=15)