

DELHI UNIVERSITY  
DEPARTMENT OF ENGLISH  
Draft Syllabus  
Core Papers

PAPER 1  
AN INTRODUCTION TO LITERARY STUDIES  
Semester 1

**Course Statement**

This paper offers an orientation to English literary studies for first-semester students. It focuses on formal aspects, literary terminologies, and critical concepts, introducing and formalising the critical groundwork that teachers undertake to guide students during the course of the first semester.

Unit 1 of this paper defines and critiques the category of literature, tracing the emergence of English literary studies. Units 2, 3, and 4 provide exposure to a range of literary texts, and essays on formal concepts and critical positions, familiarizing students with concepts such as close reading, form, and literary-critical approaches.

Unit 5 reflects upon the idea of literature not simply as mimetic but representational, and the relationship between historical context/material conditions and the cultural production of 'literature'.

The essays included in this course are meant to highlight issues and debates; they are not definitive or prescriptive in intent.

**Course objectives**

This course aims to

- develop fundamental skills and critical practices required in pursuing a course on English literatures at an Indian university in the 21st century;
- help students understand to the emergence of literary studies, textuality, and the canon;
- master the ability for close reading and critical thinking;
- initiate students to explore short literary pieces, to negotiate concepts, ideas and critical approaches to literature;
- encourage students to read texts from multiple standpoints;
- help inculcate an analytical practice that associates form with content;
- facilitate analyses of methodologies of interpretative practices; and
- enable students to interrogate their received ideas of literature and to

work towards reading literature through a set of suggested practices.

## Course Content

### Unit 1

#### What is Literature?

This unit is designed to help students define/critique the category of Literature; and to understand the emergence of literary studies, textuality, and the canon. The aim is to enable students to interrogate their received ideas of literature and to work towards reading literature through a set of suggested practices. The essays listed below are meant to highlight issues and debates; they are not definitive or prescriptive in intent.

- a) Peter Widdowson, Extracts from 'What is 'Literature?: Some (non)definitions' (on 'the literary', 'value', and the canon; about 12 pages), in *Literature* (London: Routledge, 1999) pp. 1-25.
- b) Rita Felski, Extracts from 'Conclusion' (about 3 pages), in *Uses of Literature* (John Wiley and Sons, 2011) pp. 132-35.
- c) Peter Barry, 'Introduction', *Beginning Theory: An Introduction to Literary and Cultural Theory*, 2nd edition (Manchester: Manchester UP, 2002) pp. 1-38.

### Unit 2

#### Reading Poetry

The focus of this unit is the intertwined nature of form and meaning in poetry. The skills required for a sustained interpretation of poetry involve close reading, a willingness to understand context, as well as a recognition of formal poetic technique. This unit also initiates the process of familiarising the student with critical practices, by including an essay on Class as an analytical category. This is demonstrative but not prescriptive in nature, and is meant to enable the student to explore other perspectives, read them in conjunction with other critical engagements that emerge in the classroom.

- a) William Shakespeare, 'Sonnet 130', in *William Shakespeare: Complete Sonnets and Poems*, ed. Colin Burrow (New York: Oxford University Press, 2002) p. 641.
- b) Phillis Wheatley, 'On Being Brought From Africa to America', in *Poems on Various Subjects, Religious and Moral* (Denver, Colorado: W. H. Lawrence & Co., 1886).

- c) G. M. Muktibodh, 'So Very Far', in *Modern Indian Literatures: Poems and Short Stories* (Delhi: OUP, 1999).
- d) Kaiser Haq, 'Dear Sir', in *Published in the Streets of Dhaka: Collected Poems* (Dhaka: University Press Limited, 2017) pp. 31-33.
- e) Margaret Ferguson, Mary Jo Salter and Jon Stallworthy, 'Versification and Poetic Syntax', in *The Norton Anthology of Poetry*, 5th edition (New York and London: W. W. Norton & Company, 2005) pp. 2021-65.
- f) J. A. Cuddon, (i) 'Lyric'; (ii) 'Sonnet', in *The Penguin Dictionary of Literary Terms and Literary Theory*, 4th edition (1999) pp. 481-84; 843-47.
- g) M. H. A. Abrams, 'Irony', in *A Glossary of Literary Terms*, 7th edition (1999) pp. 134-38.
- h) Gary Day, 'Introduction', in *Class*, New Critical Idiom (Routledge, 2001) pp. 1-18.

### Unit 3

#### Reading Prose

The focus of this unit is to expose the student to varied nuances of narrative and formal aspects of prose. The skills required for a sustained interpretation of prose involve close reading, deciphering aspects of narrative like focalisation, voice, tonality, style, etc. This unit also includes an essay on disability, a perspective to both allow an understanding of the figurative device (its function as a literary technique) as well as the ways in which representation works to signify culture.

- a) H. G. Wells, 'The Country of the Blind', in *The Country of the Blind and Other Science Fiction Stories*, ed. Martin Gardner (New York: Dover, 1997) pp. 1-30.
- b) Rabindranath Tagore, 'Subha', trans. Mohammad A. Quayum, in *Rabindranath Tagore: The Ruined Nest and Other Stories* (Kuala Lumpur: Silverfish, 2014) pp. 43-50.
- c) Kumud Pawde, 'The Story of My Sanskrit', trans. Priya Adarkar, in *The Exercise of Freedom: An Introduction to Dalit Writing*, eds K Satyanarayana and Susie Tharu (New Delhi: Navayana Publications, 2013) pp. 71-83.

- d) Gerald J. Prince, From *Narratology: Form and Function of the Narrative* (New York: Mouton Publishers, 1982) pp. 7-16 and 103-15.
- e) Chris Baldick, (i) 'Plot'; (ii) 'Focalization', in *The Concise Oxford Dictionary of Literary Terms*, 2nd edition (2001) pp. 195-6; 98.
- f) Clare Barker and Stuart Murray, eds, 'Introduction: On Reading Disability in Literature', in *The Cambridge Companion on Literature and Disability* (New York: Cambridge University Press, 2017) pp. 1-13.

## Unit 4

### Reading Drama

This unit introduces the students to the form of drama as a crucial literary genre, one which goes beyond the act of reading and focuses on performance. The play *Halfway House* by Mohan Rakesh negotiates the idea of the public and private space and works on the contested notions of domesticity. The essay by Lizbeth Goodman on gender, and the expository piece on theatre by Watson are meant to introduce the conceptual and performative aspects of drama to the students.

- a) Mohan Rakesh, *Halfway House*, trans. Bindu Batra, ed. Dilip K Basu (Worldview: Delhi, 2011).
- b) G. J. Watson, 'The Nature of Drama', in *Drama: An Introduction* (London: Macmillan, 1983) pp. 1-18.
- c) Lizbeth Goodman, ed., *Literature and Gender*, extracts (about 21 pages) (NY: Routledge, 1996) pp. 1-40.

## Unit 5

### Readings: Issues in Literature, Culture and Criticism

This unit focuses on contesting and demystifying pre-conceived notions of literature as mimetic representations. It aims to underline literature as part of cultural production, firmly embedded in historical specificity. The essay by Mitchell is an expository piece on the idea of literature as representation beyond mimesis. The piece by Eagleton aims to expose students to the idea of political criticism, i. e., examining literature through diverse political perspectives of caste, race, class, gender, culture, disability, etc. The essay by Raymond Williams introduces a crucial keyword, 'culture', to demonstrate the embeddedness of literature within cultural history. Catherine Belsey's essay underlines the praxis between readings and textuality and also introduces students to the act of writing.

- a) W. J. T. Mitchell, 'Representation', in *Critical Terms for Literary Study*, eds Frank Lentricchia and Thomas McLaughlin (Chicago: University of Chicago Press, 1990) pp. 11-22.
- b) Raymond Williams, 'Culture', in *Keywords: A Vocabulary of Culture and Society* (New York: OUP, 1983 rpt) pp. 87-93.
- c) Terry Eagleton, extracts from 'Conclusion: Political Criticism', in *Literary Theory: An Introduction* (on literature, criticism, and ideology; approximately 16 pages) (Maya Blackwell, 2000 rpt) pp. 169-208.
- d) Catherine Belsey, 'Textual Analysis as a Research Method', in *Research Methods for English Studies*, ed. Gabriel Griffin (Edinburgh: Edinburgh University Press, 2013) pp. 157-74.

### **Sub-committee**

Mudita Mohile, Gargi College (Coordinator)  
 Dhananjay Kapse, Kirori Mal College  
 Jenny Rowena, Miranda House  
 Karuna Rajeev, LSR College  
 Nabanita Chakraborty, Hans Raj College  
 Rina Ramdev, Sri Venkateswara College  
 Rudrashish Chakraborty, Kirori Mal College  
 Sachin N., Dyal Singh College  
 Sherina Joshi, Deshbandhu College  
 Shweta Sachdeva, Miranda House  
 Someshwar Sati, Kirori Mal College  
 Vinita Chandra, Ramjas College

PAPER 2  
 EUROPEAN CLASSICAL LITERATURE  
 Semester 1

### **Course Statement**

This course provides a humanist foundation to English studies, to be considered essential reading. It enables an exploration of classical Greek, Roman, and Hebrew literature in English translation, tracing its impact and

influence on English literature from the period of the Renaissance to the Modern. The paper offers a wide-ranging perspective on the aesthetic, philosophical, and social concerns of classical literature. It introduces students to multiple genres and forms, including the epic, tragedy, comedy, the lyric, and the dialogue. Selections from the Old and New Testament of The Bible provide the context to literary styles and ideas governing Western literature's interface with the community and its spiritual needs.

## Course Objectives

This course aims to

- explore the historical, cultural, and philosophical origins of tragedy and comedy;
- engage with both genres in their distinctive form, style, and characterization, including their representation of human aspirations, foibles, grandeur, and vulnerability;
- examine representations of disability in mythology through the reading of selections from Ovid and in the only extant form of a Satyr play, *Cyclops* by Euripides;
- examine the Book of Job from the Old Testament of The Bible for its literary style, including the debate over tragic fate and human suffering, and to locate its enduring influence over subsequent humanist writings;
- juxtapose the Old Testament to ideas of compassion and surrender to God's will as outlined in the selection from the New Testament;
- study the history of ideas pertaining to the human-social-divine interface in theorisations on form, narrative, social organization, and aesthetics in the writings of Plato, Aristotle, and Horace; and
- study gendered explorations of human relations in classical literature in multiple genres, and to examine a woman writer's standpoint on love, war and the primacy of the gendered self.

## Course Content

### Unit 1

a) Homer, *The Odyssey*, trans. Robert Fagles (Penguin Classics, 1996).

### Unit 2

a) Sophocles, 'Antigone', trans. Robert Fagles, in *The Three Theban Plays*, revised reprint (Penguin Classics, 1984).

b) Aristotle, From *Poetics*, Chapters 6, 23, 26 (Penguin Classics, 1996).

### Unit 3

- a) Plautus, *The Brothers Menaechmus*, trans. E. R. Walting (Penguin Classics, 1965).
- b) Ovid, Selections from *Metamorphoses*, 'Philomela' (from Book 9), 'Tiresias' (from Book 3)

#### Unit 4

- a) 'The Book of Job', The Holy Bible, The New International Version (Zondervan, 2011).
- b) Selection from 'The Gospel According to Matthew', Chapter 5, Verse 1-48 (Sermon on the Mount).

#### Unit 5

- a) Plato, (i) 'The Simile of the Cave'; (ii) 'Theory of Art'; both in *Republic*, Book 10, (Penguin Classics, 2007) pp. 240-48; 335-53.
- b) Sappho, (i) 'On the Throne of Many Hues, Immortal Aphrodite'; (ii) 'Some Say an Army of Horsemen', from Lyrics 1, trans. Diane J. Rayor and Andre Lardinois, in *A New Translation of Complete Works*, (2014).
- c) Euripides, *Cyclops*, trans. Heather McHugh (OUP, 2001), pp. 36-67.
- d) Horace 'Ars Poetica', trans. H. Rushton Fairclough (Harvard University Press, 1929).

#### Sub-committee

B. Mangalam, Aryabhatta College (Coordinator)  
Mudita Mohile, Gargi College  
N. A. Jacob, Ramjas College  
Rina Ramdev, Sri Venkateshwara College  
Rudrashish Chakraborty, Kirorimal College  
Someshwar Sati, Kirorimal College

## Course Statement

The paper introduces students to a rich and diverse literature from two classical languages of India, Sanskrit and Tamil. A key feature is the study of the poetics in the epics of both languages, including their literary traditions and their representations of a pluralist society in terms of linguistic, religious, and generic diversity. The paper lays a foundation in Indian poetics, theories of representation, aesthetics, aspects of Indian theatre, and traditions of story-telling and narrative structures. Optional papers on Indian literature in subsequent semesters will reinforce the centrality of this paper in providing an understanding of key concepts related to the form and content of Indian literatures.

## Course Objectives

The course aims to

- study significant sections of Vyasa's Mahabharata in order to determine conceptualisation and representation of class, caste, gender, and disability in the context of the epic battle over rights and righteousness;
- examine selections from Ilango's *Cilapattikaram* to understand the interplay of Tamil poetics and the lifestyle of communities, negotiating ideas related to love, justice, war, governance, and conduct in private and public domains;
- study Sanskrit drama, a Nataka, and a Prakarna, to appreciate its debts to Natyashastra in their formal aspects;
- explore the central concerns of Sanskrit drama in relation to notions of the ideal ruler, lover, friend, and spouse; the presence of Buddhist edicts, the voices of the poor and the marginalised, the position of women in different social strata, the subversive use of humour, and the performative aspects of Sanskrit theatre;
- introduce students to selections elucidating Tamil and Sanskrit poetics (Unit 5); a critical overview of the theorisation of Akam, Puram, and Thina in Tolkappiyam, juxtaposed to lyrics from Sangam poetry; the Rasa theory from Natyashastra, to help students appreciate the inter-connections between theory and practice in theatre; a representation of disability in theatre, examined through the portrayal of Vidushaka; and
- examine ideas of multiple and counter narratives/versions of epics, through a critical reading of Chandrabati's Ramayana foregrounding a woman's/Sita's perspective.

## Course Content

### Unit 1

Vyasa, selections from The Mahabharata, from *The Mahabharata of Krishna-Dwaipayana Vyasa*, trans. K. M. Ganguli (Delhi: Munshiram Manoharlal



Publishers, 2012).

- a) 'The Dicing', Book 2, Sabha Parva Section XLVI-LXXII.
- b) 'The Temptation Of Karna', Book 5, Udyog Parva, Section CXL-CXLVI.
- c) 'Drona and Ekalavya', Book 1, Adi Parva, Section CXXXIV-CXXXV.
- d) 'Dhritrashtra and Gandhari's Wrath', Book 11, Section XI-XV.

## Unit 2

Kalidasa, 'Abhijnanasakuntalam', trans. Chandra Rajan, in *Kalidasa: The Loom of Time*, reprint 2000 + Appendix III (Penguin Classics, 1989) pp. 320-21.

## Unit 3

Sudraka, *The Mrichchhakatika of Sudraka*, trans. M. R. Kale. (Delhi: Motilal Banarsidas Publishers, 1924, reprint 2013).

## Unit 4

Ilango Atikal, *The Cilappatikaram*, Cantos 1, 2, 7, 18, 19, 20, 21, 22, 24, 26, 30, trans. R. Parthasarathy (Columbia University Press, 1993; Penguin Books India, 2004).

## Unit 5

- a) A. R. Venkatachalapathy, 'Introduction', in *Love Stands Alone: Selections from Tamil Sangam Poetry* (Delhi: Penguin Classics, 2013) pp. XIII-XLI, 25, 45, 70, 186.
- b) Selections from *Natyasastra*, (i) Chapter 6, 'The Sentiments'; (ii) Chapter 20, 'Ten Kinds of Play'; (iii) Chapter 35, 'Characteristics of the Jester', trans. Manomohan Ghosh (Calcutta: Asiatic Society of Bengal, 1951) pp.105-17; 355-74; 548-50.
- c) Nabaneeta Deb Sen, 'A Woman's Retelling of the Rama Tale: Narrative Strategies Employed in the Chandrabati Ramayana', in *Narrative: A Seminar*, ed. Amiya Dev (New Delhi: Sahitya Akademi, 1994), pp. 170-79.

## Sub-committee

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## PAPER 4 BRITISH LITERATURE 1: FROM MEDIEVAL TO THE RENAISSANCE Semester 2

### Course Statement

This paper is the first Core British literature paper out of a cluster of six, and initiates the student into the earliest writings in England from medieval literature through the Renaissance. The first section of this first paper on British literature begins with a short lyric in the female voice, introducing Anglo-Saxon writing in modern English. Chaucer's 'General Prologue', which is taught in Middle English, introduces students to *The Canterbury Tales* and helps them recognize its narrative complexity and structure. Two plays, *Much Ado About Nothing* as representative of Shakespeare's comedies, and Marlowe's *Dr. Faustus* as a dramatization of debates on Renaissance man, enable a focus on drama as a significant genre in the Renaissance. The prose readings establish the European context for the Renaissance and offer readings crucial to understanding the cultural and religious aspects of the age.

### Course Objectives

This course aims to

- introduce students to the tradition of English Literature from its beginnings;
- cover the medieval and Renaissance literary periods from the earliest Anglo-Saxon narratives to key Renaissance writers and texts, within their historical and intellectual contexts; and
- offer, through Montaigne's essay included here (on conjoined twins), a perspective on the history of ideas about disabilities and its varied meanings in a historical context.

### Course Content

#### Unit 1

- a) Anon., 'The Wife's Lament' (1072 AD), Anglo-Saxon lyric from *The Exeter Book*,  
in *The Norton Anthology of English Literature*, Vol. 1, 8th edn., p. 114.
- b) Geoffrey Chaucer, 'General Prologue', (in Middle English), from *The Canterbury Tales*, The Riverside Chaucer, ed. Larry D. Benson (Boston: Houghton Mifflin, 2000).

## Unit 2

- a) Thomas Wyatt, (i) 'Whoso List to Hunt', (ii) 'They Flee from Me'
- b) Philip Sidney, (i) 'Loving and Truth', (ii) 'Not at First Sight'.
- c) Edmund Spenser, (i) Sonnet LVII 'Sweet warrior'; (ii) Sonnet LXXV 'One day I wrote her name', both from 'Amoretti'.
- d) Isabella Whitney, 'I. W. To Her Unconstant Lover'.

## Unit 3

Christopher Marlowe, *Dr. Faustus*.

## Unit 4

William Shakespeare, *Much Ado About Nothing*.

## Unit 5

Readings

- a) Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man* (1486),  
in *The Portable Renaissance Reader*, eds James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.
- b) Desiderius Erasmus, *In Praise of Folly* (1511), trans. Hoyt Hopewell Hudson (Princeton University Press: 2015) pp. 139-155.
- c) Niccolo Machiavelli, *The Prince* (1513), Chaps. 15, 16, 18, and 25, ed. and tr. Robert M. Adams (New York: Norton, 1992).
- d) John Calvin, 'Predestination and Free Will', from *Institutes of the Christian Religion* (1536), in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.
- e) Michel de Montaigne, 'Of a Monstrous Child (1580), from *Essays*.

\*Suggested editions are recommended but not compulsory; any scholarly edition may be used.

Suggested alternative editions for *The Canterbury Tales*:

- *The Riverside Chaucer*, ed. Larry D. Benson (OUP, 2008).
- *The Canterbury Tales*, eds Robert Boenig and Andrew Taylor (Peterborough: Broadview Press, 2012).
- *The Canterbury Tales* (Middle English), ed. Jill Mann (Penguin Classics, 2005).
- *The Canterbury Tales: Seventeen Tales and The General Prologue*, Norton Critical Editions, eds V. A. Kolve & Glending Olson.

### Sub-committee

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Namita Sethi, Janki Devi Memorial College

Rudrashish Chakraborty, Kirorimal College

Sherina Joshi, Deshbandhu College

Shyista Khan, Dyal Singh College

Additional consultation for disability perspectives: Someshwar Sati, Kirori Mal College and Karuna Rajeev, Lady Sri Ram College

## PAPER 5 BRITISH LITERATURE 2: THE SEVENTEENTH-CENTURY Semester 3

### Course Statement

The paper begins with the Jacobean period through Shakespeare's tragedy *Macbeth*, representing one of his finest Jacobean tragedies on issues of succession and individualism pertinent to the age. Milton's *Areopagitica* is an early defence of free speech and works well to place debates on free will at the time. Milton's significant portrayal of Satan in Book 1 of *Paradise Lost* has influenced imaginative writing on the idea of evil thereafter. In addition to the two metaphysical poets, Donne and Marvell, the poetry unit extends through the Restoration with Rochester, whose depiction of the libertine figure and his ideas on political and sexual sovereignty are central to understanding Restoration drama. Aemilia Lanyer was the first secular woman poet to be

published professionally and the section from her poem offers a counter view on Eve. Aphra Behn, currently one of the most popularly studied writers of the Restoration, offers an opportunity to discuss the paradox of Tory feminists amongst other issues on Royalism and libertinism. The readings enable a wide philosophical and political understanding of the period.

## Course Objectives

This course aims to

- help students explore poetry, drama and prose texts in a range of political, philosophical and cultural material from the end of the Renaissance through the English Civil War and Restoration in the seventeenth century;
- examine the turmoil about succession and questions on monarchy as they lead up to the civil war, both in drama like Shakespeare and Behn as well as in the poetry Milton;
- show a new interweaving of the sacred and the secular subjects of poetry, in metaphysical poetry and other poets like Lanyer;
- study Bacon's essay on deformity through the lens of disability and its definitions, linked back to Montaigne in the earlier paper;
- analyse Cartesian dualism that provides a basis for reading ideas of body and mind in the period and after;
- explore Hobbes's views on materialism and the equality of men, as they are interestingly juxtaposed with his argument for a strong state and his view of man as selfish by nature;
- show how Winstanley's writing, on the other hand, brings together Christianity and communality in a radical argument for equality after the civil war; and
- explore the newness of this century in Cavendish's bold exploration of natural philosophy or science as a domain for women

## Course Content

### Unit 1

William Shakespeare, *Macbeth*.

### Unit 2

- a) John Donne, (i) 'The Canonization'; (ii) 'Batter My Heart'; (iii) 'Valediction: forbidding mourning'
- b) Andrew Marvell, 'To His Coy Mistress', in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., p. 1703.
- c) Aemilia Lanyer, 'Eve's Apology in Defense of Women', section from *Salve Deus Rex Judaeorum* (1611), in *The Norton Anthology of English Literature*, 8th

edition, ed. Greenblatt et al., Vol. 1, pp. 1317-19.

- d) John Dryden, 'Heroic Stanzas on the Death of Oliver Cromwell (1659), in *John Dryden: The Major Works*, ed. Keith Walker (Oxford: OUP, 1997) pp. 1-6.
- e) John Wilmot, Earl of Rochester, 'The Imperfect Enjoyment' (1680), in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., pp. 2169-71.

### Unit 3

John Milton

- a) *Areopagitica* (1644), excerpts, in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Stephen Greenblatt et al., pp. 1816-25.
- b) *Paradise Lost* (1667) Book 1, in *John Milton: Paradise Lost*, Longman Annotated English Poets, 1998.

### Unit 4

Aphra Behn, *The Rover* (1677), in *Aphra Behn: The Rover and other Plays*, ed. Jane Spencer (Oxford: OUP, 2008).

### Unit 5

Readings

- a) Francis Bacon, (i) 'Of Truth'; (ii) 'Of Deformity'; both in *Essays* (1597).
- b) René Descartes, excerpts from 'Discourse on Method' (1637) Part 4, in *Discourse on Method and Meditations on First Philosophy*, trans. Donald A. Cress, (Indianapolis: Hackett, 1998) pp. 18-19.
- c) Thomas Hobbes, selections from *The Leviathan* (1651): title page, Introduction, Chaps 1 and 13 from Part I, 'Of Man', ed. Richard Tuck (Cambridge University Press, 1996).
- d) Gerrard Winstanley, from 'A New Year's Gift Sent to the Parliament and Army' (1650), in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., pp. 1752-57.
- e) Margaret Cavendish, excerpts from 'The Blazing World' (1666), in *The Norton*

*Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., pp. 1780-85.

\*Suggested editions are recommended but not compulsory - any scholarly edition may be used.

Suggested editions for Milton's *Paradise Lost*:

- John Milton, *Paradise Lost*, Books 1 & 2, Oxford Student Texts, ed. Anna Baldwin (OUP India, 2009).
- John Milton, *Paradise Lost*, Modern Library Classics, eds. William Kerrigan, John Rumrich, Stephen M. Fallon (Modern Library, 2008).
- John Milton, *Paradise Lost*, eds. Stephen Orgel and Jonathan Goldberg, (Oxford World's Classics, 2008).

Suggested editions for Aphra Behn's *The Rover*:

- Aphra Behn, *Oroonoko, The Rover and Other Works*, ed. Janet Todd (Penguin, 1993).
- Aphra Behn, *The Rover*, ed. Robyn Bolam, 3rd edition (Methuen Drama, 2012).
- Aphra Behn, 'The Rover', in *Restoration and Eighteenth-Century Comedy*, ed. Scott McMillin, Norton Critical Editions, Second Edition.

### **Sub-committee**

Madhvi Zutshi, S. G. T. B. Khalsa College (Coordinator)  
Nabaneeta Chakraborty, Hansraj College  
Namita Sethi, Janki Devi College  
Rudrashish Chakraborty, Kirori Mal College  
Sherina Joshi, Deshbandhu College  
Shyista Khan, Dyal Singh College

PAPER 6  
BRITISH LITERATURE 3: THE EIGHTEENTH-CENTURY  
Semester 3

### **Course statement**

This is a survey course covering a variety of genres in eighteenth-century England, including both canonical and newer material within a history of ideas. It is designed to represent a comprehensive study of texts both in the Augustan period and in the later eighteenth century, often called the age of sensibility. The course includes the major canonical authors of the early eighteenth century—Swift, Pope, and Johnson—with some of their

representative texts, as well as writers who have received considerable recent scholarship like Daniel Defoe, Eliza Haywood, and Lady Montagu. The latter half of the century is marked by the emerging genre of the novel and Fielding's first novel *Joseph Andrews*, considered by many to be one of the earliest English novels. The paper includes non-fictional genres that were dominant in the period like the periodical essay and the public letter. The intellectual context includes Locke whose treatise marked empiricism, and Shaftesbury's moral philosophy, as philosophical writings in this period were not so distinct from the literary and reached a wider audience. An excerpt from one of the earliest slave autobiographies at the end of the century helps to contextualize Britain in a global world and the debates on the abolition of the slave trade.

## Course Objectives

The course aims to

- examine Pope's craftsmanship in verse, as well as his complex rendering of the mock-epic;
- show, through the shift to a somber mood in Gray but also through a continued association with classical poetry, the continuities and contrasts from the age of satire to age of sensibility;
- raise questions about satire as a mode, as well as look at questions of genre, through Swift's satiric narrative within the mode of fictional travel writing;
- study Fielding's first novel as providing a brilliant example of the amalgamation of previous genres which made the new genre of the novel, and to look at his indebtedness to Richardson despite the overt satire on *Pamela*;
- examine the eighteenth century as a great period for non-fictional forms of writing, drawing attention to the ways in which the periodical essay, for instance, sought to be like philosophy, just as Locke's treatise sought to be like a popular essay, thus pointing out the play with genre in these texts; and
- encourage an extended discussion on the meanings of disability in the early modern period through the Enlightenment, through William Hay's piece on deformity, a response to Bacon.

## Course Content

### Unit 1

a) Alexander Pope, *Rape of the Lock*.

b) Thomas Gray, *Elegy Written Upon a Country Churchyard*.

### Unit 2



Jonathan Swift, *Gulliver's Travels* (1726).

### Unit 3

Henry Fielding, *Joseph Andrews* (1742)

### Unit 4

Periodical Essays, Biographies, and Letters

- a) Addison and Steele, (i) Addison, Essay No. 10, Monday, March 12, 1711; (ii) Addison, Essay No. 69, on the stock-exchange, Saturday, May 19, 1711, both from *The Spectator* (1711-12).
- b) Lady Mary Wortley Montague, (i) 'The Turkish Method of Inoculation for the Small Pox'; (ii) 'The Ladys Coffeehouse'; both from *The Turkish Embassy Letters* (1716-18, pub. 1763); or the Turkish Baths excerpts in [https://www.wwnorton.com/college/english/nael/18century/topic\\_4/montagu.htm](https://www.wwnorton.com/college/english/nael/18century/topic_4/montagu.htm)
- c) Daniel Defoe, (i) Letter XXII, 'The Complete English Tradesman' (1726); (ii) Letter IV, 'The Great Law of Subordination Considered'; 'The Complete English Gentleman'; all three in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
- d) Eliza Haywood, Selections from *The Female Spectator* (1744-46), ed. Patricia Meyer Spacks, pp. 7-23.
- e) Samuel Johnson, (i) Essay No. 4, on the novel, in 'The Rambler' (1750); (ii) 'Pope's Intellectual Character: Pope and Dryden Compared', excerpt from 'The Life of Pope' (1781); both in *The Norton Anthology of English Literature*, Vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693-94; 2774-77.

### Unit 5

Readings

- a) John Locke, 'Of Ideas in general, and their Original', Paragraphs 1-8, from *An Essay concerning Human Understanding* (1689), Chap 1 Book II, ed. John Nidditch (Oxford: Clarendon Press, 1975) pp. 104-108.
- b) Anthony Ashley Cooper, Earl of Shaftesbury, excerpts from 'Inquiry concerning Virtue or Merit' (1711) Book I, Part II, Section 3 and Book II, Part I, Section 1, in *Characteristics of Men, Manners, Opinions, Times*, ed. Lawrence E. Klein (Cambridge: Cambridge University Press, 1999) pp. 172-73, 175, 192-93.

- c) William Hay, from *Deformity: An Essay* (1754) (London: R and J. Dodsley, 1756)  
pp. 1-11, 44-51. Print
- d) Adam Smith, from *The Wealth of Nations* (1776), ed. Edwin A. Seligman (London: J. M. Dent, 1901), pp. 12-15, 400-401, 436-37.
- e) Olaudah Equiano, 'The Middle Passage', excerpt from Chapter Two in *The Interesting Narrative of the Life of Olaudah Equiano; or, Gustavus Vassa, the African, Written by Himself* (1789), ed. Robert J. Allison (Boston, 1995), pp. 54-8.

### **Sub-committee**

Madhvi Zutshi, S. G. T. B. Khalsa College (Coordinator)  
Nabanita Chakraborty, Hansraj College  
Namita Sethi, Janki Devi College  
Rudrashish Chakraborty, Kirorimal College  
Sherina Joshi (Deshbandhu College)  
Shyista Khan, Dyal Singh College

## PAPER 7 LITERATURE AND CASTE Semester 3

### **Course Statement**

Caste is interwoven into Indian literatures as an analytical category and an experiential narrative right from the earliest forms of creative expression. A more explicit focus on the dehumanising aspects of this hierarchical social stratification can be located in the recent times of collective living subsequent to the many radical social movements during colonial modernity. Dalit literature emerged as a political and aesthetic upheaval and continues to ask searing questions about structural inequity ever present, guarded and maintained in our midst. This course reprises those critical questions in the classroom to facilitate a deeper understanding of caste and its intersectionalities.

### **Course Objectives**

This course aims to

- expose the student to non-hegemonic and non-canonical literary forms

- and expressions;
- make the student aware of a completely different literary aesthetic that a literature grounded in an engagement with caste generates;
- foreground the reality of caste, in Indian society, and to explore the way in which it has been engaged with, in the field of literature;
- discuss issues of caste, class and gender and its representation in literature; and
- expose the student to the rich variety of Dalit writing from various regional spaces.

## Course Content

### Unit 1

Autobiography

Om Prakash Valmiki, *Joothan: A Dalit's Life*, trans. Arun Prabha Mukerjee (Kolkatta: Samya, 2003).

### Unit 2

Novel

P. Sivakami, *The Grip of Change*, and author's notes, trans. P. Sivakami (New Delhi: Orient Longman, 2016).

### Unit 3

Poems

a) Namdeo Dhasal, (i) 'Hunger'; (ii) 'Mandakini Patel', in *Namdeo Dhasal: Poet of the Underworld, Poems 1972–2006*, trans., Dilip Chitre (Delhi: Navayana Publishing, 2007).

b) Meena Kandasamy, (i) 'Touch'; (ii) 'Shame', in *Touch* (Mumbai: Peacock Books, 2006).

c) N. D. Rajkumar, (i) 'My son wants me to buy him a toy car'; (ii) 'You my demon who delights in dancing'; (iii) 'If anyone other than our own people', in *Poems in Tamil Dalit Writing*, eds Ravikumar and Azhagarasan (OUP, 2012) pp. 15-17.

d) Manohar Mouli Biswas, (i) 'I shall go to war'; (ii) 'Valmiki', in *Poetic*

*Rendering  
as Yet Unborn* (Chaturta Duniya, 2010).

e) Jayant Parmar, (i) 'The last will of a Dalit poet', in *Listen to the Flames: Texts and Readings From the Margins*, eds Tapan Basu, Indranil Acharya, A. Mangai (New Delhi: Oxford University Press, 2017).

#### Unit 4

##### Short Stories

a) Ajay Navaria, 'New Custom', trans. Laura Brueck, in *The Exercise of Freedom: An Introduction to Dalit Studies*, eds K. Sathyanarayana, Susie Tharu (New Delhi: Navayana Publishing, 2013).

b) M. M. Vinodini, 'The Parable of the Lost Daughter: Luke 15, 11-32', trans. Uma Bhrugubanda, in *The Exercise of Freedom: An Introduction to Dalit Studies*, eds K. Sathyanarayana, Susie Tharu (New Delhi: Navayana Publishing, 2013).

c) C. Ayyappan, 'Spectral Speech', trans. V. C. Harris, *Indian Literature* 183, Jan-Feb, 1998.

d) Sanjay Kumar, 'Black Ink', trans. Raj Kumar, in *Listen to the Flames: Texts and Readings From the Margins*, eds Tapan Basu, Indranil Acharya, A. Mangai (New Delhi: Oxford University Press, 2017).

e) Jatin Bala, 'On Firm Ground', in *Survival and Other Stories: Bangla Dalit Fiction in Translation*, eds Sankar Prasad Singha and Indranil Acharya (New Delhi: Orient Blackswan, 2012).

f) Satish Chander, 'Thappu', trans. K. Suneetha Rani, in *Vibhinna: Voices from Telugu Literature*, eds Alladi Uma, M. Sridhar and K. Suneetha Rani (Sahitya Akademi, 2015).

#### Unit 5

##### Prose Readings

a) B. R. Ambedkar, 'Annihilation of Caste', in *The Essential Writings of B. R. Ambedkar*, ed. Valerian Rodrigues (OUP, 2002) pp. 263-305.

b) Sharankumar Limbale, 'Dalit Literature: Form and Purpose', in *Towards an*

*Aesthetic of Dalit Literature: History, Controversies & Considerations*  
(Orient Longman, 2004) pp. 23-39.

c) Sharankumar Limbale, 'Dalit Literature and Aesthetics', in *Towards an Aesthetic*

*of Dalit Literature: History, Controversies & Considerations* (Orient Longman, 2004) pp. 103-21.

d) Baby Kamble, Interview with Maya Pandit, in *The Prisons we Broke* (Orient BlackSwan, 2008).

### **Sub-committee**

Jenny Rowena, Miranda House, (Coordinator)

B. Mangalam, Lakshmibai College

Brati Biswas, Dyal Singh College (Evening)

Dhananjay Kapse, Kirori Mal College

Sachin N., Dyal Singh College

Mithuraaj Dhusiya, Hansraj College

Shweta Sachdeva Jha, Miranda House College

Gorvika Rao, Miranda House College

Payal Khanna, Hansraj College

## PAPER 8 BRITISH LITERATURE 4: THE ROMANTICS Semester 4

### **Course Statement**

This paper focuses on the Romantic period of English literature and covers a historical span of about 40 years (1789-1830). Individual units deal with both canonical and non-canonical writers of the period.

### **Course Objectives**

This course aims to

- introduce students to the Romantic period in English literature, a period of lasting importance, since it serves as a critical link between the Enlightenment and Modernist literature;
- offer a selection of canonical poems and prose that constitute the core texts of the Romantic period;
- introduce marginal voices that were historically excluded from the

- canon of British Romantic writers; and
- provide an introduction to important French and German philosophers who influence the British Romantic writers.

## Course Content

### Unit 1

a) William Blake, from *Songs of Innocence and Experience*, (i) 'Introduction' (to *Songs of Innocence*); (ii) 'Lamb'; (iii) 'Tiger'; (iv) 'Chimney Sweeper' (*Songs of Innocence*); (v) 'Chimney Sweeper' (*Songs of Experience*); (vi) 'Holy Thursday' (*Songs of Innocence*); (vii) 'Holy Thursday' (*Songs of Experience*); (viii) 'The Little Black Boy'; (ix) 'London'.

b) Charlotte Smith, (i) 'To Melancholy'; (ii) 'Nightingale'

### Unit 2

a) William Wordsworth, (i) 'Lines Composed a Few Miles Above Tintern Abbey'; (ii) 'Ode: Intimations of Immortality'.

b) Samuel Coleridge, (i) 'Kubla Khan'; (ii) 'Dejection: An Ode'

### Unit 3

a) John Keats, (i) 'Ode to a Nightingale'; (ii) 'Ode on a Grecian Urn'; (iii) 'Ode to Autumn'.

b) Percy Shelley, (i) 'Ozymandias'; (ii) 'Ode to the West Wind'

### Unit 4

Mary Shelley, *Frankenstein*.

### Unit 5

#### Readings

a) Mary Wollstonecraft, *A Vindication of the Rights of Woman*, Chapters 1 and 3

(Cambridge University Press, 2001) pp. 79-86, 109-125.

b) J. J. Rousseau, 'Discourse on the Origin of Inequality', Part One, in *Jean-Jacques*

*Rousseau Basic Political Writings* (Hackett Publishing Company, 1987) pp. 37-60.

- c) Immanuel Kant, 'Analytic of the Sublime', in *The Critique of Judgment* (Cambridge University Press, 2001) pp. 128-49.
- d) William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594– 611.
- e) William Gilpin, 'On Picturesque Travel', in *Three Essays: On Picturesque Beauty*.

### **Sub-committee**

N. A. Jacob, Ramjas College (Coordinator)  
B. Mangalam, Aryabhatta College  
Karuna Rajeev, Lady Shri Ram College  
Mudita Mohile, Gargi College  
Rina Ramdev, Sri Venkateswara College  
Rudrashish Chakrabarty, Kirori Mal College  
Sherina Joshi, Deshbandhu College  
Shyista Khan, Dyal Singh College

PAPER 9  
BRITISH LITERATURE 5: THE NINETEENTH CENTURY  
Semester 4

### **Course Statement**

This paper focuses on the Victorian period of English literature and covers a large historical span from 1814 to 1900. Individual units deal with important examples of the novel form, with one unit on Victorian poetry.

### **Course Objectives**

This course aims to

- introduce students to the Victorian Age in English literature through a selection of novels and poems that exemplify some of the central formal and thematic concerns of the period;
- focus on three novels, a major genre of the nineteenth century, so as to show both the formal development of the genre as well as its diverse transactions with the major socio-historic developments of the period; and
- introduce the students, through the readings in Unit 5, to the main intellectual currents of the period.

### **Course Content**

## Unit 1

Jane Austen, *Mansfield Park*.

## Unit 2

Charles Dickens, *Great Expectations*.

## Unit 3

George Eliot, *The Mill on the Floss*.

## Unit 4

- a) Alfred Tennyson, (i) 'Ulysses'; (ii) 'Crossing the Bar'.
- b) Robert Browning, (i) 'My Last Duchess'; (ii) 'Andrea del Sarto'.
- c) Mathew Arnold, 'Dover Beach'.
- d) Christina Rossetti, 'Goblin Market'.
- e) Gerard M. Hopkins, 'Hurrahing in the Harvest'.
- f) Thomas Hardy, 'The Darkling Thrush'.

## Unit 5

Readings

- a) Thomas Carlyle, 'Signs of the Times'.
- b) Oscar Wilde, 'The Critic as Artist'
- c) J. S. Mill, 'Of the Limits to the Authority of Society over the Individual, from 'On Liberty'.
- d) Karl Marx, (i) 'Mode of Production: The Basis of Social Life'; (ii) 'The Social Nature of Consciousness', both in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (International Publishers, 1963) pp. 186–8, 190–1; 199–201.
- e) Charles Darwin, Excerpts from 'On Origin of Species by Means of Natural Selection', from Chapter 3; from Chapter 4, ed. Joseph Carroll (Broadview Press, 2003) pp. 132-34; 144-162.

## Sub-committee



N. A. Jacob, Ramjas College (Coordinator)  
B. Mangalam, Aryabhatta College  
Karuna Rajeev, Lady Shri Ram College  
Mudita Mohile, Gargi College  
Rina Ramdev, Sri Venkateswara College  
Rudrashish Chakrabarty, Kirori Mal College  
Sherina Joshi, Deshbandhu College  
Shyista Khan, Dyal Singh College

PAPER 10  
WOMEN'S WRITING  
Semester 4

### **Course Statement**

This paper focuses on writings by women, about women. Since women are always defined in relation to men in a structurally patriarchal society, women writing about their experiences and identities are almost always writing about their community, since they do not have the privilege to write about themselves as individuals inhabiting a certain position in society. This paper focuses on those stories, poems, plays, novels, autobiographies, and theoretical writings that most clearly articulate the struggle to define experiences, and challenge patriarchal constructs. The texts in this paper focus on gender and sexuality as related to women, their bodies, their desires, and their aspirations. However, women do not form a homogenous group and their oppressions and acts of resistance need to be understood in all their complexities. Therefore, the intersectionality of the position of womanhood with caste, class, race, disability, education, slavery etc., need to be studied with attention to the socio-economic historical location.

### **Course Objectives**

This course aims to

- help students understand the social construction of woman by patriarchy;
- examine feminism's concerns of equality with men;
- highlight the structural oppression of women;
- foreground resistance by women;
- discuss women's writing as an act of resistance and of grasping agency;

- facilitate an understanding of the body of woman and its lived experience; and
- help students engage with the heterogeneity of the oppression of women in different places, historically and socially.

## Course Content

### Unit 1

Alice Walker, *The Color Purple*

### Unit 2

Short Stories

- Gilman, 'The Yellow Wallpaper'
- Mahasweta Devi, 'Draupadi'
- Anne Finger, 'Helen and Frida', in *Call me Ahab: A Short Story Collection*, (University of Nebraska Press, 2009) pp. 1-14.

Drama

Maria Irene Fornes, *Fefu and Her Friends*.

### Unit 3

Poetry

- Simin Behbahani, 'It's Time to Mow the Flowers'.
- Maram al-Masri, (i) 'Liberty's children'; (ii) 'Wooden crates, wooden crates';
- Sylvia Plath, (i) 'Lady Lazarus'; (ii) 'Mirror'.
- Sukirtharani, (i) 'Debt'; (ii) 'My Body', in *The Oxford Anthology of Tamil Dalit Writing*, eds Ravikumarn, R. Azhagarasan (OUP, 2012) pp. 28-30.
- Eunice DeSouza, (i) 'Autobiographical'; (ii) 'Advice to Women'.
- Margaret Atwood, (i) 'Is/Not'; (ii) 'Notes towards a poem that can never be written'
- Maya Angelou, 'Still I Rise'.
- Jamaica Kincaid, 'Girl'.

## Unit 4

### Autobiography

- a) Rassundari Debi, Excerpts from 'Amar Jiban', in *Women's Writing in India*, Vol. 1, eds Susie Tharu and K. Lalita, (Delhi: Oxford, 1989) pp. 191-202.
- b) Bama, *Sangati, Events*, Chapter 2-4, trans. Lakshmi Holmstrom (Delhi, OUP: 2005).
- c) Florence Nightingale, *Cassandra* (The Feminist Press, 1979).
- d) Harriet Jacobs, selections from *Incidents in the Life of a Slave Girl*, Chapters 5, 6, 10, 14.

## Unit 5

### Readings

- a) Elaine Showalter, 'Introduction', in *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977).
- b) Simone de Beauvoir, 'Introduction', in *The Second Sex*.
- c) Luce Irigaray, 'When the Goods Get Together', in *This Sex Which Is Not One*.
- d) Rosemarie Garland-Thomson, 'Integrating Disability, Transforming Feminist Theory', in *The Disability Studies Reader*, ed. Lennard J. Davis, 2nd edition (London and New York: Routledge, 2006) pp. 257-73.
- e) Kumkum Sangari and Sudesh Vaid, 'Introduction', in *Recasting Women: Essays in Colonial History*.

## Sub-committee

Vinita Chandra, Ramjas College (Coordinator)  
B. Mangalam, Lakshmibai College  
Karuna Rajeev, Lady Shri Ram College  
Madhvi Zutshi, SGTB Khalsa College  
Meenakshi Malhotra, Hansraj College  
N. A. Jacob, Ramjas College  
Rina Ramdev, Sri Venkateshwara College

Roopa Dhawan, Ramjas College  
Shyista Khan  
Someshwar Sati, Kirorimal College

PAPER 11  
TWENTIETH CENTURY BRITISH LITERATURE  
Semester 5

### **Course Statement**

This paper provides a broad view of 20<sup>th</sup> century British literature, both in terms of time and genre. The transition from 19<sup>th</sup> century literary and artistic methods and forms to the growth of modernism in England cannot be understood without referring to similar developments on the continent. The inclusion of Baudelaire in the prose readings is an important step in charting this transition and its theoretical underpinnings. The course is also designed to include critical and radical perspectives on questions of war, the nature of art, and the relationship between individuals and the state in the 20<sup>th</sup> century. Finally the course also addresses questions relating to peculiarly modern forms of subjectivity and selfhood without which our existence within the modern world cannot be understood or analysed.

### **Course objectives**

This course aims to

- develop an understanding among students of the various forms of critique of modernity that evolved in England (and Europe) in the course of the 20<sup>th</sup> century;
- help students comprehend the path-breaking and avant-garde forms of literary expression and their departures from earlier forms of representations;
- facilitate an understanding of the impact of the two world wars on literary expression and the various political/ideological positions of the European intelligentsia vis-à-vis the phenomenon; and
- create awareness of new disciplines/areas of inquiry that decisively influenced European art and literature in the 20<sup>th</sup> century.

### **Course Content**

#### **Unit 1**

Joseph Conrad, (i) *Heart of Darkness* (London: Penguin, 2007); (ii) Preface to

'The Nigger of the Narcissus', in *The Portable Conrad*, ed. Michael Gorra (London: Penguin, 2007) pp. 93-96.

## Unit 2

Virginia Woolf, (i) *Mrs. Dalloway* (London: Penguin, 2000).; (ii) 'Mr. Bennett and Mrs. Brown', in *Virginia Woolf: Selected Essays* (London: Oxford World Classics, 2008) pp. 85-88.

## Unit 3

Samuel Beckett, *Waiting for Godot* (New York: Grove Press, 2011).

## Unit 4

a) W. B. Yeats, (i) 'Sailing to Byzantium'; (ii) 'The Second Coming'; both in *W. B. Yeats: Collected Poems* (London: Macmillan, 2017).

b) T. S. Eliot, (i) 'The Love Song of J. Alfred Prufrock'; (ii) 'The Hollow Men'; both in *T. S. Eliot: Selected Poems* (London: Faber, 2015).

c) W. H. Auden, (i) 'Musee Des Beaux Arts'; (ii) 'The Unknown Citizen'; both in *W. H. Auden: Selected Poems* (London: Vintage, 2007).

d) Wilfred Owen, 'Strange Meeting', in *Wilfred Owen: Collected Poems* (N. Y.: New Directions, 2013).

## Unit 5

Readings

a) Charles Baudelaire, (i) From 'The Painter of Modern Life'; (ii) 'Modernity'; (iii) 'Women and Prostitutes'; all in *Modern Art and Modernism: A Critical Anthology*, ed. Francis Francina & Charles Harrison (Colorado: Westview, 1987) pp. 23-27.

b) Sigmund Freud, 'The Structure of the Unconscious, the Id, the Ego and the Superego', in *Background Prose Readings* (Delhi: Worldview, 2001) pp. 97-104.

c) Albert Camus, (i) 'Absurdity and Suicide'; (ii) 'The Myth of Sisyphus', trans. Justin O'Brien, in *The Myth of Sisyphus* (London: Vintage, 1991) pp. 13-17; 79-82.

d) D. H. Lawrence, 'Morality and the Novel', in *The Modern Tradition:*

*Backgrounds*

*of Modern Literature*, eds Richard Ellmann and Charles Feidelson, Jr (Oxford University Press 1965).

- e) Raymond Williams, 'Metropolitan Perceptions and the Emergence of Modernism',  
in *Raymond Williams. The Politics of Modernism* (London: Verso, 1996) pp. 37-48.

**Sub-committee**

Anshuman Singh, Dyal Singh College (Coordinator)  
Karuna Rajeev, Lady Sriram College  
Madhvi Zutshi, SGTB Khalsa College  
N.A Jacob, Ramjas College  
Nabanita Chakraborty, Hansraj College  
Payal Nagpal, Janki Devi Memorial College  
Rudrashish Chakraborty, KMC  
Someshwar Sati, KMC

PAPER 12  
POPULAR LITERATURE  
Semester 5

**Course Statement**

The paper will trace the emergence of a mass printing culture from the 19<sup>th</sup> century onwards, and the rise of genres such as Literature for Children, Science Fiction, Detective and Spy Fiction, and Romance. The course introduces students to the idea of 'popular literature' and stresses its importance within modern culture. It familiarises students with the debate between 'high' and 'low' culture, and the tension between what is studied as 'canonical' texts and other texts. Students will also engage with issues concerning print culture, bestsellers, and popular literature in other media.

**Course Objectives**

This course aims to

- enable students to trace the rise of print culture in England, and the

- emergence of genre fiction and bestsellers;
- familiarize students with debates about culture, and the delineation of high and low culture; and
- help them engage with debates about the canonical and non-canonical, and hence investigate the category of literary and non-literary fiction.

## Course Content

### Unit 1

#### Literature for Children

- Lewis Carroll, 'Through the Looking Glass', in *Alice's Adventures in Wonderland and Through the Looking Glass*, ed. Hugh Haughton (Penguin Classics: London, 1998).
- Sukumar Ray, (i) 'The Sons of Ramgaroo'; (ii) 'Stew Much'; both in *A Few Poems by Sukumar Ray*, trans. Satyajit Ray (Open Education Project OKFN, India) pp. 4, 12. <https://in.okfn.org/files/2013/07/A-Few-Poems-by-Sukumar-Ray.pdf>

### Unit 2

#### Detective and Spy Fiction

- Edgar Allan Poe, 'The Murders in the Rue Morgue', in *The Murders in the Rue Morgue and Other Tales* (London: Penguin Classics, 2012).
- Arthur Conan Doyle, 'The Five Orange Pips', in *The Five Orange Pips and Other Cases* (London: Penguin, 2012).
- Agatha Christie, 'The Tuesday Night Club', in *Miss Marple: The Complete Short Stories* (New York: Harper, 2011) pp. 1-15.
- Ian Fleming, 'Risico', in *Quantum of Solace: The Complete James Bond Short Stories* (London: Penguin, 2008) pp. 102-141.

### Unit 3

#### Romance

Daphne Du Maurier, *Rebecca* (London: Virago Modern Classics, 2003).

## Unit 4

### Science Fiction

- a) Isaac Asimov, 'Nightfall', in *Isaac Asimov: The Complete Short Stories. Vol I.* (New York: Broadway Books, 1990) pp. 334-62.
- b) Ursula le Guin, 'The Ones Who Walk away from Omelas', in *The Wind's Twelve Quarters and The Compass Rose.* Orion Books: London,2015. (pgs 254-262)
- c) Philip K. Dick, 'Minority Report', in *The Complete Stories of Philip K. Dick Vol. 4: The Minority Report and Other Classic Stories* (Citadel Books: New York, 1987) pp. 62-90.
- d) Ray Bradbury, 'A Sound of Thunder', in *A Sound of Thunder and Other Stories* (New York: William Morrow, 2005).
- e) Jayant Narlikar, 'Adventure', available at [https://archive.org/stream/TheAdventure-JayantNarlikar/narlikar-adventure\\_djvu.txt](https://archive.org/stream/TheAdventure-JayantNarlikar/narlikar-adventure_djvu.txt)

## Unit 5

### Readings

- a) Christopher Pawling, 'Popular Fiction: Ideology or Utopia?', in *Popular Fiction and Social Change*, ed. Christopher Pawling (London: Macmillan, 1984).
- b) Felicity Hughes, 'Children's Literature: Theory and Practice', *ELH*45 (1978), pp. 542-62.
- c) Darko Suvin, 'On Teaching SF Critically', in *Positions and Presuppositions in Science Fiction* (London: Macmillan), pp. 86-96.
- d) Todorov, Tzvetan. 'The Typology of Detective Fiction', trans. Richard Howard, in *The Poetics of Prose* (Ithaca: Cornell University Press, 1977).
- e) Radway, Janice, 'The Institutional Matrix: Publishing Romantic Fiction', in *Reading the Romance: Women, Patriarchy, and Popular Literature* (University of North Carolina Press, 2009).

## Sub-committee



Sanam Khanna, Kamala Nehru College (Coordinator)  
Aneeta Rajendran, Gargi College  
Gorvika, Miranda House College  
Madhumita Chakraborty, Zakir Hussain College  
Mithuraj, Hansraj College  
Neha Singh, Kamala Nehru College  
Nidhi Bhandari, Kamala Nehru College  
Nitya Dutta, Sri Venkateswara College  
Shraddha A. Singh, Zakir Hussain College  
Shweta Sachdeva Jha, Miranda House College  
Urvashi Vashisht, Miranda House College

PAPER 13  
MODERN EUROPEAN DRAMA  
Semester 6

### **Course Statement**

This is a genre-based and performance-oriented paper. It provides an overview of formative theatrical movements in Europe. The plays included focus on innovative performance trends that began at the end of the nineteenth century and evolved into diverse forms in the twentieth century. Some of these are naturalism, expressionism, epic theatre and the theatre of the absurd. The impact of these new directions radiated across the globe and gave a new impetus to drama in the twentieth century. A deep engagement of theatre with important social issues of the time was central to these developments. The course focuses on the work of significant European playwrights from the late nineteenth century to the late twentieth century; a span of almost a century has been covered.

The lived lives of people had a direct bearing with their representation on stage. At the level of performance, the shift from the naturalistic set-up to the more flexible epic theatre can be observed through these texts. Courses on Modern European Drama have generally been marked by a lack of women's voices. The presence of Franca Rame's 'Rape' along with Dario Fo's *Can't Pay, Won't Pay* enables a gendered perspective more grounded in the realities of the time.

### **Course Objectives**

This course aims to

- provide students with an overview of how modernity was introduced in the twentieth century through drama;
- help students understand the dynamic relationship between actors and audience, and to observe the transition from passive spectatorship to a more active and vital participatory process visible in newer forms in the 1970s;
- examine Ibsen's *A Doll's House* as it focuses on issues related to women in patriarchal institutions such as marriage;
- provide students with a broader picture of modern drama with a focus on new trends at the turn of the century, through a study of Chekov's *The Cherry Orchard*;
- look at ideas of alienation in epic theatre, through a study of Brecht's *Caucasian Chalk Circle*, and to link those ideas to Brecht's prose works in Unit 5;
- examine Genet's *The Balcony* and its critiques of absurd theatre, in contrapuntal discourse with Ionesco's prose writings, *Present Past*, *Past Present*, and
- sensitise students about feminist interventions in the European theatrical tradition, through Rame's 'Rape' and Fo's *Can't Pay, Won't Pay*.

## Course Content

### Unit 1

a) Henrik Ibsen, *A Doll's House*, trans. Michael Meyer (London: Bloomsbury, 2008).

b) Anton Chekov, *The Cherry Orchard*, trans. Michael Frayn (London: Methuen, 1978).

### Unit 2

Bertolt Brecht, *Caucasian Chalk Circle*, trans. Alistair Beaton (London: Bloomsbury 2015).

### Unit 3

Jean Genet, *The Balcony*, trans. Bernard Frechtman (New York: Grove Press, 1994).

### Unit 4

a) Dario Fo, *Can't Pay, Won't Pay*, trans. Lino Pertile (London: Methuen, 1987).

b) Franca Rame, 'Rape', trans. Gilliana Hanna, ed. Emery (London: Bloomsbury, 1991) pp. 83-88.

## Unit 5

### Readings

- a) August Strindberg, 'Preface to Miss Julie', in *Miss Julie*, trans. Helen Cooper (London: Methuen, 1992) pp. xixxv.
- b) Bertolt Brecht, (i) 'The Street Scene'; (ii) 'Theatre for Pleasure or Theatre for Instruction'; (iii) 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. John Willet (London: Methuen, 1992) pp. 121-28; 68-76; chart, p. 31.
- c) Eugene Ionesco, (i) 'Still About Avant-Garde Theatre' (ii) 'Remarks on my Theatre and on the Remarks of Others', in *Notes And Counter Notes: Writings on the Theatre*, trans. Donald Watson (New York: Grove Press, 1964) pp. 53-58; 59-82; (iii) Selection from *Present Past, Past Present*, trans. Helen R. Lane (USA: De Capo Press, 1998) pp. 77-82.
- d) 'Dario Fo's Nobel Lecture' (Stockholm: The Nobel Foundation, 1997).
- e) Konstantin Stanislavski, 'Faith and the Sense of Truth', sections 1, 2, 7, 8, 9, Chapter 8, in *An Actor Prepares* (Penguin) pp. 121-5, 137-46.

### Sub-committee

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## Course Statement

This paper critically engages with postcolonial studies and its surrounding debates and seeks to uncover silenced voices, while moving the majoritarian viewpoint to the margins. It therefore puts into question the ideas of centres and margins of cultural spaces, and definitions of mainstream and 'vernacular' discourses. Literatures from Africa, the Caribbean, Latin America, and the Indian sub-continent are included to address the relationship between history and literature through multiple points of enquiry.

## Course Objective

The paper aims to

- introduce the students to postcolonial theorisations and texts from hitherto colonized regions;
- demonstrate an awareness of the postcolonial situation through the reading of a wide variety of texts;
- familiarize students with of the variety of postcolonial literatures from Africa, Latin America and South Asia and to counter the stereotypes usually associated with assumptions regarding these literatures;
- inculcate adequate knowledge of the importance of gender, class, and caste issues in postcolonial literatures; and
- expose students to various genres of writing: the novel, drama, short stories, prose writings, critical essays and poetry.

## Unit 1

Chinua Achebe (Nigeria), *Things Fall Apart*.

## Unit 2

Amitav Ghosh (India), *The Shadow Lines*.

## Unit 3

a) Ngugi wa Thiongo (Kenya), *The Trial of Dedan Kemathi*.

b) Indra Sinha (India), *Animal's People* (Tape 1, 2 and 3).

## Unit 4

Short Stories

a) Bessie Head (South Africa/Botswana), 'The Collector of Treasures'.

b) Ama Ata Aidoo (Ghana), 'The Girl Who Can'.

c) Gabriel Garcia Marquez (Colombia), 'Big Mama's Funeral'.

d) Carlos Fuentes (Mexico), 'Chac Mool'.

#### Poems

a) Pablo Neruda (Chile), 'Ode to the Tomato'.

b) Derek Walcott (West Indies), 'Goats and Monkeys'.

c) Aga Shahid Ali (India), 'Dacca Gauzes'.

d) Fehmida Riaz (Pakistan), 'Tum Bilkul Hum Jaise Nikle'/Purvanchal.

### Unit 5

#### Readings

a) Edward Said, 'Introduction', in *Orientalism* (Harmondsworth: Penguin, 1978).

b) Robert Young, 'Colonialism and the Politics of Postcolonial Critique', in *Postcolonialism: An Historical Introduction* (Blackwell Publishing, 2001) pp. 1-11.

c) Ngugi wa Thiongo, 'The Language of African Literature', Chapter 1, Sections 4-6,  
in *Decolonising the Mind*.

d) Aijaz Ahmad, "'Indian Literature": Notes towards the Definition of a Category', in  
*In Theory: Classes, Nations, Literatures* (London: Verso, 1992).

e) Neil Lazarus, 'Introduction', in *The Postcolonial Unconscious* (Cambridge: OUP, 2011) pp. 5-18.

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