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UNIVERSITY OF DELHI



SCHEME OF EXAMINATION AND COURSES OF READING FOR THE B.A. (HONOURS) EXAMINATION ENGLISH

- Part I Examination 2002
- Part II Examination 2003
- Part III Examination 2004

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A. Moh
 Officer-in-Special Duty
 Publication Division
 University of Delhi.



Syllabi applicable for students seeking admission to the B.A. (Hons.) English Course in the academic year 2001-2002

Price Rs. : 20/-

(1)

The B.A. (Honours) Course in English

The course will be pursued over a period of three years. In the first year the student will take two English courses and two subsidiary courses. In the second year the student will take three English courses and two subsidiary courses. In the third year all four courses will be English courses.

Eligibility

For general eligibility for admission to the undergraduate Pass and Honours courses see the minimum requirements laid down by the University.

Eligibility requirements indicated in respect of the English (Honours) course listed below assume that students seeking admission to these courses fulfill the minimum requirements laid down by the University.

Eligibility requirements for the Honours course are as follows:

- (a) Those who have passed elective English at Class XII level securing at least 45% marks;
- (b) Those who have passed Core English at Class XII level securing at least 55% marks;
- (c) Any others, subject to their fitness determined through a test by the College Departments concerned.

Scheme of Examination

<i>Part I Examination 2001</i>	<i>Max. Marks</i>	<i>Duration</i>
Paper 1 English Literature 4	100	3 hours
Paper 2 Twentieth-Century Indian Writing	100	3 hours
<i>Part II Examination 2002</i>		
Paper 3 English Literature 1	100	3 hours
Paper 4 English Literature 2	100	3 hours

(2)

Paper 5 Any one of the following :

- | | | |
|--|----|---------|
| (a) Nineteenth-Century
European Realism | 11 | 3 hours |
| (b) Classical Literature | 11 | 3 hours |
| (c) Forms of Popular Fiction | 11 | 3 hours |

Part III Examination 2003

Paper 6 English Literature 3 11 3 hours

Paper 7 English Literature 5 11 3 hours

Paper 8 Contemporary Literature 11 3 hours

Paper 9 Any one of the following :

- | | | |
|--|----|---------|
| (a) Anglo-American Writing
Since 931 | 11 | 3 hours |
| (b) Literary Theory | 11 | 3 hours |
| (c) Women's Writing in the
Nineteenth and Twentieth
Centuresis | 11 | 3 hours |
| (d) European Drama | 11 | 3 hours |

Pattern of Examination

The primary objectives behind the examination pattern are to ensure that (a) all texts are actually taught and examined, and (b) that students are not able to rely unduly on ready-made critical materials.

Question Reference to Context:

Question with internal choice will be set on any three of the five units prescribed. Students will be required to answer each of the three parts.

$5 \times 3 = 45$ marks

(3)

Question 2. Background Prose Readings and Topics:

This question will have two parts, each with internal choice. Part 'A' will test the students' knowledge of the prose passages prescribed, and part 'B' will examine their knowledge of the critical concepts and literary movements, as specified for each paper. Students must attempt both parts.

8 + 7 = 5 marks

Question 3 & 4. Essay-type Questions:

These questions will be set on the two units out of five which have not already been covered in Question . Each question will offer an internal choice. Students must attempt both questions.

21 x 2 = 41 marks

Note: Candidates who did not offer any of the Modern Indian Languages listed below at the School-level examination will be permitted to offer one of the papers listed in Category (ii) below in lieu of the M.I.L. They will thus offer two papers chosen from Category (ii). The subject offered in lieu of the M.I.L. should be other than the one offered as the main subject

Subsidiary Courses for the B.A. (Honours) in English

1 Year (Examination in 2001)

Category (i) A Modern Indian Language One Paper

Any one of the following :

Assamese, Bengali, Gujarati, Hindi, Kannada,
Malayalam, Marathi, Oriya, Punjabi, Sindhi, Tamil,
Telugu, Urdu.

(4)

Category (ii) *Any one of the following subject:* One Paper

Arabic I, Economics I, History I, Persian I, Philosophy I, Political Science I, Sanskrit I, Sociology I.

II Year (Examination in 2002)

Any one of the following subjects: Two papers

Arabic II, III, Economics II, III, History II, III, Persian II, III, Philosophy II, III, Political Science II, III, Psychology I, II, Sanskrit II, III, Sociology II, III.

Detailed Courses of Reading***Paper 1 : English Literature 4***

- | | |
|---------------------|--|
| 1. Jane Austen | <i>Pride and Prejudice</i> |
| 2. Charles Dickens | <i>Hard Times</i> |
| 3. Charlotte Bronte | <i>Jane Eyre</i> |
| 4. George Eliot | <i>The Mill on the Floss</i> |
| 5. Alfred Tennyson | <i>The Lady of Shalott, Ulysses, Crossing the Bar, The Defence of Lucknow</i> |
| Robert Browning | <i>My Last Duchess, The Last Ride Together, Porphyria's Lover, Fra Lippo Lippi</i> |
| Christina Rossetti | <i>The Goblin Market</i> |

Background Prose Reading

1. Karl Marx and Friedrich Engels, selections from *A Reader in Marxist Philosophy* ed. Sels and Martel (New York, 1963), pp. 186-8, 190-1, 199-201.
2. Charles Darwin, selections from *The Descent of Man* (in *The Norton Anthology of English Literature*, 3rd edn., vol. 2), pp. 1647-52.
3. John Stuart Mill, selections from *The Subjection of Women* (in *The Norton Anthology of English Literature*, vol 2), pp. 1647-52.
4. Matthew Arnold, selections from *Culture and Anarchy* (in *The Norton Anthology of English Literature*, vol. 2), pp. 1403-12

Background Topics :

The Novel form in Nineteenth-century England; Faith and Doubt; The Dramatic Monologue; The Writer and Society; Fiction and its Readers.

Paper 2 : Twentieth-Century Indian Writing

- | | |
|-------------------------|---|
| 1. Rabindranath Tagore | <i>Home and the World,</i>
tr. Surendranath Tagore |
| 2. Amitav Ghosh | <i>The Shadow Lines</i> |
| 3. Vijay Tendulkar | <i>Ghasiram Kotwal</i> tr. Jayant
Karve and Eleanor Zelliott |
| Mohan Rakesh | 'Half-way House,'
tr. Bindu Batra |
| 4. Premchand, | The Holy Panchayat |
| R. K. Narayan | The 'M.C.C.' |
| Vaikom Muhammad Basheer | The Card-Sharpers'
Daughter |
| Saadat Hasan Manto | Toba Tek Singh |
| Ismat Chughtai | Lihaf (The Quilt) |
| Ambai | Squirrel |
| 5. Jibanananda Das | Before Dying, Windy Night,
I shall return to this Bengal
Forward March, |
| Sri Sri | From <i>Some People Laugh,</i>
<i>Some People Cry</i> |
| G. M. Muktibodh | The Void, So Very Far |
| Nissim Ezekiel | Enterprise, The Night of the
Scorpion, Goodbye Party for
Miss Pushpa T.S. |
| Jayanta Mahapatra | Hunger, Dhauli, Grandfather,
A Country |

Note : Texts prescribed in unit, 4 and 5 are available in an Anthology prepared and published by the Department of English, University of Delhi.

Modern Indian Literature : Poems and short stories. Oxford University Press, 1999.

Background Prose Readings :

1. Rabindranath Tagore, *Nationalism* (Delhi: Rupa, 1992), chapters 1 and 3.
2. Namvar Singh, 'Decolonising the Indian Mind,' *Indian Literature*, no. 151 (Sept/Oct 1992).
3. U.R. Ananthamurthy, 'Being a Writer in India,' from *Tender Ironies*, ed. Dilip Chitre et al, pp. 127-46.

Background Topics :

Nationalism; The Theme of the Partition; Language and Audience in Modern India; Tradition and Experiment in Modern Indian Theatre; The Individual and Society in Modern Indian Literature.

Paper 3 : English Literature I

- | | | |
|----|---------------------|---|
| 1. | Geoffrey Chaucer | The Wife of Bath's Prologue and Tale |
| 2. | Philip Sidney | Selections from <i>Astrophel and Stella</i> :
Sonnets 1, 15, 27, 34, 41, 45 |
| | Edmund Spenser | Selection from <i>Amoretti</i> ;
Sonnets XXXIV and LXVII
Epithalamion. |
| | John Donne | Elegie Going to Bed. The Sunne
Rising. The Canonisation. A Hymn
to God My God in My Sicknesse.
Batter My Heart, Death be-not Proud |
| 3. | Christopher Marlowe | <i>Doctor Faustus</i> |
| 4. | William Shakespeare | <i>Othello</i> |
| 5. | William Shakespeare | <i>As You Like It</i> |

Background Prose Readings :

1. Pico della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Renaissance Portable Reader*, pp. 476-9)
2. John Calvin on Predestination and Free Will, in *The Renaissance Portable Reader*, pp. 704-11.

3. Baldassare Castiglione, excerpts from Book 4 of *The Courtier* on the courtier, love, and beauty (from the Penguin edition, pp. 324-8; pp. 330-5).
4. Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Bobbs-Merrill, 1970), pp. 13-18.

Background Topics :

The Development of English Drama; Ideas of Love and Marriage in the Middle Ages and the Renaissance; Control and Censorship of Drama; The Poet in Society; Renaissance Humanism.

Paper 4 : English Literature 2

- | | |
|------------------------|---|
| 1. William Shakespeare | <i>Antony and Cleopatra</i> |
| 2. John Webster | <i>The Duchess of Malfi</i> |
| 3. John Milton | <i>Paradise Lost</i> : Book I, lines 1-26
[The Invocation] and Book IX |
| 4. Aphra Behn | <i>The Rover</i> |
| 5. John Dryden | <i>MacFlecknoe</i> |
| 6. Alexander Pope | <i>The Rape of the Lock</i> |

Background Prose Reading

1. The Holy Bible, Genesis, chapters 1-4 (Adam and Eve, Cain and Abel); Luke, chapters 1-7 and 22-24 (the Nativity, the Miracles, and the Passion of Christ).
2. Niccolo Machiavelli 2Xi from *The Prince*, chapters 15 (How to be virtuous), 16 (Generosity), 18 (Princes need not honour their word) and 25 (On fortune).
3. Francis Bacon, 'Of Marriage and Single Life', "Of Truth" and 'Of Studies' (*Norton*, vol. 1, pp.1563-8).
4. Thomas Hobbes, from *Leviathan*, Part I. Selection from chapters 8, 11 and 13 (Penguin edition, pp. 134-137, 160-161 and 185-186).
5. John Dryden, from 'A Discourse Concerning the Origin and Progress of Satire' (*Norton*, vol. 1, pp. 1767-8).

Background Topics :

Religion in the Seventeenth Century; Attitudes to Women in the Seventeenth Century; The Beginnings of Secular Thought; Epic and Mock-epic; Comedy and Satire.

Paper 5 : Optional Paper (any one of the following)

a. Nineteenth-Century European Realism

- | | |
|----------------------|---|
| 1. Honore de Balzac | <i>Old Goriot</i> |
| 2. Ivan Turgenev | <i>Fathers and Sons</i> |
| 3. Fyodor Dostoevsky | <i>Crime and Punishment</i> |
| 4. Gustav Flaubert | <i>Madame Bovary</i> |
| 5. Emile Zola | <i>Therese Raquin</i>
(Penguin translations) |

Background Prose Readings :

1. Honore de Balzac, 'Society as Historical Organism,' Preface to *The Human Comedy*, in Ellmann and Feidelson, eds., *The Modern Tradition*, pp. 246-254.
2. Leo Tolstoy, 'Man as the Creature of History,' from *War and Peace*, in Ellmann and Feidelson, pp. 265-7.
3. Gustav Flaubert, 'Heroic Honesty,' letter on *Madame Bovary*, Ellmann and Feidelson, pp. 242-3.
4. Emile Zola, 'The Novel as Social Science,' Ellmann and Feidelson, pp. 270-289.
5. Georg Lukács, *Studies in European Realism*, chapter 3: 'Balzac and Stendhal' (London, 1972), pp. 65-85.

Background Topics :

Contemporary Politics and the Russian Novel; The Realist Novel and its Relationship with History; The Realist Novel and the Middle Class; Changing Forms of the Novel.

b. Classical Literature

- | | |
|-----------------|---|
| 1. Homer | <i>The Iliad</i> (Penguin) |
| 2. Euripides | <i>Medea</i> (Penguin) |
| 3. Aristophanes | <i>Lysistrata</i> (Penguin) |
| 4. Vyasa | <i>The Mahabharata</i> : 'The Dicing and 'The Sequel to Dicing,' in <i>The Mahabharata</i> , 2. 'The Book of the Assembly Hall', tr. and ed. J.A.B. van Buitenen (Chicago, 1975), pp. 106-69. |
| 5. Kalidasa | <i>Abbijana Shakuntalam</i> , tr. Chandra Rajan, in <i>Kalidasa. The Loom of Time</i> (Penguin, 1989). |

Background Prose Readings :

1. Aristotle, *Poetics*, chapters 6-17, 23, 24 and 26 (Penguin).
2. Plato, *The Republic*, Book X (Penguin).
3. Bharata, *Natyashastra*, tr. Manomohan Ghosh, chapter 6: 'Sentiments,' revd. 2nd edn. (Calcutta : Granthalaya, 1967), vol. 1, pp. 100-18.
4. Iravati Karve, 'Draupadi' in *Yuganta: The End of an Epoch* (Disha, 1991), pp. 79-105.
5. C. Rajagopalachari, *The Mahabharata*, 2nd edn. (Bombay: Bhartiya Vidya Bhavan, 1972).

Background Topics :

Notions of the Epic; Comedy and Tragedy in Greek and Indian Drama; Drama in the Athenian City State; Catharsis; Rasa; the Heroic and Dharma.

c. *Forms of Popular Fiction*

- | | | |
|-----------------------|-------------------|------------------------------------|
| 1. Science Fiction | Isaac Asimov | <i>Foundation</i> |
| 2. Children's Fiction | Lewis Carroll | <i>Through the Looking Glass</i> |
| 3. Detective Fiction | Agatha Christie | <i>The Murder of Roger Ackroyd</i> |
| 4. The Spy Thriller | Ian Fleming | <i>From Russia with Love</i> |
| 5. Popular Romance | Margaret Mitchell | <i>Gone with the Wind</i> |

Background Prose Readings :

1. Christopher Pawling, 'Popular Fiction: Ideology or Utopia?' *Popular Fiction and Social Change*, ed. Christopher Pawling (London: Macmillan, 1984).
2. Umberto Eco, 'Narrative Structure in Fleming,' in *The Study of Popular Culture : A Sourcebook*, ed. Bob Ashley (London: Pinter, 1989), pp. 124-34.
3. Darko Suvin, 'On Teaching SF Critically,' from *Positions and Presuppositions in Science Fiction* (London: Macmillan), pp. 86-96.
4. Felicity Hughes, 'Children's Literature: Theory and Practice,' *ELH*, 45 (1978), pp. 542-62.

Background Topics :

What Sells and Why; Bestseller and Other Media of Mass Culture; Morality and Education in Children's Literature; Popular Literature and Fantasy.

Paper 6. English Literature 3

1. Jonathan Swift *Gulliver's Travels*
2. Samuel Johnson *London, The Vanity of Human Wishes*

- Oliver Goldsmith Selections from *The Deserted Village*.
lines 35-84, 195-238, 267-339.
- Thomas Gray Elegy Written in a Country
Churchyard, Ode on the Death of a
Favourite Cat
3. William Blake The Chimney Sweeper (from both
The Songs of Innocence and *The Songs of
Experience*), The Little Black Boy (*The
Songs of Innocence*), The Lamb (*The
Songs of Innocence*), The Tyger (*The
Songs of Experience*), The Garden of
Love (*The Songs of Experience*), London
The Songs of Experience)
- William Wordsworth Tintern Abbey, Ode on the
Intimations of Immortality, Lines
Composed upon Westminster Bridge
- Samuel Taylor
Coleridge Kubla Khan, Dejection: An Ode
4. Lord Byron from 'Childe Harold,' Canto III,
verses 36-45 (Lines 316-405); Canto
IV, verses 178-186 (lines 1594-1674)
- Percy Bysshe Shelley Ode to the West Wind, Ode to
Liberty, Hymn to Intellectual Beauty
- John Keats Ode to a Nightingale, To Autumn, La
Belle Dame Sans Merci, On First
Looking into Chapman's Homer
5. Mary Shelley *Frankenstein*

Background Prose Readings :

1. Jonathan Swift, *A Modest Proposal*
2. Daniel Defoe 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman, in *Literature and Social order in Eighteenth-Century England*, ed. Stephen Copley (London, 1984).

3. Samuel Johnson, *The Rambler*, essay 156 (on Literary Rules); *Rasselas* chapter 10 (on the Business of the Poet); on Genius (from 'The Life of Pope,' *Norton*, Vol. 1, pp. 2306; 2308-9).
4. Mary Wollstonecraft, from *A Vindication of the Rights of Woman*, chapter 2 (Penguin, 1975), pp. 100-5, 106-9, 111-113) (on Milton's Adam and Eve, Rousseau, and Fathers of daughters).
5. William Wordsworth from 'Preface to *Lyrical Ballads*', in *Norton*, vol. 2, pp. 127-9, 130-7, 138-9.
6. John Keats, Letter to George and Thomas Keats, 22 December 1817; Letter to Richard Woodhouse, 27 October, 1818.

Background Topics :

Science and Literature; Neoclassicism; The Country and the City; Concepts of Nature; Concept of Imagination; The Rise of the Gothic.

Paper 7 : English Literature 5

- | | |
|-------------------|--|
| 1. Joseph Conrad | <i>Heart of Darkness</i> |
| 2. D. H. Lawrence | <i>Sons and Lovers</i> |
| 3. Virginia Woolf | <i>Mrs Dalloway</i> |
| 4. W. B. Yeats | Leda and the Swan, The Second Coming, No Second Troy, Sailing to Byzantium, Among School Children |
| T.S. Eliot | The Love Song of J. Alfred Prufrock, Gerontion, Sweeney Among the Nightingales, The Hollow Men, Marina |
| 5. Samuel Beckett | <i>Waiting for Godot</i> |
| John Osborne | <i>Look Back in Anger</i> |

Background Prose Readings :

1. Sigmund Freud, 'Theory of Dreams,' 'Oedipus Complex' and 'The Structure of the Unconscious,' from *The Modern Tradition*, eds. Ellmann and Feidelson, pp. 571, 578-80, 559-63.
2. T. S. Eliot, 'Tradition and the Individual Talent,' *Norton*, vol. 2, pp: 2198-205.
3. Albert Camus, 'Absurdity and Suicide,' and 'The Myth of Sisyphus,' from *The Myth of Sisyphus* (Penguin), pp. 11 17, 107-111.
4. E. M. Forster, 'Art for Art's Sake,' from *Two Cheers for Democracy*, in Ellmann and Feidelson, pp. 198-202.
5. Raymond Williams, 'Introduction' in *The English Novel from Dickens to Lawrence* (London: Hogarth, 1984), pp. 9-27.

Background Topics :

The Theatre of the Absurd; Modernism; The Uses of Myth; The Stream of Consciousness; The Women's Movement in the Early Twentieth Century.

Paper 8 : Contemporary Literature

- | | |
|---------------------------|--|
| 1. Chinua Achebe | <i>Things Fall Apart</i> |
| 2. Nadine Gordimer | <i>My Son's Story</i> |
| 3. Gabriel Garcia Marquez | <i>Chronicle of a Death Foretold</i> |
| 4. Dario Fo | <i>Accidental Death of an Anarchist</i> |
| Ngugi wa Thiongo | <i>The Trial of Dedan Kimatby</i> |
| 5. Pablo Neruda | Poetry, Tonight I can Write, The Way Spain Was, Ars Poetica, Discoverers of Chile, Ode to a Tomato (Penguin) |
| Derek Walcott | A Far Cry from Africa, Goats and Monkeys, Names, The Sea is History |

Margaret Atwood

Spelling, This is a Photograph of Me, Procedures for Underground, The Animals in that Country, The Landlady

Background Prose Readings :

1. Franz Fanon, (on colour prejudice) from *Black Skin, White Masks* (Paladin edition, 1970), pp. 21-29.
2. Ngugi wa Thiongo, from 'The language of African Literature,' in *Decolonising the Mind*, chapter 1, sections 4-6.
3. Gabriel Garcia Marquez, the Nobel Prize acceptance speech, in *Gabriel Garcia Marquez : New Readings*, eds. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).
4. V. S. Naipaul, 'East Indian,' in *The Overcrowded Barracoon* (Penguin, 1976), pp. 32-41.

Background Topics :

Magic Realism; Literature and Revolution; Literature and Cultural Identity; Writing for the New World Audience.

Paper 9 : Optional Paper (any one of the following)

a. Anglo-American Writing from 1930

- | | |
|---------------------|--|
| 1. Graham Greene | <i>The Power and the Glory</i> |
| 2. Toni Morrison | <i>The Beloved</i> |
| 3. Arthur Miller | <i>The Crucible</i> |
| Tom Stoppard | <i>Rosencrantz and Guildenstern are Dead</i> |
| 4. William Faulkner | Dry September |
| F. Scott Fitzgerald | The Crack-up |
| Ernest Hemingway | A Clean Well-Lighted Place |
| Somerset Maugham | The Door of Opportunity |
| John Updike | Dentistry and Doubt |
| John Cheever | The Swimmer |
| Salman Rushdie | The Courter |

5. Adrienne Rich

Aunt Jennifer's Tigers, Necessities of Life, Diving into the Wreck, Snapshots for a Daughter-in-law, Valediction Forbidding Mourning

Philip Larkin

Whitsun Weddings, Annus Mirabilis, Dublinesque, Homage to a Government, Toads, The Explosion

Seamus Heaney

Bogland, Traditions, Punishment, An Ulster Twilight, The Railway Children, From the Frontier of Writing

Background Prose Readings :

1. Salman Rushdie, 'Imaginary Homelands,' from *Imaginary Homelands*.
2. George Orwell, 'Politics and the English Language.'
3. Seamus Heaney, 'The Redress of Poetry,' from *The Redress of Poetry* (London: Faber, 1995).
4. Adrienne Rich, 'When We Dead Awaken: Writing as Revision,' from *Adrienne Rich's Poetry* (Norton Critical Edition).
5. Denys Thompson and F.R. Leavis, 'Advertising Types of Appeal,' from *Culture and Environment*.

Background Topics :

Social Realism and the Contemporary Novel; Folklore and the Contemporary Novel; Black Women's Writing; Identity in Contemporary Poetry; Tragicomedy in Contemporary Theatre.

b. Literary Theory

1. Marxism :

- i. Antonio Gramsci, 'The Formation of the Intellectuals' and 'Hegemony (Civil Society) and Separation of Powers,' from *Selections from the Prison Notebooks*, ed. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart, 1971), pp. 5-13 and 245-6.

- ii. Bertolt Brecht, 'A Short Organum to the Theatre,' in John Willet, ed. *Brecht on Theatre*, pp. 179-205.
- iii. Georg Lukács, 'Critical Realism and Socialist Realism,' from *The Meaning of Contemporary Realism*.
- iv. Louis Althusser, 'Ideology and Ideological State Apparatuses,' from *Lenin and Philosophy and Other Essays*.

2. *Feminism* :

- i. Elaine Showalter, 'Introduction' in *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977).
- ii. Juliet Mitchell, 'Femininity, Narrative and Psychoanalysis', in *Modern Criticism and Theory : A Reader*, ed. David Lodge (London: Longman, 1988), pp. 426-30.
- iii. Michele Barrett, 'The Cultural Production of Gender'
- iv. Luce Irigaray, 'When the Goods Get Together' (from *This Sex Which is not One*), in *New French Feminisms*, eds. Elaine Marks and Isabelle de Courtivron (New York: Schocken Books, 1981), pp. 107-110.

3. *Post-Structuralism, Deconstruction, Post-Modernism* :

- i. Jacques Derrida, 'Structure, Sign and Play in the Discourse of the Human Science in *Modern Criticism and Theory : A Reader*, ed. David Lodge (London: Longman, 1988), pp. 108-23.
- ii. Michel Foucault, 'Truth and Power,' from *Power/Knowledge* (New York: Pantheon, 1977).
- iii. Jean-Francois Lyotard, 'Answering the Question: What is Postmodernism?,' from *The Postmodern Condition : A Report on Knowledge* (Minneapolis: University of Minnesota Press, 1984).

4. *Cultural Studies* :

- i. Raymond Williams, from 'Forms,' in *Culture* (London: Fontana, 1981), pp. 154-80.

- ii. Stephen Greenblatt, 'Introduction' in *Renaissance Self Fashioning* (Chicago: University of Chicago Press, 1980), pp. 1-9.
- iii. Alan Sinfield and Jonathan Dollimore, 'Foreword' and 'Introduction' in *Political Shakespeare. New Essays in Cultural Materialism* (Ithaca: Cornell, 1985), pp. vii-viii, 2-17.
- iv. Roland Barthes, from *Mythologies* (New York: Noonday Press, 1972): 'The World of Wrestling,' 'Novels and Children,' 'Toys,' 'Striptease,' 'Photography and Electoral Appeal,' 'The Lost Continent,' 'Plastic,' and 'The Great Family of Man,' pp. 15-25, 50-5, 84-7, and 91-102.

5. Post-colonial Studies :

- i. Edward Said, *Orientalism*, (Hamondsworth: Penguin, 1978), chapter 1.
- ii. Gayatri Chakravarty Spivak, 'Can the Subaltern Speak?,' in *Colonial Discourse and Postcolonial Theory. A Reader*, eds. Patrick Williams and Laura Chrisman (London: Harvester Wheatsheaf, 1993).
- iii. Gauri Vishwanathan, 'The Beginnings of English Literary Study in British India,' *Oxford Literary Review*.
- iv. Aijaz Ahmad, "Indian Literature": Notes towards the Definition of a Category, from *In Theory: Classes, Nations, Literatures* (London: Verso, 1992).

Background Prose Readings :

Terry Eagleton, *Literary Theory : An Introduction*, 2nd edn. (Oxford: Blackwell).

c. Woman's Writing the Nineteenth and Twentieth Centuries

- 1. Elizabeth Barrett Browning Aurora Leigh. Book V.
lines 1-447
- Emily Dickinson Because I Could not Stop
for Death. Elysium is as Far

- as to, I Had no Time to
Hate, I Felt a Funeral in My
Brain, I Heard a Fly Buzz,
The Soul Selects Her Own
Society
- Sylvia Plath
Daddy, Lady Lazarus,
Soliloquy of a Solipsist,
Mirror
- Marge Piercy
Rape Poem, The Consumer,
For Shoshana Rihn - Pat
Swinton, Right to Life
2. Alice Walker
The Color Purple
3. Dorris Lessing
The Golden Notebook
4. Rassundari Debi
Excerpts from *Amar Jiban*,
in Susie Tharu and K. Lalita,
eds., *Women's Writing in India*
(Delhi : Oxford, 1989),
vol. 1, pp. 191-202.
- Pandita Ramabai
Excerpts from Tharu and
Lalita, vol. 1, pp. 247-53.
- Florence Nightingale
Cassandra
Harriet Jacob
Incidents in the Life of a
Slave Girl
5. Kate Chopin
The Story of an Hour
Katherine Mansfield
Bliss
Charlotte P. Gilman
The Yellow Wallpaper
Willa Cather
Coming 'Aphrodite'
- Mahasweta Devi
'Draupadi,' In Gayatri
Chakravarty Spivak, *In Other
Worlds*, pp. 179-96.

Background Prose Readings :

1. Virginia Woolf, Chapter 1 and selections from Chapter 3 of *A Room of One's Own* (New York: Harvest HBJ, 1957), pp. 3-21 and 48-59.

2. Simone de Beauvoir. 'Introduction' in *The Second Sex*, in *New French Feminisms*, eds. Elaine Marks and Isabelle de Courtivron (New York: Schocken Books, 1981), pp. 41-56.
3. Sandra Gilbert and Susan Gubar, Chapter 2: 'The Infected Sentence: Women's Authorship and the Anxiety of Influence' from *The Madwoman in the Attic* (Yale Univ. Press, 1979), pp. 45-92.
4. Cora Caplan 'Women and Language,' in Deborah Cameron, ed., *Feminist Linguistics. A Reader*.
5. Sigmund Freud, 'Female Sexuality,' in *The Collected Works of Sigmund Freud*, vol. 5 (London: Hogarth Press, 1957), pp. 252-272.

d. Modern European Drama

- | | |
|----------------------|--|
| 1. Henrik Ibsen | <i>Ghosts</i> (Penguin) |
| 2. August Strindberg | <i>Miss Julie</i> (Methuen) |
| 3. Bertolt Brecht | <i>The Good Woman of Szechuan</i>
(Methuen) |
| 4. Jean Genet | <i>The Balcony</i> (Faber) |
| 5. Eugene Ionesco | <i>Rhinoceros</i> (Penguin) |

Background Prose Readings :

1. Bertolt Brecht, 'The Street Scene' (pp. 121-8), 'Theatre for Pleasure or Theatre for Instruction' (pp. 68-76) and 'Dramatic Theatre vs Epic Theatre' (chart) - (p. 31) from *Brecht on Theatre. The Development of an Aesthetic*, ed. John Willet (London: Methuen, 1992).
2. Antonin Artaud, 'No More Masterpieces,' from *The Theater and its Double* (London: Calder and Boyars, 1970), pp. 55-63.
3. George Steiner, [On Modern Tragedy], from *The Death of Tragedy* (London: Faber), pp. 303-24.

4. Stanislavski, *An Actor Prepares* (Penguin), chapter 8: 'Faith and the Sense of Truth,' sections 1, 2, 7, 8, 9 (pp. 121-5, 137-46).
5. Jean Genet, *Reflections on Theatre* (London: Faber), chapter 2: 'The Strange Word Urb...,' pp. 63-74.
6. Raymond Williams, 'Tragedy and Revolution,' in *Modern Tragedy*, rev. edn. (London: Verso, 1979), pp. 61-84.