

## MAEN -01

### British Drama

#### First Block Christopher Marlowe: Doctor Faustus

##### Unit -01

1. Christopher Marlowe
2. Elizabethan Drama: Religions Beginnings
3. Miracle and Mystery Plays
4. Morality Plays
5. Rise of Elizabethan Comedy and Tragedy
6. The Growth of the Elizabethan Theatre
7. Elizabethan Comedy
8. Elizabethan Tragedy: the senecan Influence
9. Greek origins of Tragedy.
10. Aristotle's definition of Tragedy
11. The Elizabethan Formulations of Tragedy.
12. Summing up: The Modernity of Elizabethan Tragedy

##### Unit -02 The Tragic Drama of Doctor Faustus

1. Doctor Faustus as a tragedy.
2. Doctor Faustus and the Christian Morality Tradition
3. The heroic character of Doctor Faustus
4. The tragic Premise in Doctor Faustus
5. The Strength of tragedy
6. Act I Doctor Faustus : The Unscholarly attitude
7. Act II The Unfolding of Faustus tragedy.
8. Act III & IV The Comic diversion of tragedy.
9. Act V : The tragic denouement of doctor Faustus
10. Marlowe's achievement in Doctor Faustus
11. Doctor Faustus : Appeal to 20<sup>th</sup> Century.

##### Unit -03 Irony and the Tragic Dilemma in Doctor Faustus

1. Marlowe : An ironist
2. Irony of Faustus aspirations.
3. Faustus tragic dilemma
4. Self-multiplicative irony in Doctor Faustus
5. Summing up : Tragic irony and dilemma in Doctor Faustus.

##### Unit -04 Renaissance and Reformation in Doctor Faustus

1. Introduction : Transcending medieval christianity
2. Renaissance aspirations

3. Renaissance Scepticism
4. The Historical character of Doctor Faustus
5. Doctor Faustus : Catholic and Protestant Schism
6. Doctor Faustus : The Renaissance aspirations & rhetoric
7. Doctor Faustus : Renaissance Tragedy
8. Doctor Faustus Catholic Faith and Protestant despair
9. Summing up : Doctor Faustus : A tragedy of the Renaissance and Reformation.

**Unit -05 Dramatic Poetry in Doctor Faustus**

1. Introduction : Fusion of Drama and Poetry.
2. Marlowe's indifference to dramatic art
3. Doctor Faustus : Dramatic rhetoric rather than art
4. Marlowe's 'Mighty line'
5. Blank Verse in England
6. The Poetry of Doctor Faustus
7. Marlowe's Poetry an Estimate
8. Summing up

**Unit -06 The Performance of Doctor Faustus**

1. Introduction : Doctor Faustus and the Elizabethan stage
2. Textual diversity of Doctor Faustus
3. Twentieth Century Productions of Doctor Faustus
4. William Poet and Nugent Monk
5. Post Second World War Productions
6. Nevill Coghill
7. Michael Benthall
8. John Barton
9. Christopher Fettes
10. Production of Specific Scenes in Doctor Faustus
11. Problems of Productions of Doctor Faustus
12. Doctor Faustus and the Postmodern Theatre
13. Jerzy Grotowski

**Second Block – William Shakespeare : A Midsummer Night's Dream**

**Unit -01 Background Performance**

1. Dating the First Performance
2. Conditions of Performance
3. Reading and Performance Texts
4. Let us Sum up

**Unit -02 Romantic Comedy and the Language of the Play**

1. Romantic Comedy and Shakespeare's Innovations
2. Language Varieties

**Unit -03 A Midsummer Night's Dream – I**

1. The Athenian Aristocrats
2. The Lovers or Court and Country

**Unit -04 A Midsummer Nights Dream – II**

1. The Fairies
2. Dreams
3. The Women

**Unit -05 The Mechanicals**

1. Identities of the Mechanicals
2. The Mechanicals and the Forest
3. The Play – Within - the Play.

**Third Block - William Shakespeare : Hamlet**

**Unit -01 Background**

1. The date of the first performance of Hamlet
2. The sources of the Hamlet Story.
3. The text of the play.
4. Tools of Scholarship textual criticism; emendation, historical criticism, new criticism, others.

**Unit -02 Interpretations**

1. Hamlet as a revenge play
2. Theatre as a theme in Hamlet.
3. Hamlet as a Tragedy
4. Hamlet as a Religious play.

**Unit -03 Language of Literature**

1. Words
2. Rhetorical Devices
3. Imagery

**Unit -04 Hamlet : Other Dimensions**

1. Hamlet's Soliloquies
2. The question of subjectivity
3. Osric
4. Claudius
5. Horatio

**Unit -05 "The World as Stage" : Wider perspective**

1. King Lear and Hamlet
2. Reinventing Hamlet

3. Privatisation of Hamlet

4. Universalization

**Unit -06 Current Critical Approaches to Hamlet**

1. Twentieth Century Approaches upto the Sixties

2. Modern Literary Theory : Structuralism

3. Feminism

4. Marxism

5. Psychological Criticism

6. New Literary Theory and Hamlet

**Fourth Block- The Alchemist : A Study Guide**

**Unit -01 The Dramatic Career of Ben Jonson**

1. Life and Works of Ben Jonson

2. Chronology

3. Critical Extracts

**Unit -02 Jonsonian Comedy and the Alchemist**

1. Jonsonian Comedy and the Alchemist

2. Critical Extracts

**Unit -03 The Structure of the Alchemist**

1. Structure

2. Glossary of Alchemical Terms

3. Critical Extracts

**Unit -04 The Alchemist in the theatre**

1. The Alchemist in the Theatre

2. Performance and Stagecraft

3. Critical Extracts

**Unit -05 Characterization and Language**

1. Characterization

2. Language

3. Critical Reception of Ben Jonson

**Fifth Block J.M. Synge : The Playboy of the Western World**

**Unit -01 Background to the Playboy**

1. Biographical Note on Synge

2. Modern Comedy.

**Unit -02 Critical Annotations to the Playboy**

1. How to use the Study material

2. Key Questions

3. Study notes

**Unit -03 Close Analysis of the Play**

1. Germ of the play
2. Title
3. Actwise analysis

**Unit -04 The Playboy : A Discussion**

1. Major Critical Perspectives on the play
2. Themes/ Genres
3. Characters
4. Comic Strategies

**Unit -05 The Playboy : A Discussion (Contd.)**

1. Some other Important aspects of the play
2. Language
3. The playboy as a Performance Text

**Sixth Block: Bernard Shaw : Pygmalion**

**Unit -01 Background of English Drama from the Restoration Period to Bernard Shaw**

1. English Drama from 1660 to Shaw and its European background
2. Shaw's Ideological Background
3. the Life and plays of Shaw

**Unit -02 Pygmalion : Theses and Issues**

1. Pygmalion as a Play about Phonetics
2. Class distinction, Snobbery, kinds of manners, middle class, morality and the character of Doolittle
3. Man-woman relationships in the play : Higgins's mother Fixation and Oedipus complex, Higgins – Eliza equaton, Eliza, the fighter and the Feminist.

**Unit -03 Dramatic Structure and Mingling of Genres**

1. The Dramatic Structure of Pygmalion
2. The genre of the play, Elements of Romance, Comedy and Novel

**Unit -04 Language and Style**

1. Shaw's Prose Style and dialogues "effectiveness of assertion" recreation of actual speeches, Speech rhythms of characters, literary and musical allusions verbal humour.
2. Critical approaches to shaw and screen Responses of Pygmalion
3. Passages from the play for Annotion

**Unit -01 Seventh Block TS Eliot : Murder in the Cathedral**

- 1, Dramatic Experiments : Sweeney Agonistes and the Rock
2. Eliot's essays relevant to his plays
3. Eliot's Poetic dramas

**Unit -02 Background, Production and Perfrmance History**

1. Historical background to the play

2. General Summary of the play
3. Production History of Murder in the Cathedral
4. Explanation and critical comments of the lines from the 1<sup>st</sup> choric entrance upto Becket's arrival in Part-1 of the play.

**Unit -03 Critical Approaches to the play Part – I**

1. Explanatory and critical notes on Part I of the Play from Becket's First appearance upto the temptation scene in Part –I.
2. The Significance of Becket's silence in Part I
3. Important aspects of Part I

**Unit -04 Critical Approaches to the Play Part –II**

1. Eliot's Christian perspective
2. Becket's Christmas sermon : Explanatory and Critical Notes
3. Murder in the Cathedral as a Christian History Drama
4. Explanatory and Critical Notes on the section from the Entrance of the Knights upto their exit.

**Unit -05 General Comments and other Readings**

1. Critical Explanation of the choric outburst after Becket Exits upto his Murder.
2. Critical Explanation of the Knights, Prose Passages upto the end of the Play.
3. The Chorus in Development in Eliot's Play's
4. Plays by other Dramatists on Thomas Becket.
5. Greek /Medieval Models for Eliot's Play, Murder in the Cathedral.
6. Different Readings of Eliot's Murder in the Cathedral
7. Select Bibliography with critical comments.

**Eighth Block – John Osborne : Look Back in Anger**

**Unit -01 Background to the Play**

1. Britain in the 1950s
2. British Drama from 1890 to 1956.
3. Osborne

**Unit -02 The characters**

1. Different models for character study
2. The Angry young man – reality or cliché?
3. Class, gender and character.

**Unit -03 Language and Speech in Look Back in Anger**

1. Language in Drama
2. The title of the Play
3. Kinds of writing and speech in the text
4. Imagery and Symbolism in the Play

**Unit -04 Critical Approaches to look Back in anger**

1. Different Critical approaches to the play

2. Let us sum up.

**Unit -05 Anger and after : The Play's Subsequent Importance**

1. Osborne's place in 20<sup>th</sup> Century British Drama
2. Common themes in the plays

**Ninth Block – Waiting for Godot**

**Unit-01 Waiting for Godot : An avant garde play**

1. Tragicomedy
2. Waiting for Godot and the theatre of the Absurd
3. Sammuel Bckett (1906 – 1989) Life and Important works
4. History of Godot : In Print and Performance
5. Different Artistic Forms of Godot
6. Godot in Indian Languages

**Unit -02 Godot : A Critical analysis – I**

1. Brief comments and key questions
2. Critical Analysis : Act I

**Unit -03 Critical Analysis – II**

1. Brief comments and Important questions
2. Critical Analysis : Act II

**Unit -04 Themes and Issues – I**

1. Godot as a Tragicomedy
2. Tragic, Comic, Absurdist and Godot
3. Godot as an Existentialist play
4. Structure of Godot.

**Unit -05 Themes and Issues – II**

1. Waiting for Godot and time
2. Godot as a Christian play.
3. Godot and use of Language
4. Godot and Theatricality
5. Contribution of Godot to theatre and Drama

**MAEN -02**  
**British Novel**

**First Block            TOMJONES**

**Unit -01    Some Aspects of fiction**

- 1.2        The Novel
- 1.3        The Evolution of the novel

**Unit -02    As we first read : Tom Jones**

- 2.2        A Reading of Tom Jones
- 2.3        Relationships in the novel

**Unit -03    Important thematic areas in Tom Jones**

- 3.2        Varieties of female Representation – From low to high strata.
- 3.3        Fieldings Narrative strategies

**Unit -04    Characters as characterizations**

- 4.2        Problems of characterization
- 4.3        Realistic and comic characters

**Unit -05    Artistic Unity or Socio-Cultural concerns Structure**

- 5.2        Introductory chapters : Their Relevance
- 5.3        The Many episodes in Tom Jones

**Unit -06    Feminist Concerns in Fieldings**

- 6.2        Marriage and Female Sexuality
- 6.3        Pregnancy in Tom Jones

**Unit -07    Some Critical opinions on Tom Jones**

- 7.2        The problem with Modern Criticism
- 7.3        Changing Appreciation over centuries
- Unit -08    Narration in fiction and third world preferences.
- 8.2        How do we understand Narration?
- 8.3        Relevance of Tom Jones to us.

**Second Block    Pride and Prejudice**

**Unit -01    The Novel in its context**

- 1.2        The Eighteenth Century in Europe
- 1.3        Jane Austen's life and works

**Unit -02    Main themes in pride and prejudice -1**

- 2.2        Pride and prejudice
- 2.3        Love and Marriage

**Unit -03    Main Themes in pride and prejudice -2**

- 3.2        Women
- 3.3        Money and property



3.4 Marriage

**Unit -04 Characters in Novel**

4.2 Eighteenth Century ideas about characters

4.3 Fictional characters

4.4 The main characters in pride and prejudice

4.5 Gender and character in pride and prejudice

**Unit -05 The Narrative of pride and prejudice**

5.2 Narrative Techniques in pride and

5.3 Use of Wit and irony

**Unit -06 Critical Perspectives**

6.2 The feminist Approach

6.3 Postcolonial Readings

6.4 The Marxist perspective

**Third Block Wuthering Heights**

**Unit -01 Background to wuthering Heights**

1.1 Dates

1.2 Location of Wuthering heights

1.3 Industrial revolution

1.4 The changing society

1.5 Romanticism

1.6 Rebellion

**Unit -02 The Problem of narrative**

2.2 What is narrative?

2.3 Narrative scheme in the novel

2.4 Who is the narrator

2.5 Narrative techniques

2.6 Comparison with cinema

**Unit -03 Gift of God, healthcliff**

3.2 The Hero : Byronic and Romantic

3.3 Health Cliff dudedged : Secular or Religious

**Unit -04 You look like a lady now. Significance of Catherine**

4.2 Wild and Domestic

4.3 Marriage

4.4 Prisons

**Unit -05 Wuthering heights : One hundred and fifty years later**

5.2 Criticism of Wuthering heights : An Assessment

5.3 The Disruption

## **Block Fourth - Great Expectations**

### **Unit -01 Back Ground**

- 1.2 Upward social mobility and mid Victorian society
- 1.3 From Social history to the history of form.
- 1.4 Great expectations and the fairytale

### **Unit -02 Great Expectations and self-improvement**

- 2.2 The Self-Improving hero and the problem of gentlemantiness.
- 2.3 The self improving hero and the problem of his past.
- 2.4 Gentlemanliness and love

### **Unit -03 Improvement or disintegrations?**

- 3.2 The progressive educative plot and self Integration.
- 3.3 Great expectations and the Integrative method
- 3.4 Improvement or disintegration? A closer look at book 3.

### **Unit -04 Great expectations and the fairytale**

- 4.2 The fairytale as a historically complex mode
- 4.3 Realism and the fairytale
- 4.4 Deforming the conventional fairytale

### **Unit -05 Crime and respectability**

- 5.2 Dickens and crime
- 5.3 The respectability and the criminal in great expeculations.
- 5.4 Criminal wealth and respectability.

## **Fifth Block**

### **Unit -01 Middle March**

- 1.2 The creation of middlemarch
- 1.3 The prelude to middle march.

### **Unit -02 Themes characters, techniques**

- 2.1 Themes in middlemarch
- 2.2 The prime of miss brooke
- 2.3 The unsuitable suitor
- 2.4 The world Beyond
- 2.5 The Authors in the text

### **Unit -03 Philosophical underpinnings**

- 3.1 In the lengthening shadow

- 3.2 The springs of love
- 3.3 The author and the reader
- 3.4 Philosophical influences

**Unit -04 Eliot's perspectives**

- 4.1 Conflicts in ideology
- 4.2 The community as moral voice
- 4.3 George Eliot and the woman Question
- 4.4 Using the gothic
- 4.5 A Critical change

**Unit -05 The finale**

- 5.1 Reforms
- 5.2 Figurality
- 5.3 Minor characters
- 5.4 The finale

**Fifth Block Middle March**

**Unit -01 Approaching the novel**

- 1.2 The creation of Middle March
- 1.3 The prelude to middlemarch

**Unit -02 Themes, characters, Techniques**

- 2.1 Themes in middlemarch
- 2.2 The prime of Miss Brooke
- 2.3 The unsuitable suitor
- 2.4 The world beyond
- 2.5 The author in the text

**Unit -03 Philosophical Underplannings**

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**Unit -05 The finale**

- 5.1 Reforms

- 5.2 Figuality
- 5.3 Minor characters
- 5.4 The finale

**Sixth Block Heart of darkness**

**Unit -01 His Story and History**

- 1.2 Joseph Conrad
- 1.3 King Leopold and the Congo
- 1.4 The White man in the heart of darkness
- 1.5 The title of the text

**Unit -02 Literary analysis – I**

- 2.2 Time and distance
- 2.3 No boys adventure

**Unit -03 Literary analysis – II**

- 3.2 An approach to the meaning
- 3.3 Marlow : From his point of view
- 3.4 Delayed Decoding

**Unit -04 Race, Empire, Gender in heart of darkness**

- 4.2 Kipling's squint
- 4.3 Race
- 4.4 Gender

**Unit -05 The lengthening shadow**

- 5.2 Ambiguities and Ambivalence
- 5.3 Apocalyptic / mythic

**Block Sixth Heart of Darkness**

**Unit -01 His Story and History**

- 1.2 Joseph Conrad
- 1.3 King Leopold and the Congo
- 1.4 The white man in the heart of darkness.
- 1.5 The title of the text.

**Unit -02 Literary analysis**

- 2.2 Time and distance
- 2.3 No boys' adventure

**Unit -03 Literary Analysis – II**

- 3.2 An Approach to the meaning
- 3.3 Marlow : From his point of view
- 3.4 Delayed decoding.

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4.3 Race

4.4 Gender

**Unit -05 The Lengthening shadow**

5.2 Ambiguities and Ambivalence

5.3 Apocalyptic / mythic

**Seventh Block – A Portrait of the artist as a young man**

**Unit -01 Contexts**

1.2 Ireland and parnell

1.3 Jayee's life

1.4 The European Literacy context

1.5 English – language modernism

**Unit -02 Genre, Overall structure and point of view.**

2.2 Genre

2.3 Overall structure

2.4 Point of view

**Unit -03 Stephen's growth and personality**

3.2 A Section-by-section mapping

3.3 Stephen's Aesthetic theory

3.4 Stephen and women.

**Unit -04 Technique**

4.2 Variety of styles

4.3 Repetition / Symbolism

4.4 Stream of consciousness and epiphany

4.5 Linguistic features

**Unit -05 Critical perspectives : A brief selective overview**

5.2 Early Critical Reception

5.3 Subsequent criticism

5.4 The Advantages of a psychomalytic approach to a portrait.

**Block Eight - A passage to India**

**Unit -01 Passage to India**

1.2 Title of the Text

1.3 Earlier passages to India

1.4 Forster's attitude before his first passage to India.

**Unit -02 Representation of India (A) approaches to the novel**

**Structure:**

2.2 Kinds of writing in the text

2.3 Kinds of writing about the text.

**Unit -03 History and a passage to India.**

3.2 1912 - 1913

3.3 1921 – 1922

3.4 1945 and after

3.5 Philosophy and history.

**Unit -04 Race, Class and gender in a passage to India**

4.2 Race

4.3 Class

4.4 Gender

**Unit -05 Representations of India (B) Religions in novel**

5.2 Christianity

5.3 Islam

5.4 Hinduism

**Unit -06 Passages from India**

6.2 Landscapes

6.3 Motifs

6.4 Conclusions

**Ninth Block - The Prime of Miss Jean Brodie**

**Unit -01 The English Novel : Modernism and after**

1.2 Modes of narration

**Unit -02 Muriel Spark – Her life, her works and the text**

2.1 The life of Muriel Spark

2.2 The works of Muriel Spark

2.3 The text – A summary of the Prime of Miss Jean Brodie

**Unit -03 Analysing the Text – I**

3.1 Muriel Spark's narrative technique

**Unit -04 Analysing the Text – II**

4.1 The Elements of Autobiography

4.2 Perspectives on faith

4.3 The issue of morality

4.4 The issue of fascism

**Unit -05 The Novel : 1960s and after**

5.1 The novel in the 1960s.

- 5.2 The novel in the 1970s.
- 5.3 The novel since the 1980s.

**MAEN - 03**  
**Aspect of Language**

**First Block            What is Language**

**Unit -01    The Nature of Language**

1.            What is language?
2.            How and why did language originate?
3.            Characteristics of human language.

**Unit -02    Looking at data – 1**

1.            Structural functional linguistics : The saussuean Principles
2.            Structural Linguistics : The saussurean Heritage
3.            American structuralism

**Unit -03    Looking at data – 2**

1.            Formal Linguistics – An Introduction
2.            Generative Grammer
3.            Generativists and structuralists
4.            Transformational Generative Grammar

**Unit -04    Language and Thought**

1.            The linguistic sign
2.            Sapir-Whorf Hypothesis
3.            Language independent thought

**Second Block - A History of English Language**

**Unit 01**

1.            Approaches and sources
2.            Origin of English
3.            Emergence to consolidation
4.            Three periods the Making of English

**Unit -02    Changes in Sounds and Spelling**

1.            Changes in English Sounds
2.            Changes in spelling

**Unit -03    Changes in vocabulary**

1.            Borrowings
2.            Word – formation
3.            changes in the meaning of words.

**Unit -04    Changes in Grammar**

1.            Changes in old English.
2.            Grammatical changes in Middle English
3.            Word Order



4. Grammatical changes in Modern English
5. Major Eighteenth century Grammarians

### **Third Block – English Phonetics and Phnology – I**

#### **Unit -01 The Speech Mechanism**

1. The speech mechanism
2. Passive and Active Articulators
3. Describing and classifying speech sounds

#### **Unit -02 The Description and classification of consonants and vowels.**

1. Description and classifications of consonants
2. Description and classification of vowels
3. Monophthongs and Diphthongs

#### **Unit -03 Phonetic Transcription and Phonology**

1. Phonetic Transcription
2. The phoneme
3. Phonetics and phonology

#### **Unit -04 The Consonants of English**

1. The consonant phonemes of English
2. Detailed Description of consonants
3. Consonant clusters
4. The syllable
5. Initial and Final consonant clusters

### **Third (A) Block English Phonetics and Phonology – II**

#### **Unit -05 The vowels of English (R.P.)**

1. The vowel phonemes of English.

#### **Unit -06 Word Accent, Stress and Rhythm in connected Speech**

1. Word Accent
2. Stress and Rhythm in connected speech

#### **Unit -07 Intonation**

1. The form of Intonation
2. Uses of tones

### **Fourth Block – English Morphology**

#### **Unit -01 The Study of Words**

1. Kinds of words
2. Definition of word
3. Conclusion

#### **Unit -02 Word formation in English -1**

1. The process of word formation

2. The Inflectional Morphology of English

**Unit -03 Work-Formation in English -02**

1. Derivational Morphology
2. Classification of Derivational Affixes
3. Conversion
4. Compounding

**Unit -04 Word formation in English – 3**

1. Coining
2. Meaning change

**Fifth Block – English Syntax**

**Unit -01 Basic Notions of syntactic constituency**

1. The Identification of a syntactic constituent
2. Phrase Structure

**Unit -02 Types of clauses and Sentences**

1. Clause types
2. Sentence types
3. Conclusion

**Unit -03 Grammatical Functions, Cases and Thematic Roles**

1. Grammatical Functions
2. Case
3. Thematic roles

**Unit -04 The Syntax of Inflectional Elements : Tense and Agreement.**

1. Tense
2. Agreement

**Unit -05 Pronouns, Reflexives, and other Bound Elements**

1. Anaphors
2. Pronouns
3. Other Bound Elements

**Unit -06 Syntax of Scope : Adverbs, Quantifiers and Negation**

1. Adverbs
2. Quantifiers
3. Negation

**Sixth Block – Language in Use -1**

**Unit -01**

1. Dialectology : A progenitor in the early sociolinguistic work.
2. Sociolinguistics and the Sociology of language
3. The ethnography of communication

4. Variation studies
5. Social network and language maintenance
6. Acts of identity

**Unit -02 Speech Community and multilingualism**

1. On defining a speech community
2. Some problems relating to the definitions
3. Bi/multilingualism and the speech community

**Unit -03 Bilingualism**

1. On defining bilingualism
2. Becoming a bilingual
3. Functioning as a bilingual
4. Consequences of bilingualism

**Unit -04 Language standardization**

1. The need for standardisation
2. The process of standardization
3. The consequences of standardization
4. A socio-ethical critique of standardization

**Seventh Block – Language in Use -2**

**Unit -01 Multilingual use of codes**

1. Levels of multilingualism
2. Mixing codes
3. Switching codes

**Unit -02 Language Planning**

1. Planning in General
2. Language Planning : An Introduction
3. Towards defining Language Planning
4. History of Language Planning
5. Language problems
6. Types of language planning
7. Language planning process.
8. Ideology of language planning theory.
9. Goals of language planning.
10. Orientations in language planning
11. Factors influencing language planning.

**Unit -03 Conversational Analysis**

1. The Structure of conversations
2. The Cooperative Principle

3. Conversational Implicatures

**Unit -04 Learner factors in second language Acquisition -1**

1. Age
2. Sex
3. Intelligence
4. Aptitude

**Unit -05 Learner factors in Second Language Acquisition -02.**

1. Cognitive Style
2. Personality Factors
3. Attitude
4. Motivation

**Eighth Block – The Spread of English**

**Unit -01 Variation and varieties**

1. The Indo-European family of languages
2. English : Its origin and development
3. International varieties of English
4. Pidgins and creoles
5. Social varieties of language
6. Variation studies

**Unit -02 Consolidation and standardization of English**

1. Standard English
2. The Process of standardization of English

**Unit -03 The Spread and rise of Englishes**

1. Spread of English in Scotland
2. Spread of English in the celtic territories
3. Spread of English overseas
4. The Caribbean English
5. The rise of new standards
6. American English
7. The language of imperial rule

**Unit -04 Indian English**

1. The Arrival of English
2. The Establishment of English
3. Consolidation and Development
4. Post-Independence language policy
5. Cline of Bilingualism

6. The 'Indianness' in Indian English
7. Indian Writing in English

### **Ninth Block – Stylistics**

#### **Unit -01 Language variation – the context of situation**

1. What is language?
2. Language variation

#### **Unit -02 The connection between linguistics, literary Criticism and stylistics**

1. Linguistics and literary criticism
2. Stylistics

#### **Unit -03 Style and Content**

1. Style

#### **Unit -04 Analysing Texts –I**

1. Literal versus figurative meaning
2. Foregrounding
3. Analysis of fiction
4. Analysis of poetry

#### **Unit -05 Analysing Texts – II**

1. Passages
2. Checklist to study texts
3. More passages

#### **Unit -06 Analysing Texts – III**

1. Extracts

**MAEN -04**  
**American Literature**

**First Block            Context of American Literature**

**Unit -01    The Puritan Context**

1.            Who were the new England Puritans?
2.            The new England Puritans as they saw themselves and their mission in American.
3.            The emergence of Puritanism as the hegemonies American ideology.

**Unit -02    The Consolidation and Dispersal of the Puriton Utopia**

1.            Unanimity as the matif for an integrated community.
2.            The emergence of trading interest as a faster undermining the unity with in the fold of Puritanism.
3.            Puritans against themselves the beginning of dissent within the fold of Puritanism.

**Unit -03    The Puritans as literary Artists**

1.            The literary style    of the Puritans
2.            The literary genres of the Puritans
3.            Puritan Literature versus Puritan ideology or how Puritan ideology is some times subverted by Puritan literature.

**Unit -04    Some “other” contexts of American Literature.**

1.            The Indian Context, or the context eliminated.
2.            The Black Context or the context invisibilised.
3.            The Poor white context or the context overshadowed.

**Unit -05    From the colonial to the Federal The Contexts of the American English tennent**

1.            The Enlightment in America
2.            Slavery and Enlightenment
3.            The American Women of the Eighteenth century.

**Second Block – The scarlet Letter**

**Unit -06    Back Ground**

1.            Hawthorne’s life and Works
2.            American Fiction
3.            Let us Sum up
4.            Glossary
5.            Questions
6.            Suggested Reading

**Unit -07    Reading The Text**

1.            The Threshold of the Narrative
2.            Complications
3.            A Turning Point
4.            Temptation in the Forest

5. Towards the Climax

**Unit -08 Characterization**

1. Hester
2. Dimmesdale
3. Chillingworth
4. Pearl
5. Minor Characters

**Unit -09 Narrative Technique and Structure**

1. Symmetrical Design
2. Form and Content
3. Open endedness

**Unit -10 Critical Perspective**

1. Nineteenth century Response
2. Modern Response
3. Contemporary Response

Third Block – Huckleberry Finn

**Unit -11 Background to Adventures of Huckleberry Finn**

1. American Society During 1865-1914
2. **Mark Twain :**
  - a) Chronology of Important Dates
  - b) Some highlight of his career
  - c) A Note on Mark Twain's writings
3. **Negro Slavery in American**
  - a) A Historical view
  - b) Mark Twain and Slavery
  - c) Writing about and by African Americans before Huckleberry Finn (1885)
  - d) American Fiction : The Rise of realism.

**Unit -12 Huckleberry Finn And its Narrative**

1. **Preliminary Information about Huckleberry Finn**
  - a) Source
  - b) Composition
  - c) Time and Setting
  - d) Mississippi
  - e) St. Petersburg
  - f) Jackson's Island
2. Narrative Structure of American Huckleberry Finn.
3. **Distinctive Feature of Narrator**

- a) Picaresque form
- b) First person eye witness boy Narrator
- b(i) The Spoken Idiom of the Narrative
- (ii) Density of narration
- c) Modes of Presentation
- d) Narrative Irony
- e) Popular Element in the Narrative

**Unit -13 Themes and Characterization in Huckleberry Finn**

- 1. Theme(s)
- 2. Twain's Art of Characterization
  - (i) The characterization of Huck
  - a(i) Huck in Tom Sawyer
  - b(ii) Source in Mark Twain's life
  - c) Jim
- 3. The Ending of Huckleberry Finn

**Unit -14 Language in Huckleberry Finn**

- 1. Mark Twain on writing
- 2. Language in Huckleberry Finn
  - 2(i) Contrast with the Scarlet letter
  - (ii) Identifying characters by their language.
  - (iii) Huck's Language
  - (iv) A Preliminary Note on African American Language.
  - (v) Jim Language
- 3. Language and Power
- 4. Use of Racist Language

**Unit -15 Humour and other Issues in Huckleberry Finn**

- 1. Humour
  - (i) Humour in character
  - (ii) Humour in situation
  - (iii) Humour in language
  - (iv) Force
  - (v) Burlesque
  - (vi) Defining the Limits of Fun
- 2. Intertextuality
- 3. Is Huckleberry Finn a Racist Book
- 4. Major Critical Approaches to Huckleberry Finn



- (i) Criticism during 1885-1950
- (ii) The Post – 1950 Criticism.

#### **Fourth Block – American Prose**

##### **Unit -01 Revolutionary Prose in America**

- 1. Introduction : The Context of Revolutionary Prose in America
- 2. The Evaluation of Revolutionary Prose in America.
- 3. Writing the Revolution – Some key revolutionary texts
- 4. The Literature of public Documents.

##### **Unit -02 American Prose in the period of National Consolidation**

- 1. Introduction: The literature of Constitutional Controversies and constitution confirmation.
- 2. Letters of the early Republic
- 3. The prose of American Romanticism –I
- 4. The prose of American Romanticism – II

##### **Unit -03 The ‘other’ side of American Romanticism.**

- 1. Introduction : The sense of American Mission in the Mid nineteenth century America.
- 2. The Indian Response to the American Mission.
- 3. The working class while response to the American Mission.
- 4. The Black Response to the American Mission.

##### **Unit -04 American Prose Around the Civil War.**

- 1. The Context of American Prose around the Civil War.
- 2. The Debates on slavery and other issues of North south confrontation.
- 3. The prose of the American civil War -1
- 4. The prose of American Civil War – II

##### **Unit -05 American prose in the post Civil War Period 1865-1890.**

- 1. The context of American Prose in the post civil war Period 1865-1890,
- 2. The prose of Samuel Longhorne elements and William Dean Howells.
- 3. The prose of Herry James and Edit Wharton.
- 4. The prose of some other late nineteenth century American writers.

#### **Fifth Block – American Poetry – I**

##### **Unit -01 Back ground**

- 1. Whiteman’s Life and Works
- 2. Dickenson’s life and works

##### **Unit -02 The Text 1: Walt Whitman**

- 1. Song of Myself
- 2. Crossing Brooklyn Ferry
- 3. When Lilaes Last in the dooryard Bloomed
- 4. Passage of India

**Unit -03 The Text 2 : Emily Dickinson**

1. The Soul selects her own society (303)
2. I am saying Every day (373)
3. It would Never Be Common More – I said (430).
4. I measures every grief I meet (561)
5. Because I could not stop for death (712).
6. My life had stood – A Loaded gun (751)
7. Rearrange a wife’s Affection (1737).

**Unit -04 Structure and Style**

1. Theme and Imagery in walt Whitman
2. Theme and Imagery in Emily Dickinson
3. Free Verse in walt whitman and Emily Dickinson.

**Unit -05 Critical Perspective**

1. Nineteenth century, Modern and Contemporary response to walt whitman
2. Nineteenth Century, Modern and Contemporary response to Emile Dickinson

**Sixth Block – American Poetry****Unit – 26 Robert Frost (1874-1963)**

1. Life and works of Robert Frost
2. Mending Wall
  - (i) “Mending Wall” Text of Poem
  - (ii) “Mending Wall” Critical Appreciation
  - (iii) “Mending Wall” Notes
3. “Birehes”
  - (i) “Birehes” Text of poem
  - (ii) “Birehes” Critical Appreciation
  - (iii) “Birehes” Notes

**Unit -27 Wallace Stevens 1879-1955**

1. Life and Works
2. Sunday Morning
  - (i) Text
  - (ii) Background
  - (iii) Critical Appreciation
  - (iv) Notes
3. The Emperor of Ice Cream
  - (i) Text
  - (ii) Background and Critical Appreciation
  - (iii) Notes

**Unit -28 William Carlos Williams (1883-1963)**

1. life and works
2. The Red Wheelbarrow
  - (i) Text of the Poem VI
  - (ii) Background and Critical Appreciation

**Unit -29 Ezra Pound (1885-1972)**

1. Life and Works
2. Hugh Selwyn Mauberley
  - (i) Text
  - (ii) Background and Critical Appreciation
  - (iii) Form and Metre
  - (iv) Notes
3. The Cantos
  - (i) Canto I : Text
  - (ii) Background and Critical Appreciation
  - (iii) Canto I : Notes
  - (iv) Canto XVII : Text
  - (v) Canto XVII : Critical Appreciation
  - (vi) Notes

**Unit -30 A Drienne Rich (1920 –**

1. Aunt Jennifer's Tigers
2. Text
3. Background and Critical Appreciation
4. Notes
3. "Snapshals of a Dauhter in Law"
  - (i) Text
  - (ii) Background and critical Appreciation
  - (iii) Notes

**Seventh Block - American Short Story**

**Unit -01 The American Short Story.**

1. Introduction the short story
2. Definitions : Their Inadequacies and usefulness.
3. The American Short Story
  - (i) Origins : The first phase
  - (ii) American Short Story after Poe
  - (iii) Rencusance in American short story.
  - (iv) Hemingway and Faulkner

- (v) Contemporary American short story.

**Unit -02 Heming way : A Clean well Lighted Place**

1. Ernest hemingway
  - (i) Chronology
  - (ii) Themes and Concerns
  - (iii) Modes of Writing
  - (iv) Autobiographical Element
  - (v) Objectivity
  - (vi) Code of Conduct
  - (vii) Symbolism
  - (viii) Irony
2. A clean well lighted place
  - (i) Introducing the story
  - (ii) Contrasted Characters
  - (iii) Narrative Technique
  - (iv) Them of Nothingness
  - (v) Auto geographical element
  - (vi) Objectivity

**Unit -03 William Faulkner : The Bear**

1. William Faulkner
  - (i) Chronology
  - (ii) Faulkner : Then and Now
  - (iii) Them as and Concerns
  - (iv) Modes of Writing
  - (v) The Yoknapatawpha county
2. The Bear
  - (i) The Relevance/Irrelevance of section four
  - (ii) Theme of growing up / Initiation
  - (iii) Modes of writing in The bear”
  - (iv) Men and Nature: Affinities and Palarities

**Unit -04 Comparisons and Contrasts**

1. Hemingway and Faulkner
  - (i) Themes and Concerns
  - (ii) Pepple and Place
  - (iii) Use of language
  - (iv) Narrative Techniques

**Unit -04 Comparisons and Contrasts**

1. Hemingway and Faulkner
  - (i) Themes and Concerns
  - (ii) People and Place
  - (iii) Use of Language
  - (iv) Narrative Technique
2. A clean well lighted place and the Bear

### **Eight Block – American Drama**

#### **Unit -01 American Drama : An Introduction**

1. Beginings of American Drama
2. Puritan hostility to theoretical activity.
3. Theatre in early 18<sup>th</sup> century colleges
4. Calonical Drama
5. Drama of the American Revolution
6. Nationalistic Drama
7. Romantic and popular Drama
8. The American Meliodrama
9. The American Drama. The Actorly tradition
10. The Beginning of theatrical realism in America
11. The rise of realistic Drama

#### **Unit -02 The Question of Identity in the Hairy ape**

1. The Hairy Ape and the American of the 1920s.
2. The Tragic Problem of Identity in the Hairy Ape.
3. Scene I & II.: The Hairy Ape Elusive Identity and the Tragic Illusion.
4. Scene III : Tragedy of situation.
5. Scene IV to VII Tragic conflict : Fluctuating Identities.
6. Scene VIII : Tragic Denouement and the predicament of Human Identity.
7. The problem of Identity : Naturalistic Fixity and Expressionistic Revalt.

#### **Unit -03 Death of a Salesman As Tragedy**

1. Arthur Miller and the American Milieu
2. Arthur Millers concept of Tragedy.
3. Death of a Salesman : Analyses of the text
4. Death of Salesman as Tragedy : An Assessment.

#### **Unit -04 The Novel use of Structure in Death of a Salesman**

1. Dramatic Structure : 20<sup>th</sup> Century perspective
2. Arthur Miller and the concept of dramatic Structure in Death of Salesman.
- 3, Death of a salesman : Structural Analysis
4. The Novel use of structure in death of Salesman

**Unit -05 A Comparison between Eugene O' Neill and Aphthur Miller**

1. Post I First War and post Second War drama
2. Drama of social reality
3. Psychological Drama
4. Towards a dramatic vision
5. Auto Biography and drama
6. Dramatic Art
7. Theatricality

**Ninth Block – The Bluest Eye by Toni Morrison**

**Unit -01 The Bluest eye : Background**

1. Toni Morrison – Life and works
2. (i) Toni Morrison – A chronology  
(ii) Novels  
(iii) Salient Points concerning Toni Morrison's Life and Art.
3. A notes on Terminology
4. The bluest eye.
  - (i) genesis of the novel
  - (ii) Autobiographical Touches
  - (iii) Title of the Novel.

**Unit -02 A Brief View of African American Literature**

1. Harlem Renaissance
2. Social change and Civil Right (1940-60)
3. The Black power and Black arts Movement (1960-70)
4. African American Women's writing since 1970.

**Unit -03 The Bluest eye and its Narrative**

1. The Story
  - (i) Autumn
  - (ii) Winter
  - (iii) Spring
  - (iv) Summer
2. The Structure of the Narrative
  - (i) White Primer as Epigraph
  - (ii) Claudia as a Narrator
  - (iii) Other voice
  - (iv) Tomi Morrison on her Narrative Technique
  - (v) The narrative as a whale
  - (vi) The Omniscient Narrator

**Unit -04 The dangerous idea of physical Beauty in the Bluest Eye.**

1. Introduction : The white standards of Beauty
2. Changing Attitudes to color and their treatment in Black Fiction.
  - (i) Assimilationism
  - (ii) Black is beautiful
  - (iii) "Black is neither ugly nor beautiful black is"
3. Beauty Culture in American Society and the Bluest eye.
4. Peola's Quest for beauty.

**Unit -05 Sex and Love in the Bluest eye**

1. Sexuality and children
2. Death of a dream and After/Pauline Breedlone
3. Love that Herts / Challey breedlone
4. Commercial Sex
5. Child Materials
6. Sexuality Among the whites

**Unit -06 Conclusion**

1. Introduction
2. Scapegoating as a Motif
3. Language and style
4. Literary Echoes
5. Folk elements
6. Critical Approaches to the bluest eye.

**MAEN -05**

**Indian English Literature**

**First Block Non-Fictional Prose**

**Unit -01 Non Fictional Prose : A Survey**

1. Indian Prose Writers
2. Post-Independence Prose
3. Forms and varieties of Prose

**Unit -02 Swami Vivekananda, Sri Aurobindo, and Ananda Coomarswamy**

1. Swami Vivekananda : An Introduction
2. Sir Aurobindo : An Introduction
3. Ananda Kentish Coomaraswamy : An Introduction

**Unit -03 Gandhi**

1. The Life of Mahatma Gandhi
2. What is Hindi Swaraj?
3. The Form of Hind Swaraj
4. A Chapter – wise Summary of Hind Swaraj
5. Detailed Study of Selected chapters.
6. The importance of Hind Swaraj

**Unit -04 Jawaharlal Nehru**

1. Nehru-Life and Writings
2. Autobiography
3. Chapter-wise analysis
4. How the Autobiography has been received?

**Unit -05 Nirad C. Chaudhuri**

1. The Autobiography of an unknown Indian
2. The hand, Great Anarch
3. Critical opinion.

**Unit -06 Vikram Seth and Amitav Ghosh**

1. Vikram Seth : Introduction
2. From Heaven Lake
3. Amitav Ghosh : Introduction
4. Dancing in Cambodia at Large in Burma

**Second Block – Untouchable**

**Unit -01 A short history of the Indian English Novel**

1. Early Essayists
2. Early Fiction
3. The First Indian English Novel
4. Other Early Novels
5. Towards Independence – Novels and Novelists
6. Post-Independence-Novels and Novelists till 1980



7. Rushdie and after

**Unit -02 Life and work of Mulk Raj Anand**

1. Early life
2. Literary career
3. Literary Awards
4. The thirties movement
5. The writing and Publication of Untouchable

**Unit -03 Untouchable : Title, Theme, Plot & Characterisation**

1. Theme of Untouchability
2. Plot and Structure
3. Narrative Technique
4. Characterisation
5. Other characters

**Unit -04 The Picture of a Fragmented nation in Anand's Untouchable**

1. The Picture of a fragmented nation
2. Hinduism
3. Islam
4. Christianity
5. The Religion of Humanity

**Unit -05 The Gandhian Influence**

1. Gandhian Ideology
2. Gandhi in Indian Fiction
3. Gandhiji's speech on untouchability in the Novel

**Unit -06 Style**

1. Diction
2. Modes of Narration
3. Imagery

**Third Block – Kanthapura**

**Unit -01 Raja Rao : Career and Works**

1. Raja Rao and the Indian Novel in English
2. Two Contemporary Writers : Anand and Narayan
3. Raa Rao : Career and works
4. Influences on Rao's Philosophical outlook.

**Unit -02 Kanthapura : Background**

1. Historical and Political Background
2. Gandhian Thought and its Impact
3. Raja Rao's English : Form and Style

**Unit -03 Kanthapura : Themes**

1. The Village
2. The Skeffington Coffee Estate
3. Consideration of caste
4. Moorthy Leads a satyagraha

**Unit -04 Kanthapura : Structure and Technique**

1. The Structure of Kanthapura
2. The Narrative Technique in Kanthapura
3. Achakka, the Narrator
4. The Harikatha Element
5. Myth and Symbolism

**Unit -05 Kanthapura Characters**

1. Raja Rao's Art of characterization in Kanthapura
2. Moorthy, the Central Figure
3. The women in Kanthapura
4. Some of the other Characters

**Fourth Block – Clear Light of Day**

**Unit -01 Anita Desai : Life, works and language, issue**

1. A Biographical Sketch of Anita Desai
2. Anita Desai's Major Works
3. Outlines of Anita Desai's Novels
4. Desai and the Language Issue

**Unit -02 Clear light of day : Themes, Techniques, time**

1. Structure of clear light of day
2. Detailed Storyline of Part –I
3. Anita Desai's Techniques
4. Bim/Tara Relationship
5. Treatment of time

**Unit -03 Political Dimension, major characters**

1. Detailed Storyline of Part - II
2. The Political Dimension of clear light of day.
3. The Importance of Raja in the novel
4. Baba's Presence in clear light of day

**Unit -04 Music' Minor characters**

1. Detailed storyline of part III
2. Importance of music in clear light of day
3. Minor characters Mira Masi, Bakul & Dr. Biswas

**Unit -05 Anita Desai's Contribution to Indian English Fiction.**

1. Detailed Storyline of Part – IV.
2. Imagery in clear light of day
3. The Das Neighbours : Alis and Misras
4. Anita Desai's contribution to Indian English Fiction.

**Fifth Block – Midnights Children**

**Unit -01 Background**

1. Biographical Sketch
2. The other works of Rushdie
3. The title Midnight's Children
4. The Booker and Midnight's children
5. Critical Reception

**Unit -02 Midnight's Children : The De-Doxified English**

1. The Beginnings
2. Problems and challenges faced by the post 1930s Novelists
3. Rushdie on English and Englishes
4. Rushdie and the use of Hybridized English
5. Is Rushdie and Indian English Novelist?
6. English "De doxified"
7. Rushdie's use of English in Descriptive scenes

**Unit -03 Themes in Midnight's Children**

1. History and the Individual
2. Colonialism and Neo-colonialism in India
3. Fragmentation, Migrancy and memory

**Unit -04 Technique in Midnight's Children**

1. The structure of Midnight's children
2. Endings without beginnings : Midnight's children and Epic Structure.
3. Sutradhar and Nati : Saleem and Padma
4. Saleem, Unreliable Narrator
5. The Interplay of Fantasy and Realism
6. Myth in Midnight's Children.

**Unit -05 Characterization in Midnight's Children**

1. Saleem as India & India as Saleem
2. Padma : Beloved Nati
3. Children of the Midnight : Shiva, Parvati and Saleem
4. Family as Character
5. Common Indian People as characters.

**Unit -06    Midnight's Children as a Literary event**

1.        Midnight's children as a Postmodern Novel
2.        Midnight's Children as a Postcolonial Novel
3.        Midnight's children as Historical Fiction
4.        The Novel of the 1980s
5.        Children of Midnight's children

**Sixth Block – The Short Story**

**Unit -01    About the short story**

1.        history of the short story.
2.        What is the short story.?
3.        Basic elements of the short story
4.        Glossary of Terms

**Unit -02    R.K. Narayan**

1.        R.K. Narayan
2.        An Astrologer's day
3.        Engine Trouble

**Unit -03    Arun Joshi and Manoj Das**

1.        Arun Joshi – An overview of this work.
2.        'The only American from our village' – A Discussion
3.        Characterisation
4.        Narrative techniques
5.        Manoj Das – an Introduction
6.        'A Trip into the Jungle – A Discussion
7.        Characterization
8.        Narrative Techniques

**Unit -04    Subhadra Sen Gupta & Raji Narasimhan**

1.        Subhadra Sengupta – an Introduction
2.        'The Fourth daughter – some issues
3.        Characterization
4.        Narrative Techniques
5.        Raji Narasimhan – an Introduction
6.        'A Toast to Herself – Some Issues
7.        Characterisation
8.        Narrative Techniques

**Unit -05    Shashi Deshpande and Githa Hariharan**

1.        Shashi Deshpande – An Introduction
2.        'The Miracle' – A Discussion

3. Characterisation
4. Narrative Techniques
5. Githa Hariharan – An Introduction
6. 'Gajar Halwa' A Discussion
7. Characterisation
8. Narrative Techniques

**Unit -06 Ruskin Bond**

1. Writing for Children
2. Ruskin Bond – A Biographical sketch
3. No room for a Leopard – A Discussion
4. Copperfield in the Jungle –A Discussion
5. Characterisation

**Seventh Block – Poetry**

**Unit -01 Background to Indian English Poetry**

1. The origin of Indian English Poetry
2. The Impact of British Colonization
3. The Identity of Indian English Poetry
4. The growth and Periodization of Indian English Poetry
5. The future Possibilities

**Unit -02 Henry Derozio and Toru Dutt**

1. Henry Derozio – A Brief Life Sketch
2. An Overview of Derozio's Poetry
3. Toru Dutt' – A Brief life Sketch
4. An Overview of Toru Dutt's Poetry

**Unit -03 Sri Aurobindo and Sarojini Naidu**

1. A Brief life-sketch of Sri Aurobindo
2. An Introduction to Sri Aurobindo's works
3. Issues in Sri Aurobindo's Poetry
4. A Brief Life sketch of Sarojini Naidu
5. An Overview of Sarojini Naidu's Poetry

**Unit -04 Nissim Ezekiel and Kamala Das**

1. A Brief life sketch of Nissim Ezekiel
2. An overview of his poetry
3. A Brief life sketch of Kamala Das
4. An Overview of her Poetry.

**Unit -05 A.K. Ramanujan, Arun Kolatkar, and Jayanta Mahapatra**

1. A.K. Ramanujan : A Brief life Sketch and an overview of h is poetry.

2. Jayanta Mahapatra
3. Arun Kolatkar : A brief life sketch and an overview of his poetry.

**Unit -06 R. Parthasarathy and Keki N. Daruwalla**

1. R. Parthasarathy : A brief life sketch and an overview of his work.
2. Keki N. Daruwalla : A brief life Sketch and an overview of his work.

**Eighth Block – Tara**

**Unit -01 An Overview of Indian English Drama**

1. Challenges faced by Indian English Drama
2. History of Indian English Drama

**Unit -02 A Preview of Dattani’s Dramatic world**

1. The plays
2. Themes
3. Techniques and language

**Unit -03 Reading Tara**

1. Act I
2. Act II
3. Themes

**Unit -04 Appreciating Tara**

1. Techniques
2. Language

## **MAEN - 06**

### **Literary Criticism and Theory**

#### **First Block          An Introduction**

##### **Unit -01**

1. Background to the contemporary situation in theory
2. Theory before theory
3. Immediate contexts
4. From Criticism to theory
5. The communication chain

##### **Unit -02          Overview of western critical thought**

1. The English Tradition
2. Some Philosophical Foundations
3. Early Romanticism

##### **Unit -03          Twentieth Century Developments**

1. Northrop Frye and Myth Criticism
2. Marx and Marxism
3. Beginnings of structuralism
4. Russian Formalists
5. Mikhail Bakhtin
6. Post Structuralism
7. Derrida and Deconstruction
8. Michel Foucault
9. Deleuze and Guattari

##### **Unit -04          The Function of Criticism**

1. Literary Criticism Prior to Arnold
2. Arnold and Literary Criticism
3. Eliot's view of the Matter
4. Terry Eagleton's Argument

**Unit -05 Indian Aesthetics**

1. Religious Foundations
2. Non-spiritual Expressions
3. Mystic Function
4. Krishna
5. The concept of theory in India

**Unit -06 Resistance to theory/How to Read a Reader**

1. Resistance to theory
2. Paul De Man's Answer
3. Resistance at the Present time
4. How to Read a Reader

**Second Block – Classical Criticism**

**Unit -01 Features of classical criticism**

1. What do we mean by classical criticism
2. Oratory and Rhetoric
3. Poetry as Inspiration
4. Myth
5. Three Styles of Poetry
6. Music as Integral to Literary composition
7. The concept of Mimesis

**Unit -02 Plato on Imitation and art**

1. Platonic view of Mimesis
2. Plato's Definition of Truth
3. Platonic Idea of Social well being

**Unit -03 Aristotle's theory of Imitation**

1. The Aristoteliana view of Mimesis
2. The Media of Mimesis
3. Theatre as a unifier of arts

**Unit -04 Aristotle's Theory of Tragedy – Part – I**

1. The Six Elements of Tragedy
2. Myth (Plot) and Ethos (Character)



3. Dianoia and Lexis
4. Melopoiia or the Musical Element
5. Opsi or the Visual content

**Unit -05 Aristotle's Theory of Tragedy Part – II**

1. Pleasure Proper to Tragedy
2. Catharsis
3. Arousal of Emotion
4. European Interpretation of Aristotle

**Unit -06 Criticism as Dialogue**

1. Dialogue in Mimes
2. A Kind of Mimesis
3. Socratic Parlance
4. Later Tradition
5. Investigate versus Expository Dialogue

**Third Block – Romantic Criticism**

**Unit -01 Romanticism**

1. Defining Romanticism
2. The Romantic Epistemology
3. The Romantic Theory of Art
4. Imagination
5. Inspiration
6. Organicism
7. Forms of Poetry
8. Some Modernist and Post structuralist views of Romanticism

**Unit -02 Wordsworth : Preface to the Lyrical Ballads**

1. The Definition of Poetry
2. The Poet's Characteristics
3. The Value of Poetry
4. Poetic Diction
5. Coleridge's views on Poetic Diction
6. The Cultural concern of wordsworth's criticism

**Unit -03 Coleridge : Biographia Literaria**

1. Fancy and Imagination
2. Coleridge's view of Poetry and of 'The Poet'
3. The German Angle
4. A Comparison of wordsworth and Coleridge as Critics

**Unit -04 P.B. Shelley : A Defence of Poetry**

1. Defining Poetry : Imagination and the Ideal order
2. Poetry and Radical Moral Transformation : The Question of Value.

#### **Fourth Block – New Criticism**

##### **Unit -01 I.A. Richards**

1. Positivist Criticism
2. I.A. Richards : His life and work
3. Principles of Literary criticism
4. Richards on Language
5. Practical Criticism
6. The Achievement of Richards

##### **Unit -02 T.S. Eliot**

1. "Tradition and the Individual Talent"
2. "The Function of Criticism"
3. "The Dissociation of Sensibility" and "The Objective Correlative"
4. The Achievement of T.S. Eliot as a critic.

##### **Unit -03 F.R Leavis**

1. "introduction" From Revaluation
2. "Literary Criticism and Philosophy"
3. A Representative Essay, "Milton"
4. The Achievement of F.R. Leavis

##### **Unit -04 Join Crowe Ransom and Cleanth Brooks**

1. John Crowe Ransom : Introduction
2. "Criticism Inc"
3. Other Essays by J.C. Ransom
4. The Achievement of J.C. Ransom
5. Cleanth Brooks : Introduction
6. 'Irony as a Principle of Structure'
7. Other Essays by Cleanth Brooks
8. The Achievement of Cleanth Brooks

##### **Unit -05 W.K. Wimsatt**

1. "The Intentional Fallacy"
2. "The Affective Fallacy"
3. The Achievement of W.K. Wimsatt

##### **Unit -06 Conclusion**

1. Other New Critics
2. Later schools of criticism
3. The Achievement of the New Critics

## **Fifth Block – Marxist view of Literature**

### **Unit -01 Marxism and Literature**

1. What is Marxism?
2. Marxism as a way of looking at Social Developments
3. Marxism as opposed both to Religious Moral Idealism and Mechanical Materialism.
4. Relevance of Marxism to literature.
5. Marxism and Literary criticism.

### **Unit -02 Society and History : Marxist view**

1. View of society through history
2. Interpreting society : An Altogether new approach
3. What we Understand by Social Reality
4. Structure or Mode of Production
5. Relations of Production as Essential Part of the Mode
6. Social Nature of Mode of Production
7. The idea of Revolution change and Transformation in society.

### **Unit -03 Representing and critiquing society Superstructures**

1. How to Interpret 'Superstructure'
2. Actual and Potential role of Philosophy as Superstructure
3. The Realm of culture and literature
4. Some conceptual difficulties

### **Unit -04 Commitment in Literature**

1. Who is a committed writer?
2. The Committed view of Issues
3. The Committed and the other view of the same phenomenon.
4. Commitment and Tradition.
5. The Theoretical Base
6. Literature as Education : Direct Interaction with Public.

### **Unit -05 Autonomy in Literature**

1. Materialist Parametres
2. Total Personality in Literature
3. Materiality in literature
4. How are Most Ideologies Deficient
5. Ideology in Operation in a Literary work : Theory
6. Ideology in operation in a literary work : Example

## **Sixth Block – Feminist, Theories**

### **Unit -01 Features of Feminist Criticism**

1. Working Definition
2. Concerns of Feminist Theories
3. Grey : Areas
4. Possible Application

**Unit -02 Mary Wollstonecraft : Vindication of the Rights of Woman**

1. Social and Cultural Background
2. The Text
3. Its Contribution
4. Possible Application

**Unit -03 Virginia Woolf : A Room of one's own**

1. Social and Cultural Background
2. The Text
3. Its Contribution
4. Possible Application

**Unit -04 Simone De Beauvoir the Second Sex**

1. Social and Cultural Background
2. The Text
3. Its contribution
4. Possible Application

**Unit -05 Elaine Showaltr : Feminist Criticism in the Wilderness'**

1. Social and Cultural Background
2. The Text
3. Is contribution
4. Possible Application

**Unit -06 Feminist Concerns in India Today**

1. Social and Cultural background
2. The Text
3. Its Contribution

**Seventh Block – Deconstruction**

**Unit -01 Roots : New Criticism and Structuralism**

1. New Criticism : A Brief Survey
2. From New Criticism to structuralism
3. Structuralism : An Introduction
4. Literary structuralism

**Unit -02 Beginning Deconstruction**

1. Defining Deconstruction
2. Deconstructing Definitions

3. Deconstructing Structuralism
4. Some operative strategies

**Unit -03 Implications**

1. 'From work to text'
2. The Death of the Author.

**Unit -04 Deconstructing Poetry**

1. William Wordsworth's 'Afterthought'
2. John Donne's 'The canonization'

**Unit -05 Deconstructing Drama**

1. Waiting for Godot. A Deconstructive analysis
2. The Problem of Godot
3. The problem of time
4. The problem of consciousness

**Unit -06 Re-Assessing Deconstruction**

1. The turn towards language
2. Deconstructing Deconstruction
3. Some Important Problems
4. The Rise of new historicism and cultural critique.

**Eight Block Contemporary Literary theory**

**Unit -01 Some Basic Issues**

1. An Era of 'Posts'
2. Subjectivity
3. Representation and Representability
4. Otherness
5. Where do we go from here.

**Unit -02 Post Modernism : The basics**

1. Departures from Modernism
2. Jean francois Lyotard and Jean Baudrillard
3. The view from within Literary criticism
4. Midnights children as a Postmodernist text
5. Points of convergence with poststructuralism
6. Implications for us

**Unit -03 Psychoanalysis : Freud and Lacan**

1. Freud and Lacan : Introductory Remarks
2. Freud's main Ideas
3. Lacan's main ideas
4. The 'case' of Stephen Dedalus

5. The impact of Psychoanalysis

**Unit -04 Postcolonial theory : Said, Spirak and Bhabha**

1. 'The Holy Trinity'

2. Said on Heart of Darkness

3. The importance of Postcolonialism

**Unit -05 Beginnings of cultural studies and new Historicism**

1. The Beginnings of cultural studies

2. The beginnings of new historicism

3. Conclusion

**Unit -06 Literary Criticism and theory : A Summing up.**

1. Beginnings of Criticism in English.

2. Criticism in the eighteenth century

3. Romantic concerns in criticism and the nineteenth century emphases.

4. Emergence of modernist thought around the first world war.

5. Modernist criticism and new criticism

6. Deconstruction as an approach

7. Post modernism and after

8. Marxism and Feminism

9. The 'Post' in postcolonialism.

**MAEN -07**

**INDIAN ENGLISH LITERATURE**

**Block-01 Non- Fictyional Prose**

**Unit -01** Non- Fictioal Prose: A Survey

**Unit -02** Swmi Vivekananda, Sri Aurobindo, and Ananda Coomaraswamy

**Unit -03** Gandhi

- Unit -04** Jawaharlal Nehru  
**Unit -05** Nirad C. Chaudhuri  
**Unit -06** Vikram Seth and Amitav Ghosh

**Block-02                    Untouchable**

- Unit -01** A Short History of the Indian English Novel  
**Unit -02** Life and Work of Mulk Raj Anand  
**Unit -03** Untouchable : Title, Theme, Plot and Characterisation  
**Unit -04** The Picture of a Fragmented Nation  
**Unit -05** The Gandhian Influence  
**Unit -06** Style

**Block-03                    Kanthapura**

- Unit -01** Raja Rao: Career and Works  
**Unit -02** Kanthapura: Backraound  
**Unit -03** Kanthapura: Themes  
**Unit -04** Kanthapura: Structure and Technique  
**Unit -05.** Kanthapura: Characters

**Block-04                    Clear Light of Day**

- Unit -01** Anita Desai: Life, Works and the Language Issue  
**Unit -02** Clear Light of Day: Themes, Techniques, Time  
**Unit -03** Plitical Dimension, Major Characters  
**Unit -04** Music, Minor Characters  
**Unit -05** Anita Desai's Contribution to Indian English Fiction

**Block-05                    Midnight's Children**

- Unit -01** Background  
**Unit -02** The De-doxified English  
**Unit -03** Themes  
**Unit -04** Technique  
**Unit -05** Characterization  
**Unit -06** As a Literary Event

**Block-06                    The Short Story**

- Unit -01** About the Short Story  
**Unit -02** R.K. Narayan

- Unit -03** Arun Joshi and Manoj Das
- Unit -04** Subhadra Sen Gupta and Raji Narasimhan
- Unit -05** Ruskin Bond

**Block-07**                    **Poetry**

- Unit -01** Background to Indian English Poetry
- Unit -02** Henry Derozio and Toru Dutt
- Unit -03** Sri Aurobindo and Sarojini Naidu
- Unit -04** Nissim Ezekiel and Kamala Das
- Unit -05** A.K. Ramanujan, Arun Kolatkar, and Jayanta Mahapartra
- Unit -06** R. Parthasarathy and Keki N. Daruwalla

**Block-08**                    **Tara**

- Unit -01** An Overview of Indian English Drama
- Unit -02** A Preview of Dattani's Dramatic World
- Unit -03** Reading Tara
- Unit -04** Appreciating Tara
- Unit -05** Conversation with Mahesh Dattani



## **MAEN -08**

### **British Poetry**

#### **Block-01                    Orientations for the Study of Poetry & The Medieval Poet Chaucer**

**Unit -01**    From the Evaluation of Portraits towards the Explication of Pems

**Unit -02**    A Prelude to the Study of Poetry

**Unit -03**    The Age of Chaucer

**Unit -04**    Chaucer's Poetry : A General Survey

**Unit -05**    The General Prologue to The Canterbury Tales

**Unit -06**    A Study of 'The Nonnes Preests Tale' I

**Unit -07**    A Study of ' The Nonnes Preestes Tale' II

#### **Block-02                    Undertaking A Study of Spenser**

**Unit -01**    The Renaissance

**Unit -02**    Edmund Spenser

**Unit -03**    Spenser's Poetry- I

**Unit -04**    Spenser's Poetry-II

#### **Block-03                    The Metaphysical Poets: Donne, Herbert & Marvell**

**Unit -01**    British Poetry in the Seventeenth Century ( Pre-Restoration)

**Unit -02**    John Donne: Portrait of the Man, His Thematic and Technical Innovations and Textual Study of four Love Poems

**Unit -03**    Jhon Donne: Further Explorations into Poems of Love and Faith

**Unit -04**    George Herbert: A Study of His Poems

**Unit -05.**    Andrew Marvell: A Study of His Poems

#### **Block-04                    Studying Milton**

**Unit -01**    The Late Renaissance

**Unit -02**    Milton : The Life

**Unit -03**    A Survey of Milton's Lesser Poems and Prose

**Unit -04**    'On the Morning of Christ's Nativity' and ' Lycidas'

**Unit -05**    ' L' Allegro', ' Il Penseroso' and the Sonnets

#### **Block-05                    The Neoclassical Poets: Dryden and Pope**

**Unit -01**    The Age of Dryden

**Unit -02**    John Dryden

**Unit -03**    Mac Flecknoe

**Unit -04**    A Background to An Epistle to Dr. Arbuthnot

**Unit -05**    The Study of An Epistle to Dr. Arbuthnot

**Block-06                    The Romantic Poets: Blake, Wordsworth & Coleridge**

- Unit -01**    Introduction to Romantic Poetry
- Unit -02**    William Blake
- Unit -03**    Wordsworth's Th Prelude Book I : A Critical Analysis
- Unit -04**    Coleridge : Kubla Khan & ' Dejection : An Ode'

**Block-07                    The Second Generation Romantic Poets: Shelley & Keats**

- Unit -01**    The Volcanic Voice of Hope : P.B. Shelley
- Unit -02**    A Study of The Triumph of Life
- Unit -03**    Keats : Hyperion : A Fragment, I
- Unit -04**    Keats: Hyperion: A Fragment, II
- Unit -05**    The Romantic Age: A Review

**Block-08                    The Victorian Poets: Browning, D.G. And Christina Rossetti & Oscar Wilde**

- Unit -01**    The Victorian Age: Selected Studies
- Unit -02**    Robert Browning : Life and Aspirations
- Unit -03**    Robert Browning: Two Early Poems
- Unit -04**    Two Poems from Men and Women
- Unit -05**    The Pre-Raphaelite Brotherhood: Dante Gabriel Rossetti, and Christina Georgina Rossetti
- Unit -06**    Oscar Wilde: The Ballad of Reading Gaol

**Block-09                    The Modernist Poets**

- Unit -01**    Modern British Poetry : An Introduction
- Unit -02**    W.B. Yeats : Background, System, and Poetic Career Until 1910
- Unit -03**    The Later Poetry of W.B. Yeats
- Unit -04**    T.S. Eliot : The Waste Land (I)
- Unit -05**    T.S. Eliot: The Waste Land (II)
- Unit -06**    T.S. Eliot: The Waste Land (III)

**Block-10                    Some Modernist And Postmodernist Poets: Dylan Thomas, Philip Larkin& Sylvia Plath**

- Unit -01**    Dylan Thomas
- Unit -02**    Philip Larkin
- Unit -03**    Sylvia Plath and Confessional Poetry
- Unit -04**    so! Now! What is Poetry? Once again: A Symposium
- Unit -05**    Essays and Evaluations

**MAEN -09**

**New Literatures in English**

**First Block Introduction**

**Unit -01 Naming the discipline**

1. Introduction
2. Framing Commonwealth Literature
  - (i) Origins
  - (ii) Critiques
  - (iii) Continued usage
3. Apparent Newness Underlying continuity
  - (i) Defining Newness
  - (ii) Variants of Newness
  - (iii) Contentions concerns
4. Enabling Postcolonial Engagement
  - (i) Political Theory/ Theoretical Politics
  - (ii) Textual /Revoluntary oppositionality
  - (iii) Diasporic intellectuals and high theory

**Unit -02 African literature : Culture and Post Nationalist Politics in Kenya and Nigeria.**

1. The politics of Language
  - (i) Choosing between English and Native languages

- (ii) Swahili
- (iii) Kekiya
- 2. Literature and social commitment
  - (i) Prose writing in Kenya
  - (ii) Theatre in Nigeria
- 3. The Writer in Africa
  - (i) Cultural and political Assertion
  - (ii) Censorship.

**Unit -03 Caribbean Literature – The aesthetic of diaspora**

- 1. 1930's Towards culture decolonization
- 2. The 'Boom' and the writer in Exile
- 3. The Decades of the critics
- 4. Towards New Voices

**Unit -04 South Asian Literature**

- 1. Survey of South Asian Literature in English
  - (i) Pakistani Literature in English
  - (ii) Sri Lankan Literature in English.
  - (iii) Bangladesh Writing in English.
  - (iv) Indian Literature in English.
  - (v) Twentieth Century development in Indian English Fiction.
- 2. Post-Colonialism
  - (i) Unravelling Postcolonialism
  - (ii) Post Colonial literary analysis and pedagogy
  - (iii) Problems with the post colonial paradigm
- 3. Literature at the Margins – some critical Aspects
  - (i) The question of the Margin.
  - (ii) Women and Literature
  - (iii) Conceptual challenges

**Unit -05 Australian Literature : Interrogating National Myths**

- 1. History and identity
  - (i) Tracking the course of Australian studies
  - (ii) Issues of a national identity
- 2. National Myths and Contestations
  - (i) Constructing the national image
  - (ii) Contestations
- 3. Outside and Inside the canon

**Unit -06 Canadian Literature : Scanning the Literary Landscape**

1. Canada : Country and Character
  - (i) History
  - (ii) Canada's cultural and literary milieu
  - (iii) Forging a literary identity.
2. The Writing on the wall
  - (i) Overcoming the odds
  - (ii) Prose
  - (iii) Poetry
  - (iv) Drama

## **Second Block – A Grain of Wheat**

### **Unit -01 Africa – The Dark Continent and Kenya The Land of Gikayu and Mumbi.**

1. Africa – The dark Continent
  - (i) Africa – The myth of premilivism, Political reasons thereof
  - (ii) Africa and the Evalution of Man
  - (iii) Africa and the Ancient Egyptian civilization.
  - (iv) Africa under Europe
2. Pre-Historic Kenya- Location, Antiquity
  - (i) Social and Political Structures in pre historic Kenya
  - (ii) Modern Kenya – The First colonization by Arabs
3. The British
  - (i) The East Africa Trading Company.
  - (ii) The East Africa protectorate
4. The Settlers – The Land Grab
  - (i) Forced Labour
  - (ii) Native Reserves
5. First Protests: K.C.A., Y.K.A., Harry Thuku
  - (i) Female circumcisms – Independent Churdh and School Movements.
  - (ii) Africans and Indians – Joint struggles
6. The Emergence of Jomo Kenyatta
  - (i) African – Trade Union Congress. The first demand for total Independence.
7. Baning of Man Mau – The Emergency
  - (i) Lifting of the Emergency. Constitutional Conference in London.
  - (ii) Uhuru – Kenyatta as first prime minister.

### **Unit -02 Literature and Politics**

1. Literature – Nature and Functions.
  - (i) Literature and Truth
  - (ii) Literature and Society

- (iii) Literature and Reality
- 2. Literature and the Creative process
- 3. Literature and writer's attitude
- 4. Literature and subjectivism
- 5. African Literature Politics and ideology.

**Unit -03 Modern Novel in Africa**

- 1. Africa – the 1<sup>st</sup> Story tellers
- 2. Africa – First written Narrative
- 3. Africa – First publications in English : Ethiopea unbound, Eighteen pence.
- 4. African writing as part of National Struggles.
- 5. The rise of modern Novel in Africa
- 6. Some early Novels

**Unit -04 Ngugi Wa Thiong'o – Life Literature and Ideology**

- 1. Birth and Early Education
- 2. Higher Education
- 3. Teaching Career
- 4. Detention and Exite
- 5. ideology

**Unit -05 A Grain of wheat – Summary**

- 1. Summary – Chapters 1, 2, and 3
- 2. Summary – Chapters 4, 5, 6, 7 and 8.
- 3. Summary – Chapters 9, 10, 11, 12, and 13.
- 4. Summary – Chapters 14, Karanya, Mugo, Warni, Wambui, and Harambee.

**Unit -06 A grain of Wheat - An Evolution**

- 1. The Context
- 2. A grain of wheat and carcase for Hounds – History as Fiction.
- 3. Women and the Freedom Movement – A grain of wheat
- 4. A grain of wheat : John Thompson , Mau Mau and the colonization of Kenya.
- 5. Portraying the Freedom Struggle . Nugui and Mwangi.
- 6. The Title
- 7. Characterization.
- 8. Conclusion : A grain of wheat as a complex portrayal of history.

**Third Block – A Dance of the Forests : Wolf Soyinka**

**Unit -01 An Introduction to Nigeria and to the Yoruba world**

- 1. History and politics of Nigeria
- 2. Economy of Nigeria
- 3. A Glimpse into Yoruba history

4. Yoruba Myth and Religion
5. Yoruba Art

**Unit -02 Wale Soyinka's Life and Work**

1. Wale Soyinka's Early life and works
2. The fifties
3. The sixties
4. The Seventies
5. The Early Eighties
6. The late Eighties and Nineties

**Unit -03 A dance of the Forests : Summary**

1. Summary of part one of the play
2. Summary of part two of the play
3. Summary of the play – within –A-play  
The Court of Mata Kharbu

**Unit -04 Critical Commentry on a dance of the forests**

1. Things to be kept in Mind
2. Issues
3. Structure
4. Character
5. Language
6. Non-Verbal Technique
7. Western Influences on the play
8. Soyinka and poscolanality.

**Fourth Block – Ice Candy- Man**

**Unit -01 The Author : Background works and significance of the title.**

1. Introduction
2. The works of Bapsi Sidhwa
3. The parsis
4. The Zoroastrian, religion
5. Migration to India
6. Title of the Text

**Unit -02 The Narrative voice in Ice-candy-Man**

1. Introduction
2. The Narrative voice and it's ambivalence
3. Lenny's Narrative
4. The Function of Narrator's Several Identification viz. the society.

**Unit -03 Feminist Incriptions in Ice-Candy-Man**

1. Feminism
2. Feminist inscriptions in the text

**Unit -04 Parse Identity in Ice-Candy Man**

1. Introduction
2. Identity crises in the Crow eaters
3. Debate at warris road
4. The Parsi Tradition
5. Active neutrality of the parsis during the communal holocaust

**Unit -05 Ice-Candy-Man as a Novel of partition.**

1. Introduction
2. Sidhwa's political novel
3. The use of political events
4. Dislocation and sense of loss
5. Narrative techniques
6. Bigotry

**Unit -06 Bapsi Sidhwa's Ice-Candy-Man A Post Colonial perspective.**

1. What is post colonial
2. What is the function of a post colonial writer.
3. Strategies employed by a postcolonial writer.
4. ice-Candy Man : An analysis
5. Sidhwa's use of the English language.

**Fifth Block – A House for Mr. Biswas : V.S. Naipaul**

**Unit -01 Naipaul and his critics**

1. A biographical note
2. An overview of Naipaul's fiction and non-fiction.
3. The girmit people

**Unit -02 Mr. Biswas and the Tulsis**

1. prologue
2. Pastoral
3. Before the Tulsis
4. The Tulsis
5. The Chase
6. Gree Vale
7. A Departure

**Unit -03 Mr. Biswas and his dream House**

1. Amazing Scenes



2. The New Regime
3. The shorthells Adventure
4. Among the Readers and Learners
5. The Vaid
6. The Revolution
7. The Coming House
8. The epilogue

**Unit -04 Why did Mr. Biswas, Want a House**

1. Diasporic Novel
2. Socio-Political Chronicle
3. Irony and Humour

**Unit -05 Putting A House for Mr. Biswas in perspective**

1. Naipaul's early works The Mystic Masseur
2. Miguel Street
3. The suffrage of eluira
4. Middle passage
5. Naipaul and India. An ara of Darkness
6. India : A million mutiness now

**Sixth Block – Caribbean Poetry : Derek Walcott and Edward Brathwaite**

**Unit -01 Introduction to Caribbean Poetry.**

1. The Region
2. Language
3. Literature

**Unit -02 Derek Walcott –I**

1. St. Lucia
2. Derek Walcott
3. Crusoe's Journal
4. Names

**Unit -03 Derek Walcott – II**

1. The Traveller
2. The spailer's Return
3. From Midsummer
4. From Omeros

**Unit -04 Edward Kamau Brathwaite – I**

1. Burbados
2. Edward Kamau Brathwaite
3. Wings of A Dove

4. A nanse

**Unit -05 (EDW ARD) Kamau Brathu AITE – II**

1. The “Video Style”
2. Angel/Engine
3. Stone
4. Colombe

**Unit -06 Theoretical paradigms for Caribbean Literature**

1. History
2. Intertextuality
3. Orality
4. Diaspora

**Seventh Block – The Solid Mandala**

**Unit -01 The Novelist and the novel**

1. The play of dichotomies
2. Insider/Outsider
3. The Solid Mandala

**Unit -02 Openings and preoccupations**

1. Opening gestures
2. Thematic preoccupations
3. A Sense of place

**Unit -03 Denizens of the Australian**

1. Characterisation
2. The Core of reality
3. Circles of Existence

**Unit -04 Messages in Matifs**

1. Androgyny Matif
2. Mandala Matif

**Unit -05 Techniques**

1. Narrative Strategies
2. Language and Imagery
3. Myth symbol and allegory
4. Humor and Satire
5. Vaicies
6. Time

**Unit -06 Perspectives**

1. The Twins as a structuring principle
2. Points of Criticism
3. Counterpoints of defence.

## **Eight Block – The Stone Angel : Margaret Laurence**

### **Unit -01 The Novelist and her Main Thematic Concerns**

1. Margaret Laurence – Introduction
2. Biographical Details – Early years
3. The African Sojourn and its influence.
4. The Canadian Phase
5. Awards and Recognition
6. Main Thematic Concerns

### **Unit -02 Hager and the Theme of Self Alienation**

1. Hagar Shipley – A character portrait
2. The stone angel as Vallendungsroman
3. Self Alienation of the Elderly and the Stone Angel

### **Unit -03 The Stone Angel : A Novel of Awakening**

1. The Stone angel : A Novel of Awakening
2. The Stone Angel : The Religious Roots of the Feminine Identity Issues.

### **Unit -04 A Major Aspects of the Novel**

1. The Stone Angel : The title
2. The Stone Angel : A Referential Object.
3. The Stone Angel : Different Meanings
4. The Functions of the stone Angel
5. The Biblical Angel
6. Moving Away from the Stone Angel / The then of Redemption in the Novel.
7. Use of Imagery in the Stone Angel
8. Significance of the past
9. Significance of Manawaka

**MAEN-10**  
**ENGLISH STUDIES IN INDIA**

**Block- 01 Institutionalisation of English Studies in India**

- Unit-1 Entry of English : A Historical Overview
- Unit-2 Macaulay, Raja Ram Mohun Roy and Charles E Trevelyan
- Unit-3 A View of Post Independence Debates
- Unit-4 Settling Down Of English As Studies and Medium  
Suggested Readings

**Block -02 Beginnings of Indian English Writing**

- Unit-1 The Context of the Earliest Indian English Writings
- Unit-2 Henry Louis Vivian Derozio and the Early Voice of Identity
- Unit-3 Michael Madhusudan Dutt and the Evolution of Modernity
- Unit-4 Toru Dutt : Assertions of Indian Life  
Suggested Readings

**Block-03 Beginnings of The Indian English Novel**

- Unit-1 The Contexts of Bankim
- Unit-2 Themes in Rajmohan's Wife-I
- Unit-3 Themes in Rajmohan's Wife-II
- Unit-4 Marriage and Transgression in bankim's Other Novels  
Suggested Readings

**Block-04 Different Englishes**

- Unit-1 Evolution of English
- Unit-2 Nativisation of English in Post Independent India (Functions of English)
- Unit-3 Nativisation of English Discourse : Syntax, Morphology, Phonology
- Unit-4 Intelligibility of Indian English Globally
- Unit-5 Debate Over Native and Non-Native Englishes
- Unit-6 Space of English in the Indian Multilingual Setting  
Suggested Readings

**Block-05 Problems of Teaching and Learning English Literature**

- Unit-1 Problems of Teaching and Learning English Literature
- Unit-2 The March of TELI in India

Unit-3 Role and Function of TELI in the Contemporary Context

Unit-4 English Teaching in India

Unit-5 The Lie of the Land : English in India

Unit-6 Publishing in India and English Studies

**Block -06 Questioning The 'CANON'**

Unit-1 Questioning the Canon, Ideology and Assumptions of the Canon

Unit-2 The Rise of English and Issues Concerning the Canon

Unit-3 Possibilities of New Agreements

Unit-4 Exploding English : Criticism, Theory and Culture

Unit-5 The Crisis in English Studies

Unit-6 Resistance to Reading and the Question of Material Base

Suggested Readings

**Block-07 Evolutions of Canons in Indian English Writing**

Unit-1 Canon Making in the Era of Gandhi, Nehru, Socialism

Unit-2 Tagore, Premchand, Mulk Raj Anand and Raja Rao

Unit-3 Feminism: Indian English Writers

Unit-4 The Dalit Canon

Suggested Readings

**Block-08 Decolonising The Mind**

Unit-1 Orientalism And After

Unit-2 Literature and Nationalism

Unit-3 Decolonising the Mind

Unit-4 Civilisational Conflicts in Literature

Unit-5 Resisting Colonisation and Re-Colonisation

Suggested Readings

Supplementary Reading Material