



Goa University

P.O. Goa University, Taleigao Plateau, Goa 403 206, India

Syllabus of M. A. (English) Programme Implemented For The Academic Year 2012-13

-Objectives:

The two-year post-graduate programme, Master of Arts (M.A.) in English, offered by the Department of English, Goa University, aims at generating qualified, competent and articulate human resource capable of contributing to relevant domains of knowledge, and, of serving the society in multiple meaningful ways.

Description of the Programme:

The programme offers various Compulsory Courses providing training in Linguistics and English language, a grounding in the genre, eras, and movements in Literatures in English, a hands-on acquaintance with Literary Criticism as well as Literary and Critical Theory. Most Optional Courses offered are theory-based; however, some are field-work-related or aptitude-oriented, having a practical component. To create an informed and motivated work-force of scholars, academics, critics and litterateurs etc, this programme adopts a comparative, contextualized and interdisciplinary perspective drawn from contemporary view of literature and culture.

Prerequisites: The pre-requisite for admission to this M.A. programme is Bachelor of Arts (B. A.) preferably in English or an equivalent degree of any recognized University/Institution.

Credits: All the courses offered for M.A. (English) programme are of **04** credits each. A candidate registered for this programme shall be required to complete **80** credits to qualify for the said Degree. Of these, **60** credits, inclusive of **not more than 40 credits** for Compulsory Courses, must be offered within the Department. The remaining **20** credits may be obtained from within or outside the Department.

Number of semesters: This programme is divided into **4** Semesters During each Semester **5** Courses are run. Generally, the distribution of courses is as under (subject to availability of requisite Faculty):

Semester I: 05 Compulsory courses of 04 credits each

Semester III: 05 Compulsory courses of 04 credits each

Semester II: 05 optional courses of 04 credits each

Semester IV: 05 Optional courses of 04 credits each

Dissertation: A candidate offering this programme is permitted to write a dissertation in lieu of two Optional Courses of a total 08 credits.

Field work etc: Most courses do not have field work component. But in specific cases, the field work component may be included.

M. A. (English) List of Courses

In the following tables, L refers to lectures, T to tutorials and P to practicals. Description of a course appears on the page number listed in the tables.

Compulsory Courses

Course Code and Title	L-T-P (hours/ week)	Credits	Page number
EGC 101: Linguistics	4-0-0	04	04
EGC 102 : English Poetry: from Chaucer onwards	4-0-0	04	04
EGC 103 : English Novel	4-0-0	04	05
EGC 104 English Drama	4-0-0	04	06
EGC 105 :Indian Writing in English	4-0-0	04	06
EGC 106 :Novel as a Major Form	4-0-0	04	07
EGC 107 :Literary Criticism	4-0-0	04	07
EGC 108 :Shakespeare Plays	4-0-0	04	08
EGC 109 :American Literature	4-0-0	04	08
EGC 110 : World Classics	4-0-0	04	09
EGC 111 :Comedy	4-0-0	04	09
EGC 112 :Epic	4-0-0	04	10
EGC 113 :Tragedy	4-0-0	04	11

Optional Courses

Course Code and Title	L-T-P	Credits	Page Number
EGO-101 Stylistics	4-0-0	04	12
EGO-102 Study of a Major Poet	4-0-0	04	12
EGO-103 Study of a Major Novelist	4-0-0	04	13
EGO-104 Study of a Major Playwright	4-0-0	04	14
EGO-105 Indian Writing in Translation	4-0-0	04	14
EGO-106 Readings in Literary Criticism	4-0-0	04	15
EGO-107 Creative Writing	4-0-0	04	15
EGO-108 Commonwealth Literature	4-0-0	04	16
EGO-109 Studies in Colonialism, Modernity and Indigenous Discourse	4-0-0	04	17
EGO-110 Latin American Literature	4-0-0	04	17
EGO-111 Cultural Studies in the Postcolonial World	4-0-0	04	18
EGO-112 Readings in Contemporary Theory	4-0-0	04	19
EGO-113 A Reading in Postcolonial Theory and Literature	4-0-0	04	19
EGO-114 Cultural Studies : Theory and Practice	4-0-0	04	20
EGO-115 Goa : Cultural Perspectives	4-0-0	04	21
EGO-116 Contemporary Indian English Fiction	4-0-0	04	23
EGO-117 Regional Sensibilities in Indian Writing	4-0-0	04	23
EGO-118 Cross-Currents in Modern European Drama	4-0-0	04	24
EGO-119 Canadian Cultural Studies	4-0-0	04	24
EGO-120 Translation Studies: Theory and Praxis	4-0-0	04	25
EGO-121 Approaches to Journalism Through Language and Literature	4-0-0	04	26
EGO-122 D. H. Lawrence	4-0-0	04	28
EGO-123 Multimedia in Cultural Literacies: A Study of Australia	4-0-0	04	28

*(A student must choose at least **20** credits)

COMPULSORY COURSES

EGC – 101 Linguistics [4 credits]

Objective: The course is intended to familiarize the students with the principles of Linguistic study and their application to the English Language.

1. Introduction to the study of language.
2. The nature and function of language.
The theory of communication, general semiotics, linguistic sign, language and culture, Language and writing.
3. Linguistics as a scientific study of language.
Aims and applications of linguistics. Approaches to the study of language: Historical, comparative, descriptive and transformational – generative.
4. Linguistic change and evolution of the English Language varieties- idiolect, dialect , pidgin and creole. Bilingualism , multilingualism. Psychology of language.
5. Structuralism : Elements of the structure of language – phonetic, phonemic, morphological, syntactic and semantic.

EGC – 102 English Poetry [4 credits]

Objectives: This course in English Poetry is intended to enhance the awareness of the students about the concept and the salient aspects of poetry, in general, and to encourage the application of such understanding to the study of English poetry in its historical, and literary context, in particular. The course, therefore, proposes a wide-ranging study of the following areas in the light of the prescribed texts separately listed below:-

1. Introduction to poetry: nature, features, form, and types.
2. English Poetry upto the Age of Chaucer: a brief historical survey indicating the transition from Old English and Middle English poetic tradition to Chaucerian poetry.
3. Major genres of poetry with reference to the prescribed texts:
(a) narrative: verse-tale/epic; (b) lyric: songs & sonnets: (c) dramatic: dramatic eclogue. (d) minor genre of poetry viz. elegy, hymn, ballad, and, parody.
4. Significant movements, modes and eras that mark the evolution of English poetry viz. Renaissance, Reformation, Romanticism, pre-Raphaelite, Modernism etc.; Classical, Petrarchan, Metaphysical, neo-Classical etc.; Elizabethan, Augustan, Victorian, Contemporary etc.

Prescribed Texts:

1. Geoffrey Chaucer : *The Clerk's Tale*.
2. Edmund Spenser : *The Faerie Queene [Book I]*
3. John Donne : *Songs and Sonnets* .
4. William Wordsworth : *The Prelude [Book I]*
5. W.B. Yeats : *Selected Poetry* , Ed. A. N. Jeffares
 - a) From *The Rose* (1893)
 - b) From *The Green Henlet and Other Poems* (1910)
 - c) From *The Wild Swans at Coole* (1919)
 - d) From *The Tower* (1928)
 - e) From *The Winding Stairs and Other poems* (1910)
 - f) From *The Last Poems* (1936 – 39)
6. W.H. Auden : *The Age of Anxiety*

Bibliography:

- Ford, Boris. *A Guide to English Literature*(relevant volumes).
Kitterage, G. L. *Chaucer and His Poetry*.
Spearing, A. C. *Medieval to Renaissance English Poetry*
Bennet, H. S. *Chaucer and the 15th Century*
Sisam, Kenneth. *Chaucer: The Clerk's Tale*
Waller, Gary. *English Poetry of the 16th Century*
Keast, W. R. *Seventeenth Century English Poetry*
Jussawala (ed.). *Faerie Queene Book I*
Parker, Pauline M. *Allegory of Faerie Quene*.
Kraik and Kraik.(eds.) *John Donne: Sons and Sonnets*
Morgan, Edwin. *A Prelude to the Prelude*.
Abrams, M. H. *The Prelude as a Portrait of an Artist*
Howe, Joseph. *W. B. Yeats*
Rosenthal, M.L. *The Modern Poets*
Malins, Edwards. *A Preface to Yeats*.
Alvarez, A. *The New Poetry*
Isaacs, I. *Background of Modern Poetry*.
Stan, Smith. *W. H. Auden*
Chari, I. *Auden's Poetry: A Critical Study*
Beaty, I. and W. H. Machet. *Poetry from Statement to Meaning*.
Ker, W. P. *Form and Style in Poetry*
Dump, John D. (Gen ed.). *A Critical Idiom Series (Relevant Titles*

EGC–103 English Novel [18th Century to 1980] [4 credits]

Objective: Based on the study of representative novels of England, this course proposes to raise and discuss the seminal issues pertaining to English fictional tradition. They are as follows:

1. Historical survey of the English novel – major thrusts and developments.
2. Rise of the English novel – antecedents and determinants.
3. The novel form and English bourgeois society.
4. The nature of Realism in English fiction.
5. The Novelist as a critic of the 'new' society.
6. The English novel – techniques and experiments.

Prescribed Texts:

- a) Fielding, Henry : *Joseph Andrews*
- b) Dickens, Charles: *A Tale of Two Cities*
- c) Bronte, Emile : *Wuthering Heights*
- d) Foster, E.M. : *A Passage to India*

Bibliography:

- Baker, Earnest A. *The History of the English Novel* . 10 vols, London, 1924-39.
Allen , Walter E. *The English Novel: A Short Critical History* . London : Phoenix, 1954.

Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. London: Penguin, 1957.

Rockwell, John. *Fact in Fiction*. London: Routledge and Kegan Paul, 1974.

Saethall, Raymond. *Literature, the Individual and Society: Critical Essays on the 18th and 19th centuries*. London: Lawrence and Wishart, 1977.

Allen, Walter. *The Modern Novel in Britain and the United States*. New York, 1963.

Stevenson, Lionel. *The English Novel: A Panorama*. Boston, 1960.

Leavis, F. R. *The Great Tradition*. Cambridge: C.U.P. 1964.

Tillyard, E.M.W. *The Epic strain in the English Novel*. London: Chatto and Windus, 1963.

Karl, Frederic R. *A Reader's Guide to the development of the English Novel in the Eighteenth Century*.

EGC-104 English Drama [4 credits]

Objective: This course proposes to introduce the student to the tradition of English drama. With the help of representative texts, it also aims at tracing the development of drama in England from the 16th Century to the 20th Century.

Prescribed Texts:

1. Marlowe : *Doctor Faustus*
2. Congreve : *The Way of the World*
3. Synge : *The Playboy of the Western world*
4. Shelagh Delany : *A Taste of Honey*

EGC- 105 Indian Writing in English [4 credits]

Preamble: The course aims at acquainting the student with the tradition of writing in English that has evolved in India over the last two centuries or so. Following a brief but relevant introduction to India's colonial encounter with Britain, and an analysis of the historical, political as well as social factors that directly or indirectly influenced the phenomenon of writing in English, it endeavours to map the contours of Indian writing in English from the colonial through the nationalistic to the post-colonial India. In so doing, the Course also offers an insight into the contemporary Indian writing in English across historical eras, genres and regions.

Course Content:

- India's encounter with the British and the early voice of Dean Mohamet
- War of Independence 1857 and its fallout for India and Indian writing
- Factors that impacted India and thereby writing in English during the 19th century
- Developments at the turn of the Century and their relevance to Writing in English
- Significant milestones of this era: writers, genres and works in English
- Reflection of the freedom struggle and its aftermath in the 20th Century Writing in English
- Indian writing in post-independent India: a critique of trends, texts and issues.
- Indian writing: changing scenario in the era of globalization
- Indian writing at the threshold of the 21st Century: the road ahead

Prescribed Texts:

1. Selected Poems of Kamala Das, Jayant Mahapatra, Nissim Ezekiel, Eunice D'Souza.
2. R.K. Narayan - *Waiting for Mahatma*
3. Mahesh Dattani--- *Final Solutions*
4. Salman Rushdie *The Midnight's Children*

Bibliography:

- K. R. S. Iyengar. *Indian Writing in English*. Asia Publ. House.
M. K. Naik, S. K. Desai and G. S. Amur. *Critical essays on Indian Writing in English*. MacMillan (1968).
Meenashi Mukherjee, *Twice –Born Fiction*. Arnold Heineman.

EGC-106 Novel as a Literary Form [4 credits]

The course proposes to discuss issues like the theory of the Novel, the evolution of the form, the nature of Realism, techniques and narrative devices. Thus the course not only offers an overview of world fiction, but also makes the students aware of the diffi-distinct features of the novel as a literary form.

Prescribed Texts:

1. Fyodor Dostoyevsky : *Crime and Punishment*
2. Balzac : *Old Goriot*
3. John Steinbeck : *The Grapes of Wrath*
4. Kafka : *The Castle*
5. Albet Camus : *The Plague*

EGC-107 Literary Criticism [4 credits]

1. Survey of Classical and Romantic Criticism
2. Formalism
3. Marxism
4. Psycho- analysis
5. Structuralism
6. Feminism

EGC-108 Shakespeare: Plays [4 credits]

Objectives: The course is designed to acquaint the student with the plays of Shakespeare in terms of a comprehensive study of his representative plays there by it proposes to locate significant stages in the creative enterprise of Shakespeare.

Prescribed Texts:

1. *The Merchant of Venice*
2. *Julius Caesar*
3. *Measure for Measure*
4. *Hamlet*
5. *The Tempest*

Bibliography:

- Knight, G. Wilson. *The Wheel of Fire*. London; Matheun (1983).
_____ *The Imperial Flame*. London; Matheun (1985).
Knights, L. C. *Hamlet and Other Shakespearean Essays*. C. U. P. (1979).
Eagleton, Terence *Shakespeare and Society*. London; Chatto & Windus (1967).
Dean, Leonard F. (ed.) *Shakespeare Modern Essays in Criticism*. London; O. U. P. (1977).
Fermor, Una Ellis. *Shakespeare's Drama*. London: Methuen Publications (1980)
Gurr, Andre. *Shakespearean Stage 1574-1642*. Cambridge: CUP(1970)
Speaight, Robert. *Shakespeare: The Man and His Achievements*. London: J.M. Dent & Sons(1977)
Spurgeon, Caroline F. B. *Shakespeare's Imagery*. Cambridge: CUP, (1966).
Muir, Kenneth. *Shakespeare: Contests and Controversies*. Sussex: The Harvester Press(1985)

EGC-109 American Literature [4 credits]

The Course introduces students to the background of American Literature of the nineteenth and Twentieth centuries with a special reference to the social and Intellectual History of the period. It exposes students to major texts/selections of representative authors and movements.

Prescribed Texts:

Fiction:

1. Nathaniel Hawthorne : *Twice – told Tales*
2. Saul Bellow: *Herzog*
3. Tony Morrison: *Sula*
4. Crane: *Maggie*

Poetry:

5. Whitman “ *Song of Myself (Selections)* , “*Out of the Cradle ;, When Lilacs Last.*”
6. Frost: *The Road not taken ...*” “*Mending Wall* “. “*After Apple Picking*”.
7. Sylvia Plath : “*Daddy* “ , “*The Night Dancer* , “*Tulip*”.
8. Pound: *The Pact*”, “*The Return*”.

Drama:

9. Albee : *The American Dream*

Bibliography:

- (i) Matthiessen F. O.. *American Renaissance* New York, Oxford University Press, 1941
- (ii) Horto Rod (ed.), *Background of American Literary Thought*, New Jersey, Prentice Hall, 1974.
- (iii) Daniel Hoffman (ed.) *Harward Guide to Contemporary American Writing*, New Delhi, Oxford University Press, 1979.
- (iv) Pearce Roy H., *The continuity of American Poetry*, Princeton, PrincetonUniversity Press, 1979
- (v) Gould Jean, *Modern American Playwrights*, Bombay, Popular Prakashan, 1969.
- (vi) Brown John Russell (ed.), *American Thetre*, London, Edward Arnold, 1967.
- (vii) Brown John Russell (ed.), *American Poetry*, London, Edward Arnold.

- (viii) Weinberg Helen, *The New Novel in America-The Kafkan Mode in Contemporary Fiction*, London, Cornell University Press, 1970.
- (ix) Cambon Glauco, *The Inclusive Flame Studies in Modern American Poetry*, Bombay, Popular Prakashan 1969.
- (x) Chase Richard, *The American Novel and its Tradition*, New York, Double Day, 1957.

EGC-110 World Classics [4 credits]

This course exposes the students to a variety of outstanding literature in order to establish a foundation for comparative thinking. Through an extensive study of the works, it invites acquaintance with diverse cultural currents.

Prescribed Texts:

1. Kalidasa : *Abhijnyana Shakuntalam*
2. Tolstoy : *Anna Karenina*
3. Kafka : *The Metamorphosis*
4. Anonymous : *The Book of Job*

Bibliography

Cruick Shank Shank, J (ed) : *French Literature and its Background*, Vol.6 (London, 1970)
 Freeboran, Richard: *Russian Literary Attitudes from Pushkin to Solzhenitsyn*.
 Hughes, Stuart H. : *Consciousness and Society: The Reorientation of European Social Thought* (New York, 1967)

EGC- 111 Comedy [4 credits]

Based on a study of representative plays and major theoretical statements, this course proposes to explore the tradition and characteristics of Comedy from Greek times to the present.

Prescribed Texts:

1. Aristophanes : *Frogs*
2. Moliere : *Pot of Gold*
3. Shaw : *Arms and the Man*
4. Ionesco : *Rhinoceros*

Bibliography-I

1. Aristotle : *Poetics*, Chapter IV
2. Plato: *Philebus*, 48 C
3. Cicero: *De Oratore*, Chapter II
4. Bergson: *Laughter*, Chapter I, Sect. V
5. Hobbes: *Leviathan*, Part I Ch. Vi
6. Kant: *Critique of Aesthetic Judgement*, Book II, Sec.54
7. Schopenhauer: *The World as will and Idea*, Vol. I, Sec 13
8. Baudelaire: *The Mirror of Art*, Sec “On the Essence of Laughter”.
9. Hazlitt: *The English Comic Writers*, Lecture I
10. Meredith: *Essay on the idea of comedy and of the uses of the Comic Spirit*
11. Freud: *Jokes and their relation to the Unconscious*
12. Shaw: “Preface” to plays pleasant
13. Ionesco: *Notes and Counter Notes*

Bibliography-II

K.J. Dover: Aristophanic Comedy, (Batsford, 1972)
Gilbert, Murray: Aristophanes: A Study(Oxford, 1933)
George E Duckworth: The nature of Roman Comedy (Princeton, 1952)
H.W. Baum: The Satiric and Didactic in Ben Johnson Comedy (Chapel Hill, 1947)
Goodman, Paul: "The Alchemist: Comic Intrigue in Shakespeare"s Contemporaries. Eds, Bluestone M. and Rabkin,
N. Kathleen, M. Lynch: The Social Mode of Restoration Comedy
Joseph Wood Krutch: Comedy and Conscience after the Restoration
M.C. Bradbrook: Growth and Structure of Elizabethan Comedy.
Northrop, Frye: Anatomy of Criticism
Eric, Bentley: Life of the Drama.
Elder Olsen: The theory of Comedy

EGC- 112 Epic [4 credits]

Preamble: This course aims at acquainting the students with a major literary form of Epic poetry, that has dominated world literature across nations, languages, regions and ages. With the help of a historical survey, it is proposed to introduce the term epic, its definition, its generic identity and the evolutions in its literary path over the centuries.

Course Content:

- Introduction to the term epic; its definitions across literatures and cultures
- Historical development of epic poetry as a form; types of epics: oral and written
- Epics in the ancient world: a comparative view of Indian and the Western epics
- The Iliad* and *The Mahabharata*: illustrative texts for characteristics of epic poetry
- The European epic during the medieval era: Dante's *Inferno* as a case study
- The English epic: renaissance and after with special reference to John Milton's *Paradise Lost*

Prescribed Texts:

1. Homer: *The Iliad* (Penguin)
2. Vyasa: *Mahabharata* (C.V.Narasinha's Version)
3. Dante: *Inferno* (Penguin Translation)
4. John Milton: *Paradise Lost*

Bibliography:

W.N. Dixon: *English Epic and Heroic Poetry*
Paul merchant: *Epic and Heroic Poetry* (Critical Idiom Series)
E.M.W. Tillyard: *The English Epic and its Tradition*
C.M.Bowra: *From Virgil to Milton*
Aristotle: *Poetics* (with reference to epic poetry)

EGC-113 Tragedy [4 credits]

Objective: This course is an enquiry into the evolution and form of this genre.

Prescribed Texts:

Sophocles: *Oedipus Rex*

Brecht: *Mother Courage*

Ibsen: *The Enemy of the people*

Arthur Miller: *Death of a Salesman*

Bibliography (Relevant Section of the following)

Aristotle: *The Poetics*

Rhymer: *A Short View of Tragedy*

Sidney: *An Apology for Poetry*

Dryden: The grounds of criticism of Tragedy in the

Preface to the adaptation of *Troilus and Cressida*

Milton: Preface to *Samson Agonistes*

Johnson: Preface to *Shakespeare*

Lessing: *Hamburg Dramaturgy*

Coleridge: *Specimens of English Dramatic Poets*

Who lived about the time of Shakespeare.

Hegel: *Lectures on Aesthetics*

Webster: Preface to *The White Devil*

Brecht: *Short Organum*

Freud: "Libido and the Death Instinct"

OPTIONAL COURSES

EGO 101 Stylistics [4 credits]

1. Introduction to linguistic interpretation of literature.
2. Style: Concept and meaning, style as a value in life, arts and literature.
3. History of the concepts of style: Western and Indian.
4. Language, Literature and style
Language structure and elements used as stylistics features. Functions of language.
Language and Literature. Dialectal and historical aspects of Registers
5. Stylistics, poetics, theory of literature and aesthetics. Formalistic and structural approaches to Style.
6. The Concept of text. The textual and extra textual contexts of style.
7. Study of style : individual collective comparative . Historical and general.
8. Language of prose and language of poetry. Modes and Literary genres. Metrical theory : Verse types seams ion Metrical experiments.
9. Schools of stylistics:
Style as surplus. Style as a selective way. Style as a Deviation from norm, style as recurring features statistical analysis.

EGO-102 – Study of a Major Poet [4 credits]

Preamble: This course attempts to introduce students to the nuances of poetry and the factors that influence and direct its manifestation as well as growth, with the help of the work of a major poet (**either** the modernist T.S. Eliot **or** the romanticist P.B. Shelley). It also aims at analyzing the mutual relationship of the historical developments and the evolution of certain movements of poetry. In exposing the students to the cross-section of the selected poet's oeuvre, it expects to drive home the fact that the formative influences and the temperamental propensities in an individual poet often generate writing that is not just characteristic of the individual but of an age. Studying such writing in tandem with the poetic output helps gauge the salience of an age as also the persona of the poet and his contribution to literature and life.

Course content:

- English poetry during the relevant age
- Formative influences on T.S. Eliot
- Salient features of the school of poetry under study (modern or romantic)
- Characteristics of the poet's mind and art
- Poet's view of poetry vis-à-vis tradition and contemporaneity
- Study of the poet's early poetry: themes, techniques and features.
- Poet's dramatic art in relation to his poetry: approach, focus and vision
- Major poems: impact, reactions, and influences
- Assessment of the poet's contribution to poetry, society and life

Prescribed texts of T.S.Eliot:

1. *The Waste Land*
2. *Ash Wednesday*
- 3 Selected Shorter Poems

4. *Murder in the Cathedral*
5. "Tradition and Individual Talent"

Bibliography:

- Moody, David A. *The Cambridge Companion to T. S. Eliot*, CUP, 1994
1. Behr, Cardene. *T.S.Eliot: A Chronology of His Life and Works*, Macmillan, 1983
 2. Mc Nelly, Cleo. *T. S. Eliot and Indic Tradition* CUP 1987
 3. Srivastav, Narsingh. *The Poetry of T.S. Eliot : A Study in Religious Sensibility Starting 1991.*
 4. Spender Stephen. *Eliot: Modern Masters Series* (Ed.) Frank Kermode Fontana Collios, 1975.
 5. Pathak, R. S. *New Directions in Eliot Studies*, Northern Book Centre 1990
 6. Beaty, Icrome and William H Matchett. *Poetry from Stetement to Meaning*. Oxford, 1965.

OR

Prescribed texts of P.B. Shelley:

1. *Alastor or Spirit of Solitude*
2. *Epipsychidion*
3. *Prometheus Unbound*
4. *Selected Shorter Poems.*
5. *Adonais.*

Bibliography:

- Barus, James E (ed.) *Shelley: The Critical Heritage*
London : Routledge and Kegan Paul 1975
1. Bluden, Edmund : *Shelley* London OUP. 1965
 2. Coombs, Heather: *The Age of Keats and Shelley*. London : Blackie and Sons, 1974
 3. Holmes, Richard: *Shelley : The Pursuit*. London: Weidenfold and Nicolson, 1974.
 4. Keach, William : *Shelley's Style* New York: Methuen, 1984
 5. King-Hele, Desmond: *Shelley : His thought and Work* .London: Macmillan 1964
 6. Leighton, Angela. *Shelley: and the Sublime* London : O.U.P. 1984
 7. Ridenour, George M.(ed.). *Shelley: Twentieth Centure Views*.
Englewood Cliffs: Prentice – Hall 1965
 8. Swiden, Patrick (ed): *Shelley : Shorter Poems and Lyrics.A Case Book*, London :
Macmillian
 10. Woodings, R. B. (ed) : *Shelley : Modern Judgments* London: Macmillan, 1968
 11. Leavis, F.R. *Revaluation (Relevant Pages)*

EGO- 103 STUDY OF A MAJOR NOVELIST: JOSEPH CONRAD [4 credits]

Preamble: Joseph Conrad has been regarded as one of the important writers in English Though he began writing in the last decade of the nineteenth century his writing was considered modern as it differed greatly from contemporary writers Works from his early phase are considered to be among his best . This course attempts to study the Novels/Short from this early phase.

Prescribed Texts:

The Nigger of the Narcissus – A Tale of the Sea
An Outpost of Progress
Heart of Darkness
Lord Jim – A Tale
Youth : A Narrative
Nostramo – A Tale of the Seaboard.

Bibliography:

Allen, Walter E. The English Novel: A Short Critical History London : Phoenix, 1954.
 Andreas, Osborn. Joseph Conrad: A Study in Non-Conformity 1959. New York: Archon, 1969.
 Baines, Jocelyn. Joseph Conrad: A Critical Biography: London Weidenfeld and Nicolson. 1960
 Bala, Suman. Joseph Conrad's Fiction: A Study in Existential Humanism New Delhi. Intellectual Publishing House, 1990.
 Berthoud, Jacques Joseph Conrd: The Major Phase Cambridge Cambridge UP, 1978.
 Bhagwati , Ashok. Politics and the Modern Novelist Conrad's Conservatism Delhi B. R. Publishing Corporation 1991.
 Cox C., B. Joseph Conrad : The Modern Imagination London, J. M. Dent & Sons Limited, 1974.
 Land , Stephen K. Conrad and the Paradox of Pilot London : MacMillan Press Limited , 1984.
 Meyer, Bernard, C. Joseph Conrad: A psychoanalytic Biography. New Jersey , Princeton UP, 1967.
 New House , Neville, H. Joseph Conrad London, Evans Brothers Limited , 1966.
 Ramamurthi, Lalitha; Indra, C.T. Joseph Conrad: An anthology of recent criticism, Delhi, Pencraft International , 1998.
 Roy, V. K. The Romance of Illusions : A Study of Joseph Conrad : With Special Reference to Lord Jim and Heart of Darkness. Delhi Doaba House, 1971
 Yaseen , Mohammad, Joseph Conrad's Theory of Fiction Bombay: Asia Publishing House, 1970.(2nd Ed.)

EGO-104 Study of a Major Dramatist: Harold Pinter [4 credits]**Prescribed Texts:**

<i>The Dwarfs</i>	1960
<i>The Birthday Party</i>	1961
<i>The Caretaker</i>	1961
<i>The Lover</i>	1963
<i>The Homecoming</i>	1966
<i>No Man's Land</i>	1975

EGO-105 Indian Writing in Translation [4 credits]

Preamble: The aim of this Optional Course is to acquaint the student with a representative number of Sanskrit Classics (ancient and /or medieval) as well as masterpieces produced in the various regional literature of India. Textual explication of the classics prescribed should demonstrate that ancient and medieval literary heritage of India provides a well established

tradition to modern Indian literary activities. Further, the course also wants to elucidate the continuum of Indian experience and worldview reflected in works across regional languages.

Course Contents:

- Notion of godhead in ancient India: spirituality beyond religion
- Ancient Indian drama in the light of western drama: Bharata & Aristotle
- An insight into translated poetry: Tagore's themes and techniques
- Tradition and modernity in contemporary fiction: an analysis
- Female predicaments and agrarian cultures: a representative feature of Indian life

Texts prescribed:

1. *Isha Upanishad* trans. Sri Aurobindo
2. *Vikramorvasie or The Hero and the Nymph* tran. Sri Aurobindo
3. *Gitanjali* . trans. Rabindranath Tagore
4. *Chemeen.* trans. Tagazi Shivshankar Pillai
5. *Kali Ganga.*trans. Mahabaleshwar Sail

Bibliography:

1. Sri Aurobindo. *The Upanishads*. Pondicherry: Sri Aurobindo Ashram, 1972
2. Karnarkar, R.D. *Kalidasa*,. Dharwad: Karnatak University, 1971
3. Bhat, G.K. *Sanskrit Drama*. Dharwad: Karnatak University, 1975
4. Naravane, V.S. *An introduction ro Rabindranath Tagore*. Madras: Macmillan, 1977
5. Iyenger, K.R.S. *Indian Writing in English*. New Delhi: Sterling, 1983
6. Budkuley, Kiran. *Musings in the Meadows*. Goa: 2012

EGO 106 Readings in Literary Criticism [4 credits]

Course contents:

Wordsworth, William *Preface to Lyrical Ballads*.
Arnold, Matthew: The function of Criticism at present time in *Essays in Criticism, First Series*
Richards, I. A. : A Psychological theory of Value in *Principles of Literary Criticism*.
Eliot T. S. Tradition and individual Talent
Leavis F.R. : Literature and Philosophy in The Common Pursuit
Wimsatt , William : 'Intentional Fallacy in Verbal Icon.
Greene Gayle and Kahn Coppelia (eds.) Making A Diffeence :Feminist Literary Criticism
Culler, Jonathan : Structuralist Poetics
Williams, Raymond: Marxism and Literature.

EGO 107 Creative Writing [4 credits]

Preamble: This course is an attempt to draw the creative talent from students having a natural aptitude to creative writing. It aims at imparting the relevant information with regard to the art and technique of writing, the use and relevance of genres, importance of critical faculty to creative writing and so on. The course will also encourage the aspirants to have a hands-on experience of writing poetry, fiction, drama and literary prose as per the inclination and adaptability of an aspirant. The course involves classroom-workshops intended to hone the creative skills of participants further. It also seeks to train the students in the modes of writing for multiple media.

Course content:

Section I

- Study of Literary Works in progress
- Analysis of the Creative Writing Components (Poem, Novel, Short Story, Drama, Diary)
- Craft of poetry: subject matter, theme, rhythm, metre, stanza forms, sub-genres of Poetry
- Writing for various media
- Editing & Proof Reading .

Section II

- Fundamental Norms of Writing
- Feature Writing
- Composing poetry; fiction (short/long)
- Writing for Children
- Writing for Radio, Theatre, Television and Films
- Learning to write scripts for Publishers and Copy Writing.

Section III

Assignment in Creative Writing: Either Poetry OR Fiction OR Drama

Bibliography:

- Corbeff, Edward P. J. *The little Rhetorica, an Handbook*. New York; John Wiley & Sons, (1977).
- Watkins, F. C. and knight, K. E. *Write to Write: Readings on the Craft of Writing*. Bouston, Houghtoun Mifelin, (1966).
- Mullins, Carolyne J. *A Guide to writing and Publishing*, New York; John Wiley & Sons, (1987).
- The Writer's Manual*, California; ETC Publications, (1977)
- Baker, Sheridial. *The Practical Stylistics*, New York; Harper and Raw, (1977).
- Vrooman Alan. *Good writing An informal Mannual of Style*. Athemeum: New York, 1972.

EGO-108 Commonwealth Literature [4 credits]

Objective: The aim of this course is to acquaint the students with diverse facets of Literature in English selected from various regions of the Commonwealth.

Prescribed Texts:

1 Saleem, Peeradina (ed.): *Contemporary Indian Poetry in English* with the inclusion of following poets: (i) Nissim Ezekiel (ii) A. K. Ramanujan (iii) Arun Kolatkar (iv) R. Parthasarathy (v) K. N. Daruwalla (vi) Adil Jussawalla (vii) Gieve Patel (viii) Saleem Peeradina

2. Malgaokar Manohar : *Combat of shadows*

Commonwealth Literature other than Indian Writing in English.

1. Chinua Achebe : *Things Fall Apart*
2. David Malouf : *An Imaginary life*
3. Alan Paton : *Cry the Beloved Country*
4. Wole Soyinka : *The Road*
5. Margaret Lawrence : *The Stone Angel*

Bibliography:

- K.R.S. Iyengar: Indian Writing in English. Asia Publishing House.
- Narasimhaiah, C.D.. Commonwealth Literature: Problems and Response. Madras: Macmillan.
- Narasimhaiah, C.D. Awakened Conscience: Studies in Commonwealth Literature . New Delhi: Sterling, 1978.
- Naik, M.K., S.K.Desai, and G.S.Amur. Critical Essays on Indian Writing in English. Macmillan, 1968.
- Walsh, William. Readings in Commonwealth Literature. Oxford: Clarendon, 1973.
- Press, John [ed.] Commonwealth Literature. London, Heinemann, 1965.

EGO-109 Studies in Colonialism, Modernity and Indigenous Discourse [4 credits]**Prescribed Texts**

1. Ramkrishna Paramahansa: *Selected Writings*
2. Swami Vivekanand: *Selected Letters*
3. M.K. Gandhi: *Hindi Swaraj*
4. Ram Monohar Lohia: *Interval During Politics*.

EGO 110 Latin American Literature [4 credits]

- I. Historical and cultural background the formation of Latin American Cultures (Darcy Ribeiro's new peoples) and the process of political and cultural decolonization.

Readings:

1. Zea, Leopoldo, "Concerning an American Philosophy"
2. Rayes, Alfonso, "Notes on the American Mind"
3. Andrade, Oswaldo de." Anthropophagite Manifesto"
4. A Political Geography of Latin America by Jonathan R. Barton (Chapters 1, 2, (PP 1-72)

- II- Brief historical sketch of Latin American Literature and aesthetic currents:

- (i) romanticism/realism: (ii) modernism (iii) Vanguardias (iv) post-vanguardias and the recent development (the 'boom and magical realism)

Readings:

1. Sommer, Doris, "Irresistible Romance : the Foundational Fictions of Latin America"
2. Brotherston , Gordon. " The Latin American Novel and its Indigenous Sources"
3. Gonzalez, Mike. "Retreat and Rediscoveries Public and Private Voices of the Forties and Fifties"
4. Swanson Philips Landmarks in Modern Latin American Fiction.

- III. Contemporary authors, their works and main themes : the search for Collective and individual identify the representation of femininity and masculinity; social critique and political engagement; American Indianism and negritude; regionalism and nationalism.

Readings:

- Marquez , Gabriel Garcia (Colombia 1928) One Hundred Years of Solitude (novel)

1. Mario Vargas Llosa (Peru , 1936) . The War of the End of the World (novel - excerpt)
2. Alejo Carpentier (Cuba 1904 -1980)” Prologue the kingdom of this World” (Essay)
3. Julio Cortázar (Argentina , 1914-1984) House Taken Over” (short story)
4. Joao Guimaraes Rosa (Brazil, 1908-1967). “ The Third Bank of the River “ (short)
5. Pablo Neruda (Chile , 1904 – 1973). Meeting under New Flags “ & “A Song for Bolivar “ (poems)
6. Octavio Paz (Mexico , 1914- 1998). “ Letter to Leon Felipe “ & “ Proem “ (poems).
7. Joao Cabral de Melo Neto (Brazil , 1920) “ Psychology of Composition “ & “ The Hen’s Egg” (Poems)

EGO 111 – Cultural Studies in the Post-Colonial World [4 credits]

Objectives

1. To emphasize pluralism and the accompanying focus on cultural relativism in the Post -Colonial World.
2. To introduce Cultural Studies in the Globalized scenario as a developing Discipline.
3. To relate Cultural Studies equally to Language , Literature and Literary /Critical Thought/

Course Content:

- Culture : definition and salient features of the term.
- The concept of culture studies and its relevance to present times and needs.
- The relativity of culture and its significance.
- Scope and theoretic basis of the study.
- Notion of the post-colonial and post-colonialism
- Cultural texts and their production in the societal milieu.
- Race, gender, language, class, caste, nationality, region as basic issues in cultural studies.
- History, ecology, space and economy as major parameters of study
- The significance of period, context, ideology and genre to cultural studies.

Prescribed Texts

1. Golding, William. *The Inheritors* (1955)
2. Paton, Alan. *Cry the Beloved Country* (1965)
3. Karnad, Girish. *Nagamandala* (1972)
4. Grady, Wayne (ed). Selections from *Modern Canadian Short Stories* (1982)
5. Narasimhaiah , C. D. (ed) Selections from *An Anthology of Commonwealth Poetry* (1990)
6. Nasreen, Taslima *Lajja* (1995)
7. Mahabaleshwar Sail. *The Kiln*(2010).

Bibliography:

1. Tylor, Edward Burnette. *Primitive Culture* 1878.
2. Kermode, Frank. *History and Value*. Oxford: Clarendon press 1986.

3. Kauffman, Linda. *Theory and Gender*. Oxford , New York Basil Blackwell, 1989
4. Said , Edward. *Orientalism*. Routedledge & Kegan Paul, 1978.
5. De Beauvoir, Simone. *The Second Sex*. (Ttrans) H.M. Parshly, 1953
6. Marilyn Butler. *Rethinking Historicism* . Oxford: Basil Blackwell, 1989
7. Achebe, Chenua *Hopes and Impediments Selected Essays*. Heinaman. 1988.
8. Fanon Franz. *The Wretched of the Earth*.Trans. Costance Farrigton. Penguin, 1967.
9. Soyinka, Wole, *Myth Literature and the African World*. Cambridge , 1976.
10. Briggs, Asa. *The English World*. Ed. R. Black, Thames & Hudson , 1982.
11. Budkuley, Kiran. *Mapping the Mosaic of Culture*. Jaipur: University Book House, 2009.

EGO 112: Reading in Contemporary Theory [4 credits]

(Selections from *Modern Criticism and Theory : A Reader Edited by David Lodge*)

Objective: The Principal objective of the course is to familiarise the students with a few trend-setting original essays which significantly contribute in shaping the contours of contemporary theory. The course also aims at encouraging the students to have a first-hand knowledge of the various articles written by critics/thinkers associated with contemporary theory. The following ten essays have been prescribed for the study:

- | | |
|---|--|
| 1. The Object of study | -- Ferdinand de Saussure |
| 2. Structure Sign and Play
Human Sciences | ---In the Discourse of the
-- Jacques Derrida |
| 3. The Death of the Author | ___ Roland Barthes |
| 4. What is an Author | ---Michel Foucault |
| 5. The Deconstructive Angle | ---M. H. Abrams |
| 6. The Politics of Theory | --- Fredric Jaeson |
| 7. Capitalism , Modernism and
Post Modernism | ----Terry Eagleton |
| 8. Femininity, Narrative and
Psychoanalysis | ----Juliet Michell |
| 9. Crisis in Orientalism | ----Edward Said |
| 10. Feminism and Critical Theory | ---Gayathri Chakravorthy
Spivak |

Bibliography:

- | | |
|-----------------|----------------------------------|
| Barry, Peter | <i>Beginning Theory</i> |
| Hawkes, Terence | <i>Structuralism and Poetics</i> |
| Eagleton, Terry | <i>Literary Theory</i> |
| Eagleton, Terry | <i>Significance of Theory</i> |

EGO- 113 A Reading in Postcolonial Theories and Literatures [4 credits]

Objective: This course introduces students to the ongoing dialogues between Postcolonial literatures and theories. Postcolonial studies re-examines the legacy of colonialism and considers the way in which literary practices address and negotiate following issues:

Imperial Ideology, Postcolonial discourse of Oppositionality, Relating Postcolonialism to Postmodernism, Nationalism and Identity, Centrality and marginality ,Cultural Representation,

Migration, Cultural Pluralism and Poetics of cultural hybridity

Objectives : The main objective of this course is to sensitize students to the Third World problems and issues. It aims at encouraging students to understand and respond to issues of Oppositionality, Marginality and Hybridity. It also aims at encouraging students to assess and interrogate postcolonial theories and literature, drawing from different literary genres and to form evaluation from its readings.

Course Content:

Theorizing Imperial Ideology and Postcolonial resistance discourse:

Texts: Frantz Fanon's *The Wretched of the Earth*

Edward Said's *Culture and Imperialism*

Oppositional Literature : Decolonization , Cultural Nationalism and Identity formation .

Chinua Achebe's *Things Fall Apart* or Ngugi Wa Thiongo's *Petals of Blood*

Problematics of Representation

Text- C.D. Narasimhaiah's *Anthology of Commonwealth Poetry*

Marginal Literature : Racist and Sexist

Texts: *The Poisoned Bread*

Beatrice Culleton's *In Search of April Raintree*

Migration, Cultural Pluralism and Poetics of Cultural Hybridity

Text: Margaret Mascarenhas' *Skin*

Further Reading :

Ashcroft Bill , Griffiths and Helen Tiffin , *The Empire Writes Back: Theory and Practice in Postcolonial Literature*. London: Routledge, 1989.

----eds. *The Postcolonial Studies Reader* London: Routledge, 1994

Ashis Nandy. *The Intimate Enemy*.

Bhabha, Homi K. *The Location of Culture*. New York: Routledge, 1990.

EGO-114 Cultural Studies: Theory and Practice [4 credits]

Preamble: The discipline of Cultural Studies emerged during the 1950s when Raymond Williams made an attempt to link culture with contemporary society. As a critical discourse, Cultural Studies tries to challenge the hierarchies of traditional literary theories. Ideologically speaking, this discourse attempts a dialogue between margin and centre by foregrounding the cultural objects of mass culture. There is a realization that contemporary cultural milieus are subject to the ideology of market economies and thus this discourse has a bias towards other texts like film, television, advertising and theatre. Representation is thus contested and redefinitions evolve through cultural critiques centered around the cultural other, the marginalized and the heterorganic plurality of contemporary life. This course explores the evolution of cultural studies through the models evolved by thinkers like Matthew Arnold, F.R. Leavis, Adorno, etc. And to illustrate these models it uses local knowledge/references and current cultural forms.

Objectives: This course encourages the student to respond to cultural products in order to understand the ideas propounded by the thinkers of cultural studies. Serious cultural critiques, it is hoped will lead to a re- assessment of issues such as patriotism, nationalism, cultural otherness, feminism, globalization and ecological imbalance all of which together constitute the critical discourse of cultural relativity as it is defined today. Further, discourses such as post-colonialism and postmodernism would be the necessary frameworks for assessing the state of contemporary cultural

phenomena. This course thus combines concepts with critical practice as it moves from ideas to an appreciation/reassessment of contemporary cultural products.

I. Evolution , Concepts and Methodologies

- i) Matthew Arnold
- ii) F.R. Leavis
- iii) Raymond Williams
- iv) Roland Barthes
- v) Theodore Adorno
- vi) Gayatri Chakravorty Spivak

II. Transformation and Transgression

- i) Family and Female Sexuality – Texts : Hindi Film Kya Kehana
- ii) Politics and Marginality – Texts – Film: Mr. And Mrs. Iyer

III. Cultural Hybridity and Indian Diasporas.

Texts:

Films – *Monsoon Wedding*

-- *Bend It Like Beckham*

IV. Nation, Nationhood and Cultural Otherness.

Films -*The Legend of Bhagat Singh*

--*Border*

V. Globalization , Market Economy and the Third World

Postcolonialism, Multiculturality and the rise of ethnocentric identities

VI Ecological Issues and Environment

Current problems and Perspectives

- i) Sustainable Development– Mhadei Project
- ii) Eco- Tourism and alternate lifestyles
- iii) Sharing of Resources– Local and Global

Bibliography:

Bhabha, Homi . *The Location of Culture*

During, Simon (ed).*The Cultural Studies Reader*

Eagleton, Terry. *The Idea of Culture*

Easthope, Anthony.*Cultural Studies*

Williams, Raymond. *Keywords*

EGO – 115 Goa: Cultural Perspectives [4 credits]

Preamble: This course introduces students to the complex cultural fabric of Goa. The more complex the historiography of a state, the more complex is its identity construction. The superimposition of 450 years of Portuguese colonialism over the essentially Pan – Indian social base comprising Hindus, Buddhists, Jains and Muslims has rendered the small state of Goa an unique cultural fabric which is well reflected in many of its folk practices. The Post-Liberation scenario faced major issues such as the Opinion poll, Statehood, Language and Goan Identity.

Objectives: The paper aims at sensitizing students to the cultural history of Goa. It aims at encouraging students in conducting independent and interdisciplinary research on various cultural aspects of Goa. It also proposes to introduce students to contemporary issues of Goa as well as thoughts about the future of the State.

Course Content:

Colonial Encounter and Decolonization.

1) Pre and Post Liberation Goa – Socio – cultural perspectives –

Prescribed Texts:

- I) Film: Shyam Benegal's film *Trikala*
Novel: Lambert Mascarenhas' *Sorrowing Lies My Land*
The Role of the Press in Pre-Liberation Goa
Survey of select journalistic writings.
- II) Cultural Syncretism
Folkloristic Practices of Goa : Study of *Jagor*, *Sontreo* and *Mussoll Khell*.
Study of Goan Folk/Popular theatre: *Tiatr*
- III) Contemporary Issues:

Problems of Tourism industry.
Opinion Poll and Statehood
Language and Identity
- IV) Contemporary Goan Writing
Selected poems of Manoharai Sardessai
Selected poems of Armando Menezes
Selected short stories of Pundalik Naik
Selected short stories of Damodar Mauzo
- VI Goan Transcultural Experience:
Texts:
Peter Nazareth's *In the Brown Mantle*
Victor Rangel Rebeiro's *Tivolem*

Bibliography:

- Angle, Prabhakar. *Concepts and Misconcepts*. Mumbai: Pafulla Dahanukar, Kala Vibhag, 1994.
- Borges, Charles and Feldman H. *Goa and Portugal: Their Cultural Links*. Goa: Other India Press.
- Bhandari, Romesh. *Goa*. Panaji: Lotus publication, 1999
- Borges, Charles . et.al. *Goa .and Portugal: History and Development*. Goa: Other India Press,
- De Souza, Teotonio R. *Essays in Goan History*. Goa: Other India Press,
- De Souza, T. R. *Goa to Me*. New Delhi: Concept publishing Company,1994.
- De Souza, Teotonio, R. *Discoveries, Missionary Expansion and Asian Cultures* . New Delhi: Concept Publishing House, 1994.
- De Souza, Teotonio R. *Indo – Portuguese History: Old Issues New Questions*. New Delhi: Concept Publishing Company, 1984.
- Dantas, Norman. *The Transforming of Goa* . Goa: Other India Press,
- Gomes, Olivinho, *Village Goa*. Goa :S Chand and Co., 1987.
- Golden Goa* .Marg Publication, 1980
- Gomes, Pereira , Rui. *Hindu Temples and Deities*. Goa : Printwell, 1978.
- Handoo, Jawaharlal. *Folklore and Discourse*. Mysore: Zooni Publication, 1999.
- Hall,Stuart. *Representation:Cultural Representations and Signifying Practices, London:* Thousand Oaks, New Delhi: Sage Publications, 1997.

Handoo, Jawarharlal. *Folklore: New Perspectives*. India Zooni Publication. 1999.
 Hutt, Anthony. *Goa*. Sorption Publishing Ltd., 1988.
 Moreanas, Zenaides. *Mussoll Dance of Chandor: The Dance of the Christian Kshatriyas*. Goa : The Clarrisa Vaz e Morenas KonkanResearch Fellowship Endowment Fund, 2002.
 Propp, Vladimir. *Theory and History of Folklore*. Ed. Antoly Liberman. Trans. Ariadna Y. Martin and Richard P. Martin U. S. Manchester University Press 1984.
 Punya Deep. *Social Values in Folklore*. New Delhi Rawat Publication 1993.
 Priolkar. A. K.. *The Goa Inquisition*. New Delhi: Voie of India, 1961.
 Redfield, Robert. *Peasant Society and Culture*. Chicago: The Univ. Press of Chicago Press 1958.

EGO - 116 Contemporary Indian English Fiction [4 credits]

Preamble: The genre of Indian English writing exists in a contested space through which the writer negotiates a unique and complex literary sensibility. This course, in turn, enables the Indian student to locate herself/himself within this space by responding to the interrogation of local issues within a globalized scenario.

Objectives: To inform the student and situate him/her within the area of contemporary writing in English. To encourage the debate regarding India's cross cultural identity and to address issues related to the intellectual tradition associated with English studies in India. To use postcolonial discourses and evolve new critical practices and indigenous critical discourse.

Prescribed Texts:

Arundhati Roy : *The God of Small Things*
 Salman Rushdie : *Shame*
 Shashi Tharoor : *The Great Indian Novel*
 Amitav Ghosh: *The Glass Palace*

Bibliography:

Salman Rushdie (ed). "Introduction to The Viking Book of Indian Writing
 Naipaul, V. S. *India: A Wounded Civilization*
 Meenakshi Mukherjee. *Reality and Realism*
 Ashis Nandy. *The Intimate Enemy : Loss and Recovery under Colonial Rule*

EGO- 117: Regional Sensibilities in Indian Writing [4 credits]

Preamble: This course introduces the student to a variety of indigenous forms of writing. It is an introduction to the rich cultural and folk heritage of India. The texts are chosen to reflect the regional consciousness of our country and the course will make an attempt to inculcate a comparative thinking through its diverse forms.

Objectives: This course intends to develop the students' tastes for indigenous writing from the various regions of India. Folk traditions, the Bhakti Cult and the history of women's writing will form the basis of developing an overall understanding of the forms and practices associated with creative writing from diverse areas of our county.

1. Bhakti Tradition :
 Tukaram – *Says Tuka* Trans .Dilip Chitre

2. Dalit Writing

Arjun Dangle- *Poisoned Bread*

3. Women's Writing

Selections from Susie Tharu and K. Lalita

4. Fiction

U.R. Ananthamurthy : *Samskara*

Bibliography:

Meenakshi Mukherjee. *Realism and Reality*.

EGO-118: Cross- Currents in Modern European Drama [4 credits]

Preamble: European Drama of the twentieth century is marked by repeated challenges to theatrical practice and theory. The innovation and experimentation during this period is a response to the philosophical crisis of modernity and its aftermath. This course attempts to trace the dramatic discourse from Ibsen to Genet thereby laying the foundation for a better understanding of contemporary trends in drama.

Objectives: To acquaint the student with modern theories of drama and to initiate new readings with a view to a better understanding of theatrical practice and contemporary forms of theatre.

1. **Theory: Selected Readings**

- i) Strindberg : "Preface to Lady Julie"
- ii) Stanislavsky: "An Actor Prepares"
- iii) Auerbach: "Theatre of Cruelty"
- iv) Brecht: "Epic Theatre"
- v) Peter Brooke: "The Empty Space"

II Plays

- i) Strindberg: *Lady Julie*
- ii) Pirandello: *Six Characters in Search of an Author*
- iii) Ionesco : *The Chairs*
- iv) Genet : *The Maids*

Bibliography:

Raymond Williams : *Drama from Ibsen to Brecht*

Martin Esslin: *The Theatre of the Absurd*

Ronald Hayman: *Theatre of Anti – Theatre*

Eric Bentley : *The Life of Drama*

EGO – 119 Canadian Cultural Studies [4 credits]

Preamble: This course introduces students to the Canadian culture and literature taking into account its unique historical and geographical situation, its diverse array of racial and ethnic backgrounds which are all generally committed to the official policy of Multiculturalism. Major authors, movements and concerns from colonial times to the present will be considered. Works are chosen primarily from English-Canadian authors. The themes and questions considered in the course include the Canadian National Identity, First Nations, Visible Immigrants and Minority Women in

Canada, Theories of Hybrid Identity and Postmodernity, Identity Politics, Cultural Appropriation and Goan Transcultural Experience.

Objectives:: The course attempts to capture the rich cultural diversity of Canadian Writing. Reading through a variety of genres, it proposes to examine works by authors from different geographical and ethnic backgrounds.

To acquire a fuller appreciation of contemporary Canadian cultural and literary History.

To introduce students to the challenges of Canadian culture and it changes over time.

To enable students to appreciate the benefits of an interdisciplinary approach to understanding of Canadian culture and literature.

Course Content:

1. Understanding Canadian Cultural History.
2. Nation Building and The Canadian Identity
3. Canadian Mosaic: Mapping the “First World”
4. Multiculturalism and Multicultural Literature
5. Transculturalism: The Goan – Canadian Experience

Prescribed Text:

Desmond Morton. *A short History of Canada*

Wayne Grady. *The Penguin book of Modern Canadian Short Stories*

James Reaney. *Donnolley Brothers*

Margaret Lawrence. *A Bird in the House*

Margaret Atwood. *Selected poems.*

Beatrice Culleton. *In Search of April Rain tree*

Dianne McGifford. *Shakti's Words*

Resource material from the internet websites such as

www.goatoronto.com, www.goacom.com, www.goanet.

Bibliography:

Morton, Desmond. *A Short History of Canada*. Toronto: Hurting Publishers 2001.

Arun Mukherjee. *Oppositional Aesthetics: Reding from a Hyphenated Space*. Toronto: TSAR, 1994

Hutcheon, Linda. *The Canadian Postmoden: A Study of Contemporary English-Canadian Fiction* Toronto: Oxford Univerity Press, 1988.

EGO 120 Translation Studies: Theory and Praxis [4 credits]

Preamble: This Course is devised to enable the students to perceive the importance of interlingual communication in the pluralistic climate of the globalized world. It intends to enhance the bi-lingual and if possible multilingual-communication process to which a large majority of Indian students are exposed. It aims to equip them with the art and science of translation as a valuable asset for self navigation in multi-cultural situation.

Objectives:

- 1) to unfold the significance of translation as a supplementary tool for a mono-lingual individual to acquire knowledge and information from other language domains;

- 2) to demonstrate the potential of translation to enrich or extend knowledge domains through mutual transfer of information and data across languages,
- 3) to reveal the latent power of translation as a influence-exertion source in literary cultural political and allied fields: and ,
- 4) to tap its present-day importance in the areas of transmutation. transcription, tele-translation, interpretation, journalism and media studies among others.

Course Content:

--the notion of translation : meaning and definition; nature and characteristics; and functions of translation.

--various critical positions on translation ; the western and the Indian view of translation; types of translation as per these views with special references to concept such as “transliteration, transcreation, transmutation, chaaya, bhashantar, anuvaad, anusarjan, rupantar, prakarantar” etc.

--specimen translation and practice sessions : notion of Equivalence: translating prose and poetry; fiction and non-fiction, critical and scientific, literary and non-literary material;

--relationship of translation with literature and culture: role of language in translation studies within literary and nonliterary domains.

--translation , trancreation and transmutation: the boundaries of demarcation and areas of contact.

--contribution to a selected literary-non literary field by way of assignment. (Period, genre, form, language to be determined from time to time.)

Bibliography:

- 1) Baker , M. *In Other Words : A Course Book on Translation.* London & New York : Route Ledge, 1997.
- 2) Bassnett, Susan and Andre Lefevere (eds) : *Translation , History and Culture* London & New York: Pinter, 1990.
- 3) Basnett-Mc Guire, Susan . *Translation Studies.* London Methuen 1980
- 4) Catford, J.C. *A Linguistic Study of Translation* . London: OUP, 1968.
- 5) Derrida , Jaques *Of Grammatology* (Trans) Gayatri Chakravorty Spivak Delhi: Motilal Banaasidas Publication Pvt.Ltd., 1994
- 6) Gentzer, Edwin. *Contemporary Translation Theories* 1993
- 7) Newmark, Peter *Approaches to Translation.* Oxford and New York Pergamon, 1981

EGO 121: Approaches to Journalism from Language and Literature [4 credits]

Preamble: It is observed that the post-graduates in Language and Literature often end up working for news papers, the radio and the like. Probably, their advanced linguistic abilities and well honed literary skills leading to fluent, cohesive communication make them desirable candidates in certain areas of journalistic activity. As such this course is designed to further expand their scope of opportunities and apprise them of the challenges in this field.

Moreover, the continual spurt in the reach and impact of multimedia has prioritized the need to understand the scope and limitation of journalism as a professional option. It is also essential to perceive the changing face of contemporary journalism in general and the relationship of the print media to other domains of mass media and communication including its socio-political scope and market compulsions. Hence this Optional Course is aimed at sensitizing the students to the trends and tendencies of journalism and also at tapping their nascent interest in this area, if any.

Objectives:

1. To provide a reasonable exposure to the students of literature to the basics of journalism.
2. To generate a climate of interest among students to adopt journalism as a part-time activity, hobby, allied profession or a subject for specialized future study.
3. To introduce the students to conventional as well as unorthodox journalism and sensitize them to the value of responsibility, service and commitment involved in this activity
4. To make the students aware of the ethical and legal aspect of journalism, should they choose to work as campus- reporters or amateur journalists.
5. To reveal to them the allied employment avenue available to a student of literature in the domain to journalism.

Course Content:

1. Introduction to Journalism: History of Press in India:
2. Print and allied mass media; the new face of journalism
3. Concept of News: definition, purpose, significance and kind of news; qualities of news; six basic keys to news gathering; assorting and writing.
4. Basic writing, use of language, its function and relevance to writing of news reports and features; importance of linguistic, semantic and structural linkages within sentences and paragraphs (practical sessions); use of locus, quotation, notes & narrative techniques.
5. Organizational structure of editorial department (practical sessions): office layout, division of work, deployment of shift, co-ordination, editing and planning.
6. Categories of news coverage techniques of new coverage; an introduction to photo-journalism; the visual text-its impact, range limitation and compulsions Interviews: techniques, types, research planning and execution, and interviewer's skill and present ability.
7. Comparative analysis of radio, electronic and print media; ethical and legal aspects of journalism via-a viz print and other media; efficacy and objective of coverage (practical session using politics, sports, art and culture, literature and science domains)
8. Acquaintance with the multi-layered contexts: (for amateur as well as professional journalists):
local, national, international; historical, socio-political economic and ideological; literary and cultural dimension of social reality. (Practical session using event or institution-related, specific-domain related and general stories).

Bibliography:

1. Arya, Ashok. *Dynamics of Public relations*. Manas: India, 1993
2. Basu, Durgadas. *Law of the press in India*. Prentice Hall, India, 1980
3. Bittner, John R. *Mass Communication: An Introduction*. Prentice Hall: New Jersey, 1986
4. Blumenthal L. Roy. *The Practice of Public Relations*. Macmillan : India 1972.
5. Chunawala S.A. & Setmiak C. *Foundation of Advertising Theory and Practice*. Himalaya India, 1986.
6. Edon, C.C. *Photo Journalism*. Brown co Public : Iowa(2nd edn), 1980.
7. George, T.J.S. *Editing :A Handbook for Journalist*. IIMC: New Delhi, 1989.
8. Harris, J: Leiter and A. Johnson. *The Complete Reporter*. Macmiltan: New York, 1997.
9. Hodgson, F.W. *Modern Newspapers Practice*. Heinemann: London, 1984
10. Jawadekar S.D. *Adhunik Bharat*. Continental : Mumbai, 1988
11. Kumar, Keval J. *Mass communication in India*. Jaico, 1981.
12. Lutura, H.R. *India Broadcsting Ppublication Div*. Govt of India, 1986 .

13. Malhan, P.V. *Communication Media , Yesterday, Today and Tommorrow*,.Publication Div., Govt of India, 1985.
14. Morgan Willam. S. *Writing and Revision*.Macmillan Co: New York, 1957.
15. Nicolls, Brian. *Features with a Flair*. Vikas Publication, 1972.
16. Williamson, Danel R. *Feature Writing for Newspaper Communication*. Art Books, Hasting House : New York, 1975.
17. Padhye, Prabhakar. *Principles of Journalism*. Popular:Mumbai, 1991.
18. Portor Bruce & Ferris Timothy. *Practice of Journalism* (A Guide to Rreporting and Writing News) Practice Hall: New Jerrey, 1988.

EGO 122: D. H. Lawrence [4 credits]

Course content:

1. Lawrence and English fictional tradition.
2. Lawrence and his time – the social and cultural milieu
3. A survey of Lawrence’s writing – thrusts and developments.
4. Lawrence and the theme of sex/love
5. Lawrence and the theme of human relationship
6. Lawrence’s “ World view”.
7. Lawrence as a critic of the values of industrial capitalistic society.
8. Lawrence and his critics from Middleton Murray to the present period.

Prescribed Texts:

1. *Sons and Lovers*
2. *The Rainbow*
3. *Women in Love*
4. *Lady Chatterley’s Lover*

EGO: 123 Multimedia in Cultural Literacies: A Study of Australia [4 credits]

Preamble: Multimedia has revolutionized the pedagogy of teaching with the realization that literacy extends beyond reading and writing the alphabetic code. It can be best explored for educative intention as active and interactive learning. The purpose of the paper is to appreciate how multimedia can be fruitfully used in cultural literacies and will focus on Australia as a case example. The paper is intended to explore the material processes of Australia as carrying certain semiotic functions in more than one sign system. Therefore, it will exploit audio-visual in addition to the print media. It will also include virtual tours of museums of Australia as one of the best sites for telling stories of Australia and Australians and also as the site for an ongoing debate on Australia’s National Identity.

Objective: The objective of the paper is to utilize Multimedia in Cultural Literacies focusing on Australia as a case example.

Course Content:

1. Theory

1. Theorizing Multimedia
2. Cultural History of Australia
3. Legends of Australia
4. Aboriginality

5. Transcultural Identities
6. Critiquing Multiculturalism
2. **Films:**
 1. *First Australians*
 2. *Samson and Delilah*
 3. *Crocodile Dundee*
 4. *Immigration*
 5. *Hybrid Identities*
 6. *Footy Legends*
3. **Virtual tour of the following museums:**
 1. National Museum of Australia
 2. Immigration Museum
 3. National Maritime Museum
4. **Art and Culture**
 1. Comedy Shows: Study in Popular Culture
 2. Art as Insignia: *Dreamings* of the Aborigines
 3. Study of Goan Associations in Australia
5. **Literature**
 1. Peter Carey's *Oscar and Lucinda*
 2. Sally Morgan's *My Place*
 3. Satendra Nandan's *Requiem for a Rainbow*

Bibliography:

1. Ghassan Hage, *Against Paranoid Nationalism: Searching for hope in a shrinking society*, NSW, 2003.
2. Catriola Elder, *Being Australian: Narratives of Australian Identity*, Sydney, Allen and Unwin, 2007
3. Bain Attwood. *Telling the Truth About Aboriginal History*. Allen and Unwin, Sydney.
4. Carter, David. *Dispossession, Dreams and Diversity: Issues in Australian Studies*, Sydney, Pearson and Longman, 2006
5. Day, D. *Claiming a Continent: A History of Australia*, Sydney, 1996.
6. Hudson, Wayne and Bolton, Geoffrey (eds.) *Creating Australis: Changing Australian History*, Sydney, Allen and Unwin, 1997.
7. Stokes, G.(ed. *The Politics of Identity in Australia*, UNSW Press, Sydney, 199
8. Teo, HSU Ming and White, Richard (eds.) *Cultural History in Australia*. Sydney, UNSW Press, 2003.
9. White Richard, *Inventing Australia: Images and Identity*, Sydney, Allen and Unwin, 1981.
10. Bain Atwood (ed0. *In the Age of Mabo: History, Aborigines and Australia*, Sydney, 1996.
11. Karskens, Grace. *The Colony: A History of Early Sydney*, Allen and Unwin, 2009.
12. Lake, Marilyn and Henry Reynolds: *Drawing the Global Colour Line: White men's countries and the question of Racial Equality*. Melbourne Univ. Publishing, 2008.r
13. David Young, *Making Crime Pay: The evolution of Convict Tourism in Tasmania*, Hobart.
14. Graeme Turner, *National Fictions: Literature, film and the construction of Australian Narrative*, Allen and Unwin, 1986.

15. Carroll, John. (ed.) *Intruders in the Bush: The Australian Quest for Identity*. Melbourne, Oxford Univ. Press, 1992.
16. Grimshaw, P.Lake, M. et.al. *Creating a Nation*. Melbourne: Mcphee Gribble, 1994
17. Tom Griffiths and Libby Robin (eds.) *Ecology and Empire: Environmental History of Settler Socieies*, Melbourne University Press, Carlton, 1997
18. Reynolds, Henry. *Why weren't we told? A Personal Search for the Truth about our History*. Viking: Melbourne, 1999.
19. Karkens, Grace. *The Rocks: Life in Early Sydney*, Melbourne Univ. Press, 1996.
20. Scates, Bruce. *Return to Gallipolli: Walking the Battlefiesl of the Great War*. Melbourne, Cambridge Univ. Press, 206.
21. Rosalynn D. Haynes. *Seeking the Centre: The Australian descent in lit, art and film*. Cambridge Univ. Press, 1988, 10 Stamford Road, Oakleigh, Melbourne,
22. Sneja Gunew. *Framing Marginality. Multicultural Literary Studies* . Melbourne Univ. Press, 1994
23. A.A.Phillips and F.W.Cheshire. *The Australian Tradition: Studies in Colonial Culture*. Melbourne, 1959.
24. Ken Celder and Paul Salzmar. *The New Diversity*. McPhee Gribble Publishers, 1989.
25. Andrew Hassam: *Images of Identity: Australian and India*.
26. Whitlock, Gillian and Carter, David. (eds.) *Images of Australia: An Introductory Reader in Australian Studies*. St. Lucia, QLD, Univ. of Queensland Press, 1989.
27. J.J.Heaty. *Literature and the Aborigine in Aust;ralia*. Univ. of Queenslan Press, 1989.
28. Laurie Hergenhan. *Unnatural Lives: Studies in Australian Convict Fiction*. Univ. of Queensland Press, 1993.
29. Michael Wilding. *The Radical Tradition: Lawson, Furphy, Stead*. James Cook Univ. of Queensland publication.
- 30.David Walker. *Dream and Disillusion: A Search for Australian Cultural Identity*. National Univ. Press, Canberra, 1976.
30. Suvendrini Perera. (ed) *Our Patch: Enacing Australia Sovereignty Post-2001*, Network Books, Curtin Univ. of Technology, 2007.
31. Laurie Hergenham. *The Penguin New Literary History of Australia*. (1943-1987).
32. Graham Huggon. *Australian Literature. Postcolonialism, Racism, Transnationalism*. Oxford Univ. Press, 2007.
33. *The Cambridge History of Australian Literature*. Cambridge University Press, 2009.
34. Waterhouse, Richard, Fremantle, W.A. *The Vision Splendid: A social and Cultural Hisotory of rural Australia*. Curtin Univ. Books. 2005.
35. De Groot, Jerome. *Consuming History. Histories and Heritage in Contemporary Poplar Culture.*, 1975.
36. Croom Helm. *Geography, the media and Popular Culture*. London: Croom Helm, 1985.
37. Coleman, Elizabeth Burns. *Aboriginal art, identity and appropriation*. 1961.
38. Crowley, W.A. *Legacies of White Australia: Race, Culture and nation*. Univ. of Western Ausralian Press, 2003.
39. Sir Robert Menzies. *People and Place: Australian Heritage prospects*. Centre for Australian Studies, 1996.
40. H.M.Green. *History of Australian Literature. Pure and Applied*.
41. Bob Hodge and Vijay Mishra. *Dark Side of the Dream: Australian Literature and the Postcolonial Mind*.

42. Russell Ward. *The Australian Legends*.
- 43..Geoffrey, Blainey. *The Tyranny of distane*, 1966.
44. Nicholas Jose *The literature of Australia: An anthology*
45. Leoni Kramer and Adrian Mitcell . *The Oxford anthology of Australian Literature*
46. Ken Goodwin and Alan Lawson. *The Macmillan anthology of Australian Literature*.
47. Phyllis Fahrie Edelson. *Australian Literature: An anthology of writing from the land down under*
48. Tony Miller *A companion to Cultural Studies*.
49. *Re-imagining Cultural Studies*. The promise of Cultural Materialism
50. Patrick Fuery and Nich Mansfield. *Cultural Studies and Critical Theory*.
51. Chris Barker *Making sense of Cultural Studies: Central problems and critical debates*.
52. Melissa Gregg *Cultural Studies' Affective Voices*
53. Chris Barker. *Cultural Studies: Theory and Practice*.
54. Meenakshi Gigi Durham and Douglas M. Kellner. *Media and Cultural Studies*.
