\*COURSE DETAILS AND COMPILATION OF ALL COURSES TAUGHT IN THE NON-CBCS OLD SYLLABUS, REVISED OLD SYLLABUS AND CBCS NEW SYLLABUS – ALL COURSES OFFERED BY DR SNEHA KAR CHAUDHURI

WEST BENGAL STATE UNIVERSITY

DEPARTMENT OF ENGLISH

SEMESTER 1

COURSE 202 101

CBCS AECC

**Credit – 1 (at least 14 hours of lecture)– Course offered by Dr Sneha Kar Chaudhuri**

**Course outline and objectives**

SECTION A – PART I

DEVELOPING WRITING SKILLS: HOW TO WRITE BOOK REVIEW AND FILM REVIEW

PART II

ACADEMIC WRITING – TEXTUAL, EDITORIAL AND BIBLIOGRAPHICAL SKILLS

**1. Research and Writing:**

i) The Research Paper as a form of Exploration and Communication

ii) Using Library Research Sources

iii) Taking Notes: Methods and Types

**2. Plagiarism:**

i) Definition and Forms of Plagiarism

ii) Information Sharing and Appropriate Documentation

**3. The Mechanics of Writing:**

i) Use of Punctuation and Spelling

ii) Use of Italics, Names of Persons, Numerals

iii) Use of Quotations and Capitalizations

**4. Documentation and Referencing:**

i) Preparing Endnotes and Footnotes

ii) Citing sources from books, journals, periodicals, electronic sources etc

iii) Compiling a list of Works Cited / Bibliography

**Recommended Reading**:

Gibaldi, Joseph, *MLA Handbook for Writers of Research Papers, Sixth Edition*(New Delhi: East-West Press Edition, 2004).

WEST BENGAL STATE UNIVERSITY

DEPARTMENT OF ENGLISH

SEMESTER I

COURSE 202 103

INDIAN WRITING IN ENGLISH: POETRY AND DRAMA

CBCS CC 4

**Indo-Anglian Poetry -1 credit – Course offered by Dr Sneha Kar Chaudhuri**

**Course outline and objectives**

Indian poetry in English is a combination of tradition and modernity which tries to deliver the Indian experience in a foreign language. The objective of this course is to closely examine how Indian poets in English have forged an aesthetic individuality by re-inventing Western narrative conventions and techniques. It will also try to relate the context of these poems with their content and analyse the realist dimensions of these works. The course will also indicate the contradictions of canon formation in post-independence Indo-Anglian poetry. A detailed study of a selection of poems by A.K. Ramanujan, Jayanta Mahapatra and Dom Moraes will be made. Non-detailed references will be made to more poems by other poets too. At least, 8-10 poems will constitute this unit. But any particular poem is not specified as the selection may change every year.

The class lectures will largely concentrate on the following topics:

* The growth of scientific awareness in modern urban India
* The politics of canon formation
* The regional, vernacular and local
* International appeal and use of language
* Conflicts between tradition and modernity
* Indian subject-matter versus foreign language
* Use of nature imagery and images from the cosmopolitan world
* Using and (ab)using Western poetic conventions
* Appropriateness of the title
* Representation of Hinduism and Indian society in general
* Realities of post-colonial India
* Literary Modernisms and Postmodernisms

**Recommended readings**

Dwivedi, Amar Nath, *Indian Poetry in English: A Literary History and Anthology*

King, Bruce, *Three Indian Poets*

Mehrotra, A. K. Ed. *A History of Indian Literature in English*

*-----------. The Oxford India Anthology of Twelve Modern Indian Poets*

Naik, M. K*., Perspectives on Indian Poetry in English*

Pandey, Birendra ed. *Indian Poetry in English*

Srinivasa-Iyenger, K. R.*, Indian Writing in English*

Surendran, K. V. *Indian English Poetry: New Perspectives*

WEST BENGAL STATE UNIVERSITY

DEPARTMENT OF ENGLISH

SEMESTER I

COURSE 202 103

INDIAN WRITING IN ENGLISH: POETRY AND DRAMA

CBCS CC 4

**Indian Drama in English -- 1 credit – Course offered by Dr Sneha Kar Chaudhuri**

**Course objectives and outline**

The tradition of Indian drama has been very rich and varied right from the ancient times. This course intends to analyse the confluence of tradition and modernity in post-independence drama in India. Post-colonial Indian drama in English has been majorly influenced by both Indian and Western performative and narrative techniques. This course tries to look at how Indian drama in English is thoroughly infused with the cause of upholding an Indian content but also use Western styles of dramatic presentation. The focus is also how Indian history is represented in a dramatic format. The text chosen for detailed discussion is Asif Currimbhoy’s *Goa*.

The class lectures will largely concentrate on the following topics:

* The relation between the colonizer and colonized
* The ravages of political history on ordinary individuals
* The history of Indian colonization
* The interweaving of history and fiction
* The representation of the fragmented and hybrid Goan national identity
* Critique of the effeminacy and self-doubt of the male characters
* The love plot and its agonies
* The interrelationship of the Goanese and Portuguese characters
* The issue of female victimization and colonialism
* Role of the smuggler
* Importance of the minor characters
* The conflict between public and private events and experiences
* Appropriateness of the title

**Recommended readings**

Kumar, Nand, *Indian English Drama : A Study in Myths*

Lal, Ananda and Chidananda Dasgupta eds. *Rasa, or, the Indian Performing Arts*

Lal, Ananda ed. *The Oxford Companion to Indian Theatre*

*---------- Theatres of India: A Concise Companion*

Mehrotra, A. K. Ed. *A History of Indian Literature in English*

Srinivasa-Iyenger, K. R.*, Indian Writing in English*

Tandon, Neeru ed. *Perspectives and Challenges in Indian-English Drama*

Walsh, William, *Indian Literature in English*

WEST BENGAL STATE UNIVERSITY

DEPARTMENT OF ENGLISH

SEMESTER II

COURSE 202 201

SHAKESPEARE AND HIS AGE

CBCS CC 6

**Elizabethan Poetry (1 Unit – 1 Credit) – Course offered by Dr Sneha Kar Chaudhuri**

**Course outline and objectives**

This section will deal with the varied contribution of the early Renaissance poets in England like Sir Philip Sidney, Sir Thomas Wyatt, Earl of Surrey, Samuel Daniel, William Shakespeare, Michael Drayton, Mary Wroth, Katherine Phillips and Queen Elizabeth I among others. These poets not only mirrored the major socio-political, economic and cultural discourses of early modernity, they also consolidated the aesthetics of lyrical poetry in the English canon. In this unit the lectures will attempt to demonstrate how these Elizabethan sonneteers and lyricists contributed to the enrichment of the British cultural Renaissance.

The class lectures will concentrate on the following topics:

* The influence of the Continental Renaissance
* Petrarch and the English sonneteers
* Themes of love and courtship
* Conceptualizing the mistress and sexual politics
* Masculinity, desire and virtue
* Women poets appropriating male aesthetics
* Cult of the Queen
* Evolution of the Elizabethan sonnet
* Use of nature imagery
* Coterie court poetry and aristocratic aesthetics
* Expression of Renaissance humanism
* The rhetoric of unrequited love
* Genius, art and imitation
* Elizabethans and the Metaphysicals

The following poems have been chosen for closed textual study but they will also be related with similar poems composed by the same as well as different authors.

**Sir Philip Sidney**

“With how sad steps, O Moon, thou climb’st the skies” (Sonnet 31, *Astrophil and Stella*)

**Sir Edmund Spenser**

“Unrighteous Lord of Love, what law is this” (Sonnet 10, *Amoretti*)

**Henry Howard, Earl of Surrey**

“The soote season, that bud and bloom forth brings”

**Sir Thomas Wyatt**

“The long love that in my thought doth harbour”

**William Shakespeare**

“Beauty is but a vain and doubtful good”

**Samuel Daniel**

“Care-charmer sleep, son of the sable Night”

**Michael Drayton**

“How many paltry, foolish, painted things”

**Mary Wroth**

“When night's black mantle could most darkness prove”

**Katherine Phillips**

“Love, nature's plot, this great creation's soul”

**Recommended Reading**

Hallett Smith ed. *Elizabethan Poetry* (Cambridge, Massa.: Harvard University Press, 1966)

James A. S. McPeek ed. *Catullus in Strange and Distant Britain* (Cambridge, Massa.: Harvard University Press, 1939)

Rosemund Tuve, *Elizabethan and Metaphysical Imagery* (Chicago: University of Chicago Press, 1947)

Wylie Sypher, *Four Stages of Renaissance Style* (London: Doubleday and Co., 1955)

Alastair Fowler, *Conceitful Thought* (Edinburgh: Edinburgh University Press, 1975)

P. J. Alpers ed. *Elizabethan Poetry: Modern Essays in Criticism* (Oxford: Oxford University Press, 1967)

Douglas Bush, *Mythology and the Renaissance Tradition in English Poetry* (Minneapolis: University of Minnesota Press, 1932)

G. F. Little and S. Orgel eds. *Patronage in the Renaissance* (Princeton, N. J.: Princeton University Press, 1981)

D.L. Peterson, *The English Lyric from Wyatt to Donne* (Princeton, N. J.: Princeton University Press, 1967)

Gerald Hammond ed. *Elizabethan Poetry* (London and Basingstoke: Macmillan Press, 1984)

Stephen Orgel ed. *The Renaissance Imagination* (Berkeley and California: University of California Press, 1975)

E. Lucie-Smith ed. *The Penguin Book of Renaissance Verse* (Harmondsworth: Penguin, 1965)

S. Minta ed. *Petrarch and Petrarchism : The English and French Traditions* (Manchester: Manchester University Press, 1980)

H.E. Rollins ed. *Tottel’s Miscellany, 1557-1587* (Cambridge, Massa.: Harvard University Press, 1966)

WEST BENGAL STATE UNIVERSITY

DEPARTMENT OF ENGLISH

SEMESTER II

COURSE 202 202

SEVENTEENTH CENTURY DRAMA, PROSE AND POETRY

CBCS CC 7

**Unit 3: Metaphysical poetry – Course offered by Dr Sneha Kar Chaudhuri**

**Course outline and objectives**

This section will mainly deal with the poetic contributions of the four principal Metaphysical poets – John Donne, George Herbert, Andrew Marvell and Henry Vaughan and their socio-cultural, religious and political ideologies. The selection of romantic and religious poems in this unit will bring out the intellectual dynamism, political decadence and religious turmoil of late Renaissance England. The overall aim is to provide a contextual understanding of the poetic texts written and to give a coherent idea of the iconoclastic Metaphysical poetic tradition.

The class lectures will largely concentrate on the given topics:

* Metaphysical appropriation of the Petrarchan tradition
* Renaissance and Neo-classical reception of the Metaphysical tradition
* Varying moods of Romantic love, sexuality and guilt
* Male egoism, female passivity and sexual politics
* Intermingling of the religious and the profane
* Love, divinity and the natural world
* Apostasy and the Catholic/Protestant divide
* State, Church, individual faith and the human soul
* Sin, death, redemption and afterlife
* Representation of political issues and the macrocosm/microcosm debate
* Conceptualisation of racial tropes and metaphors of colonialism
* Poetry, pedantry and Renaissance learning
* Use of wit, conceit and the “unification of sensibility”
* Form of the dramatic monologue and the syllogistic structure

The following poems have been chosen for closed textual study but they will also be related with similar poems composed by the same as well as different authors.

**John Donne**

Songs and Sonnets

The Canonization

Twickenham Garden

Holy Sonnets

“Batter my heart, three person’d God; for, you”

“Spit on my face, thy Jews”

**George Herbert**

Jordan I

The Collar

The Pulley

**Andrew Marvell**

The Coronet

The Garden

The Mower to the Glow-worms

**Henry Vaughan**

Peace

Man

**Recommended Readings**

**Primary Sources**

Helen Gardner ed. *The Metaphysical Poets*

ed. *John Donne: Elegies and Songs and Sonnets*

ed. *John Donne : Divine Poems*

H. J. C. Grierson ed. *Metaphysical Lyrics and Poems*

ed. *John Donne : Poems* ( 2 vols.)

George Saintsbury ed. *Minor Poets of the Caroline Period* (3 vols.)

Arthur L. Clements ed. *John Donne’s Poetry* (Norton Series)

F.E. Hutchinson ed. *George Herbert: Complete Works*

Mario A. DiCesare ed. *George Herbert and the Seventeenth-Century Religious Poets* (Norton Series)

W. H. Auden ed. *George Herbert*: *Selected by W. H. Auden*

H. M. Margoliouth ed. *Andrew Marvell: Poems and Letters*

L. C. Martin ed. *Henry Vaughan: Complete Works*

**Secondary Sources**

Rosemond Tuve, *Elizabethan and Metaphysical Imagery*

M. Praz, *Studies in Seventeenth Century Imagery*

Douglas Bush, *English Literature in the Earlier Seventeenth Century*

F.P. Wilson, *Elizabethan and Jacobean*

L. I. Martz, *The Poetry of Meditation*

Joan Bennett, *Four Metaphysical Poets*

Helen C. White, *The Metaphysical Poets*

Gerald Hammond ed. *The Metaphysical Poets* (Casebook Series)

Julian Lovelock ed. *Donne: Songs and Sonnets* (Casebook Series)

Edmund Gosse, *The Life and Letters of John Donne*

R. C. Bald, *John Donne: A Life*

George Parfitt, *John Donne: A Literary Life*

K. Gransden, *John Donne*

J. B. Leishman, *The Monarch of Wit*

Robert Ray, *A John Donne Companion*

George Williamson, *The Donne Tradition*

John Carey, *John Donne: Life, Mind and Art*

Joseph H. Summers, *George Herbert: His Religion and Art*

Rosemond Tuve, *A Reading of George Herbert*

T. S. Eliot, *George Herbert: Writers and Their Work*

Pierre Legouis, *Andrew Marvell: Poet, Puritan and Patriot*

F. E. Hutchinson, *Henry Vaughan*

WEST BENGAL STATE UNIVERSITY

DEPARTMENT OF ENGLISH

SEMESTER II

COURSE 202 203

THE LONG 18TH CENTURY LITERATURE

CBCS CC 9

**Restoration prose – Half credit (at least 7 lecture hours) – Course offered by Dr Sneha Kar Chaudhuri**

**Course outline and objectives**

In the Restoration period, prose writing emerged as a major area of scholarly and creative

contribution, with writers like Addison and Steele adding to the urbanity and sophistication of this genre. Most prose writings of this period were highly diversified and polemical in nature harping on contemporary issues like law, theatre, civic rights, ethics, politics, women’s rights and so on. This course particularly aims to look at the early political activism of Mary Wollstonecraft generated by the libertarian views of the French Revolution. The aim of this course is to look at the proto-feminist views projected by selections from Wollstonecraft’s text *A Vindication of the Rights of Woman.*

* Critique of social class and status
* The importance of motherhood in the formation of female subjectivity
* As a kind of a proto-feministic manifesto
* The possibilities of female employment
* Criticism of the mores and manners of aristocratic society
* Arguments in favour of female emancipation
* Equal rights for women

**Recommended Readings**

Brody, Miriam, *Mary Wollstonecraft: Mother of Women’s Rights*

Falco, Maria, *Feminist Interpretations of Mary Wollstonecraft*

Johnson, Claudia L, *The Cambridge Companion to Mary Wollstonecraft*

Poovey, Mary, *The Proper Lady and the Woman Writer: Ideology and Style in the Works of Mary Wollstonecraft*

Todd, Janet, *Mary Wollstonecraft: A Revolutionary Life*

Tomalin, Claire, *The Life and Death of Mary Wollstonecraft*

WEST BENGAL STATE UNIVERSITY

DEPARTMENT OF ENGLISH

SEMESTER III

COURSE 202 301

CBCS CC 13

**Victorian Poet Laureate: Tennyson – One Credit -- Course offered by Dr Sneha Kar Chaudhuri**

**Course outline and objectives**

Victorian poetry is a confluence of residual Romantic tropes and emergent aesthetic trends spearheaded by the dominant voice of Alfred Tennyson. Tennyson’s poetry combines classical and medieval myths with a typically agnostic Victorian scientific imagination. In this module the original and individual contributions of Tennyson will be discussed under broader cultural spectrums interlinking the context with the text.

Topics to be discussed include but are not limited to the following:

* Re-inventing classical myths
* The Victorian relevance of the Arthurian romances
* Leitmotif of escapism
* Keatsian sensuousness and Tennysonian languor
* Science and Darwinian evolution
* Debate of faith and doubt
* Death, morbidity and cynicism
* Representation of sexual politics
* As a representative poet
* Use of metre, style and rhythm
* Use of language and blank verse

The text selected for discussion is “Morte d’Arthur” or selections from *The Idylls of the King*

**Recommended Readings**

Armstrong, Isobel, *Language as Living Form in Nineteenth-Century Poetry*

(Brighton: Harvester, 1982)

------------, *Victorian Poetry: Poetry, Poetics and Politics* (London: Routledge, 1993)

Langbaum, Robert. *The Poetry of Experience: The Dramatic Monologue in Modern Literary Tradition* (New York: Random House, 1957)

Sinfield, Alan. *Alfred Tennyson* (Oxford: Blackwell, 1986)

Sussman, H. *Victorian Masculinities: Manhood and Masculine Poetics in Early Victorian Literature and Art* (Cambridge: Cambridge UP, 1995)

Tucker, Herbert F. *Tennyson and the Doom of Romanticism* (Cambridge, MA: Harvard University Press, 1988)

------------, *Critical Essays on Lord Alfred Tennyson* (New York: G K Hall, 1993)

WEST BENGAL STATE UNIVERSITY

DEPARTMENT OF ENGLISH

SEMESTER III

COURSE 202 303

CRITICAL THEORY: GENDER STUDIES

CBCS CC 14

**1 Credit –Course offered by Dr Sneha Kar Chaudhuri**

**Course objectives and outline**

This course will offer selected readings of the diversified field of Gender studies. It will first concentrate on the mainstream feminist literary theories in the Anglo-American tradition and also look at some of the cardinal theories centring LGBQT studies. The aim is to make the students aware of the various trends in the rise of feminism and queer studies and cover the broader spectrum of critical postulates forwarded by the principal theorists in this field.

* The rise of third-wave feminism
* The origins of patriarchy
* Conceptualizing sexual politics
* Notion of gynocriticism
* Conceptualizing feminist poetics
* Notions of the Feminine-feminist-female
* The history of sexuality
* Deciphering Queerness
* History of LGBQT studies
* The troubling of gender and sex
* Gender and sex as social constructs
* Sociology and the Study of sexuality

Texts chosen will be the following:

Selections from Gerda Lerner, *The Creation of Patriarchy*

Selections from Kate Millett, *Sexual Politics*

Elaine Showalter, Selections from *A Literature of Their Own*/ “Feminist Criticism in Wilderness”/ “Towards a Feminist Poetics”

Selections from Toril Moi, *Sexual/Textual Politics*

Selections from Judith Butler, *Gender Trouble*

Eve K. Sedgwick, *Epistemology of the Closet*

Steve Epstein, “A Queer Encounter: Sociology and the Study of Sexuality”

WEST BENGAL STATE UNIVERSITY

DEPARTMENT OF ENGLISH

SEMESTER III

OPTIONAL COURSE 202 304

NEO-VICTORIAN STUDIES

CBCS CC 18 & 19

**5 Credits – Course offered by Dr Sneha Kar Chaudhuri**

**Course objectives and outline**

Neo-Victorian Studies has emerged as a major sub-discipline in the last couple of decades since post-imperial Britain in particular and other Anglophone nations in general have been consumed by nostalgic Victoriana. In high and low culture the Victorians have been revived with a combination of respect and censure allowing the contemporary generation to re-instate as well as re-define the nineteenth-century. The aim of this course will be to look at these trans-historical cultural correspondences through the prism of neo-Victorian historical literature that enables the postmodern present to analyse itself in relation to the Victorian past.

The class lectures will roughly concentrate on the following topics:

* The genesis of Neo-Victorianism
* The convergence and divergence of Victorianism and Neo-Victorianism
* The scope and possibilities of Neo-Victorian Studies
* Retro- or neo-?: The politics of nostalgic Victoriana
* Re-inventing Victorian gender and post-feminism
* Victorian criminality and neo-Victorian sensation
* Post-imperialism and post-Victorian colonialism
* Re-deploying Victorian novelistic discourses and tropes
* The death of history and new historical novels
* Fictionalising history and historicising fiction

The following texts can be discussed for this session:

Novels

John Fowles, *The French Lieutenant’s Woman*

Jean Rhys, *Wide Sargasso Sea*

Peter Ackroyd, *Dan Leno and the Limehouse Golem*

**Recommended Readings**

Primary works

Ackroyd, Peter. *Dan Leno and the Limehouse Golem*. 1994; rpt. London: Minerva, 1995.

Brontë, Charlotte. *Jane Eyre*. 1847; rpt. New York: W.W. Norton, 2001.

Fowles, John. *The French Lieutenant’s Woman.* 1969; rpt. London: Picador, 1992.

Pinter, Harold. *The French Lieutenant’s Woman and Other Screenplays.* 1982; rpt. London: Faber and Faber, 1991.

Rhys, Jean. *Wide Sargasso Sea*. (ed). Andrea Ashworth. 1966; rpt. London: Penguin, 2000.

Thomas, D.M. *Charlotte: The Final Journey of Jane Eyre.* London: Duckworth, 2000.

Secondary works

Acheson, James. *John Fowles.* London and Basingstoke: Macmillan, 1998.

Selections from Ackroyd, Peter *Albion: The Origins of the English Imagination*. 2002; rpt. London: Vintage, 2004.

Byatt, A.S. *Passions of the Mind: Selected Writings.* 1991; rpt. London: Vintage, 1993.

Byatt, A.S. *On Histories and Stories: Selected Essays.* 2000; rpt. London: Vintage, 2001.

Byrd, Deborah. ‘The Evolution and Emancipation of Sarah Woodruff: *The French Lieutenant’s Woman* as a Feminist Novel’, *International Journal of Women’s Studies,* 7 : 4, September, 1984, pp.306−321.

Ciolkowski, Laura E. ‘Navigating the Wide Sargasso Sea: Colonial History, English Fiction, and British Empire’, *Twentieth Century Literature,* 43: 3, Autumn, 1997, pp.339−359.

Clayton, Jay. *Charles Dickens in Cyberspace: The Afterlife of the Nineteenth Century in Postmodern Culture.* Oxford: Oxford University Press, 2003.

Connor, Steven. *The English Novel in History.* London and New York: Routledge, 1996.

D’haen, Theo and Hans Bertens (eds). *British Postmodern Fiction*. Amsterdam: Rodopi, 1993.

Goscilo, Margaret Bozenna. ‘John Fowles’s Pre−Raphaelite Woman: Interart Strategies and Gender Politics’, *Mosaic: A Journal for the Interdisciplinary Study of Literature*, 26: 2, Spring 1993, pp.63−82.

Gutleben, Christian. *Nostalgic Postmodernism: The Victorian Tradition and the Contemporary British Novel*. Amsterdam: Rodopi, 2001.

Halloran, Vivian Nun. ‘Race, Creole, and National Identities in Rhys’s *Wide Sargasso Sea* and Phillips’s *Cambridge’, Small Axe,* 11: 1, October 2006, pp.87−104.

Holmes, Frederick M. *The Historical Imagination: Postmodernism and the Treatment of the Past in Contemporary British Fiction.* Victoria: University of Victoria Press, 1997.

Hutcheon, Linda. *A Theory of Parody: The Teachings of Twentieth Century Art Forms*. London and New York: Methuen, 1985.

Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction.* London and New York: Routledge, 1988.

Jackson, Tony E. ‘Charles and the Hopeful Monster: Postmodern Evolutionary Theory in *The French Lieutenant’s Woman’, Twentieth Century Literature*, 43: 2, Summer 1997, pp.221−242.

Janik, Del Ivan. ‘No End of History: Evidence from the Contemporary English Novel’, *Twentieth Century Literature,* 41: 2, Summer 1995, pp.160−189.

Keen, Suzanne. *Romances of the Archive in Contemporary British Fiction.* Toronto and London: Toronto University Press, 2001.

King, Jeannette. *The Victorian Woman Question in Contemporary Feminist Fiction.* Basingstoke: Palgrave Macmillan, 2005.

Kucich, John and Dianne F. Sadoff (eds). *Victorian Afterlife: Postmodern Culture Rewrites the Nineteenth Century.* London and Minneapolis: University of Minnesota Press, 2000.

Landrum, David. ‘Rewriting Marx: Emancipation and Restoration in *The French Lieutenant’s Woman’, Twentieth Century Literature,* John Fowles Special Issue, 42: 1, Spring 1996, pp.103−113.

Landrum, David. ‘Sarah and Sappho : Lesbian Reference in *The French Lieutenant’s Woman’, Mosaic : A Journal for the Interdisciplinary Study of Literature,*  33 : 1, 2000, pp.59−76.

Onega, Susana. *Peter Ackroyd.* Plymouth: Northcote House, 1998.

E-Sources/ Online resources

Brax, Klaus. *The Poetics of Mystery: Genre, Representation and Narrative Ethics in Fowles’s Historical Fiction.* Academic Dissertation, Faculty of Arts, Institute of Art Research, University of Helsinki, April 2003. http://ethesis.helsinki.fi/julkaisut/hum/ taite/vk/brax/thepoeti.pdf.

Hänninen, Ukko. *Rewriting Literary History: Peter Ackroyd and Intertextuality.* Master’s e−thesis, Department of English, Faculty of Arts, University of Helsinki, June, 1997. [http://ethesis.helsinki.fi/julkalsut/hum/ engla/pg/hanninen.](http://ethesis.helsinki.fi/julkalsut/hum/engla/pg/hanninen.)

Hutcheon, Linda. ‘Irony, Nostalgia and the Postmodern’. http://www. library.utoronto.ca/ utel/criticism/hutchinp.html.

Keen, Suzanne. ‘Peter Ackroyd and Catholic England: At Present, Living in the Past’, *Commonweal,* 3 November, 2000 http://www.findarticles.com/p/ articles/mi\_m1252/is\_ 19\_127/ai\_66965711

Van Brunt, Alexa. ‘The Postmodern Crisis of Narrative: Byatt, Carey and Swift’, English 156, Brown University, 2004 http://www.scholars.nus.edu.sg/ landow/post/australia/carey/vanbrunt14.html. There are several useful essays on postimperial and postcolonial novels in the site, ‘Postimperial and Postcolonial Literature in English’, <http://www.postcolonialweb.org>

All articles from the journal entitled *Neo-Victorian Studies* to be downloaded from [www.neovictorianstudies.com](http://www.neovictorianstudies.com)

WEST BENGAL STATE UNIVERSITY

DEPARTMENT OF ENGLISH

SEMESTER IV

COURSE 202 402

POSTMODERN BRITISH FICTION

CBCS CC 16

**Module III: British Postmodern Historical Fiction – Course offered by Dr Sneha Kar Chaudhuri**

**Course outline and objectives**

The aim of this module is to focus on the rise of the new historical novel in the postmodern British multicultural canon. Most of these novels experimentally revise the traditional nineteenth century historical novel using postmodernist narrative techniques. These novels re-invent a variety of historical pasts either to compare the past with the present or to represent nostalgic and presentist versions of the past. This section is going to consider the socio-cultural and political implications of the sustained production and popularity of contemporary British new historical fiction.

The class lectures will broadly concentrate on the following topics:

* Revisionist historiography and the death of history
* British post-imperial nostalgia
* The rise of historiographic metafiction
* Multiculturalism and post-colonial pasts
* Narrative experiments, metafiction and (de)constructing history
* History as memory and invention
* Cannibalization and presentification of history

Any one of the following novels will be discussed in the class:

John Fowles, *The French Lieutenant’s Woman* (1969)

Paul Scott, *The Raj Quartet* (1966-75)

Graham Swift, *Waterland* (1983)

Peter Ackroyd, *The House of Dr Dee* (1985)

Pat Barker, *The Regeneration Trilogy* (1991-95)

Rose Tremain, *Restoration* (1993)

**Recommended Readings**

Acheson, James. (ed). *The British and Irish Novel Since 1960*. London and Basingstoke: Macmillan, 1991.

Ackroyd, Peter. *Notes for a New Culture: An Essay on Modernism*. 1976; rpt. London: Alkin Books, 1993. Ackroyd, Peter. *Albion: The Origins of the English Imagination*. 2002; rpt. London: Vintage, 2004.

Aschroft, Bill, Gareth Griffiths and Helen Tiffin (eds). *The Empire Writes Back*. London and New York: Routledge, 1989.

Aschroft, Bill, Gareth Griffiths and Helen Tiffin (eds). *The Post−Colonial Studies Reader*. 1995; rpt. London and New York: Routledge, 1997.

Baucom, Ian. *Out of Place: Englishness, Empire, and the Locations of Identity.* Princeton: Princeton University Press, 1999

Bergonzi, Bernard. *The Situation of the Novel*. London and Basingstoke: Macmillan, 1979.

Birbalsingh, Frank. *Frontiers of Caribbean Literature in English.* London and Basingstoke: Macmillan, 1996.

Boehmer, Elleke. *Colonial and Post−Colonial Literature: Migrant Metaphors.* Oxford: Oxford University Press, 1995.

Bradbury, Malcolm. *The Modern British Novel.* London: Penguin, 1994.

Byatt, A.S. and Alan Hollinghurst (eds). *New Writing 4.* London: Vintage, 1995.

Byatt, A.S. *On Histories and Stories: Selected Essays.* 2000; rpt*.* London: Vintage, 2001.

Connor, Steven. *The English Novel in History.* London and New York: Routledge, 1996.

Cowart, David. *History and the Contemporary Novel.* Carbondale and Edwardsville: Southern Illinois University Press, 1989.

D’haen, Theo and Hans Bertens (eds). *British Postmodern Fiction*. Amsterdam: Rodopi, 1993.

Elias, Amy J. *Sublime Desire: History and Post−1960s Fiction*. Baltimore: Johns Hopkins University Press, 2001.

English, James F. (ed). *A Concise Companion to Contemporary British Fiction.* Oxford: Blackwell, 2006.

Fokkema, Douwe and Hans Bertens (eds). *Approaching Postmodernism.* Amsterdam and Philadelphia: John Benjamins University Press, 1986.

Fukuyama, Francis. *The End of History and the Last Man.* Harmondsworth: Penguin, 1992

Garnett, Mark and Richard Weight (eds). *Modern British History: The Essential A−Z Guide.* 2003; rpt. London: Pimlico, 2004.

Gaşiorek, Andrzej. *Post−War British Fiction: Realism and After*. London: Edward Arnold, 1995.

Gikandi, Simon. *Maps of Englishness: Writing Identity in the Culture of Colonialism.* New York: Columbia University Press, 1996.

Gilroy, Paul. *The Black Atlantic: Modernity and Double Consciousness.* Cambridge, Massa and London: Harvard University Press, 1993.

Gilroy, Paul. *There Ain’t No Black in the Union Jack*. 1987; rpt. London and New York: Routledge, 2002.

Hardt, Michael and Kathie Weeks (eds). *The Jameson Reader.* Oxford: Blackwell, 2000.

Head, Dominic. *The Cambridge Introduction to Modern British Fiction, 1950−2000.* Cambridge: Cambridge University Press, 2002.

Higdon, David Leon. *Shadows of the Past in Contemporary British Fiction.* London and Basingstoke: Macmillan, 1984.

Holmes, Frederick M. *The Historical Imagination: Postmodernism and the Treatment of the Past in Contemporary British Fiction.* Victoria: University of Victoria Press, 1997

Hutcheon, Linda. *A Theory of Parody: The Teachings of Twentieth Century Art Forms*. London and New York: Methuen, 1985.

Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction.* London and New York: Routledge, 1988.

Hutcheon, Linda. *The Politics of Postmodernism.* London and New York: Routledge, 1989.

Jameson, Frederic. *Postmodernism or the Cultural Logic of Late Capitalism*. Cornell: Duke University Press, 1991.

Janik, Del Ivan. ‘No End of History: Evidence from the Contemporary English Novel’, *Twentieth Century Literature,* 41: 2, Summer 1995, pp.160−189.

Korte, Barbara and Klaus Peter Müller (eds). *Unity in Diversity Revisited: British Literature in the 1990s.* Tübingen : Gunter Narr Verlag, 1998.

Lane, Richard J., Rod Mengham and Philip Tew (eds). *Contemporary British Fiction.* Cambridge: Polity Press, 2003.

Lee, Alison. *Realism and Power: Postmodern British Fiction.* London and New York: Routledge, 1990.

Lee, Robert A. (ed). *Other Britain, Other British: Contemporary Multicultural Fiction.* London: Pluto Press, 1995.

Luckhurst, Roger and Peter Marks (eds). *Literature and the Contemporary: Fictions and Theories of the Present.* Harlow: Longman, 1999.

Lyotard, Jean−François. *The Postmodern Condition: A Report on Knowledge.* trans. Geoff Bennington and Brian Massumi. London and Minneapolis: University of Minnesota Press, 1984.

McHale, Brian. *Postmodernist Fiction*. London and New York: Routledge, 1986.

Mengham, Rod (ed). *An Introduction to Contemporary Fiction*. Cambridge: Polity Press, 1999

Middeke, Martin and Werner Huber (eds). *Biofictions : The Rewriting of Romantic Lives in Contemporary Fiction and Drama.* New York: Camden House, 1999.

Newman, Judie. *The Ballistic Bard: Postcolonial Fictions.* London: Vintage, 1995.

Procter, James. *Writing black Britain 1948−1998: An Interdisciplinary Anthology.* Manchester: Manchester University Press, 2000.

**REVISED AND EXPANDED SYLLABUS -**

**Topics taught by Dr Sneha Kar Chaudhuri\*\***

**\*\*(Additional critical materials as photocopies, online journals and articles and ppt presentations provided with each topic)**

WEST BENGAL STATE UNIVERSITY

DEPARTMENT OF ENGLISH

SEMESTER II

COURSE 202 201

SHAKESPEAREAN DRAMA

CBCS CC 6

**Module: Shakespearean tragedy (1 credit, at least 14 classes)**

The transformation of the English language and literature in the Elizabethan period will be read in the context of Renaissance humanism and the cultural impact of Italy, the development of the printing press and geographical exploration that widened the scope of human knowledge. It was also the period of religious change – the English Reformation (under King Henry VIII) and the spread of Protestantism in Europe which were both influential factors on literature and everyday life. A selection of dramatic works, poetry and prose will be used to chart out the philosophical, social, political contours of the period.

It is necessary to study the dramatic works of William Shakespeare in relation with the rich cultural space of Renaissance England. His plays reflect the pre-dominant political, social, economic and cultural trends of the Early Modern period. In the context of the Renaissance dramatic tradition, one of the canonical texts of William Shakespeare, namely *Hamlet* is the chosen text for this module. It is a play that expresses the political corruption and moral ambivalences of the Jacobean times with astuteness and precision. The text will be read in relation to the traditional New Critical as well as New Historicist approaches in Shakespeare criticism tracing the contextual importance of the play as a representative Jacobean tragedy.

Possible topics for class discussion can be the following:

* The generic conventions of the Jacobean Revenge Tragedy
* Use of Aristotelian structural features
* Expression of Jacobean decadence
* Hamlet as a tragic hero
* The themes of madness and melancholia
* Hamlet’s soliloquies and his moral dilemmas
* Incest and Oedipal Complex
* Representation of female characters
* The representation of Claudius

SUGGESTED CRITICAL READINGS

Aram Vesser, H. (ed). *The New Historicism Reader.* London and New York : Routledge, 1994

Bradbrook, M. C. *Themes and Conventions of Elizabethan Tragedy.* Cambridge: CUP, 1935

Callaghan, Dympna. *Women and Gender in Renaissance* *Tragedy.* New Jersey : Prentice-Hall, 1991

Dollimore, Jonathan and Alan Sinfield. *Radical Tragedy: Religion, Ideology and Power in the Drama of Shakespeare and His Contemporaries.* Brighton: Harvester, 1983.

Ellis-Fermor, Una. *The Jacobean Drama: An Interpretation*. London: Methuen, 1936

Farley-Hills, David. *Jacobean Drama*. New York: St. Martin’s Press, 1988

Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare*. Chicago : University of Chicago Press, 1984.

……………………*Will in the World: How Shakespeare Became Shakespeare.* NY : Norton, 2004

Hamilton, Paul. *Historicism.* 1996; rpt. London and New York: Routledge, 2003.

Orgel, Stephen. *Imagining Shakespeare: A History of Texts and Visions.* London: Palgrave Macmillan, 2003.

Ryan, Kiernan (ed). *New Historicism and Cultural Materialism : A Reader.* London : Arnold, 1996.

Shakespeare, William. The Arden Shakespeare Hamlet. Edited by Ann Thompson and. Neil Taylor. London: Thomson Learning, 2006.

Tillyard, E. M. W. *The Elizabethan World-Picture.* London: Chatto and Windus, 1943

Tomlinson, T.B. *A Study of Elizabethan and Jacobean Tragedy.* Cambridge: CUP, 1964

WEST BENGAL STATE UNIVERSITY

DEPARTMENT OF ENGLISH

SEMESTER II

COURSE 202 202

CBCS CC 7

**JACOBEAN TRAGEDY Credit – 1 (at least 14 hours of lecture)**

**Module outline and objectives**:

*The Duchess of Malfi* by John Webster is the text chosen for this module. This play is set in the context of a transitional Jacobean society experiencing political, economic and cultural crises. It is located in Italy but the situation described is very similar to that of Jacobean England. The play describes a society in which the aristocrats are gradually losing their pre-dominance due to the steady rise of the mercantile and trading communities. The ruling class is alarmed at the rise of the meritocratic merchant classes forcing them to maintain their pre-dominance by unscrupulous means. It is also a context that made the aristocrats sell their hereditary titles to the moneyed trading classes and acquire more resources for their lavish lifestyle. The excessive debauchery and corruption of the ruling aristocrats became a source of general social concern. Compounded with this evil rule under King James I there was a rising tide of religious factionalism and dissension leading ultimately to the English Civil war and the beheading of King James II. This play is written keeping these dark, turbulent times in mind that pre-occupied the English nation after the demise of Queen Elizabeth I and the decline of her Golden rule. Webster’s *The Duchess of Malfi* is one of the finest expressions of Jacobean aristocratic decadence and deals with great insight and poignancy the issues of human love, greed, hatred, rivalry, agony and death. It is a faithful document of the restless and tempestuous times in a society caught between several internecine political, social and cultural forces and how these meta-narratives determined the individual micro-narratives of love, desire and violence.

The class lectures will largely concentrate on the following topics:

* + The issue of Jacobean aristocratic decadence in this play
  + The tragic narrative of a woman victimized by Jacobean patriarchy
  + The significance of the Courtship scene in the play
  + Use of the form of the Revenge Tragedy
  + The representation of the Duchess
  + Webster’s use the motif of madness in this play
  + The role of Bosola as a Malcontent in the play
  + The roles of Ferdinand and Cardinal
  + Significance of the minor characters of the play
  + Webster’s deployment of animal imagery

SUGGESTED READINGS

Berry, Ralph. *The Art of John Webster.* Oxford: Clarendon Press, 1972

Bogard, Travis. *The Tragic Satire of John Webster.* Berkeley: University of California Press, 1955

Bradbrook, M. C. *Themes and Conventions of Elizabethan Tragedy.* Cambridge: CUP, 1935

Callaghan, Dympna. *Women and Gender in Renaissance* *Tragedy.* New Jersey : Prentice-Hall, 1991

Dollimore, Jonathan and Alan Sinfield. *Radical Tragedy: Religion, Ideology and Power in the Drama of Shakespeare and His Contemporaries.* Brighton: Harvester, 1983.

Ellis-Fermor, Una. *The Jacobean Drama: An Interpretation*. London: Methuen, 1936

Farley-Hills, David. *Jacobean Drama*. New York: St. Martin’s Press, 1988

Hunter G. K. et al. *John Webster*. Harmondsworth : Penguin, 1980

Pearson, Jacqueline. *Tragedy and Tragicomedy in the Plays of John Webster*. Manchester: Manchester University Press, 1980

Tillyard, E. M. W. *The Elizabethan World-Picture.* London: Chatto and Windus, 1943

Tomlinson, T.B. *A Study of Elizabethan and Jacobean Tragedy.* Cambridge: CUP, 1964

Webster, John. *The Duchess of Malfi* ed Michael Neill. NY : W.W. Norton,2015

**JACOBEAN PROSE Credit – 1 (at least 14 hours of lecture)**

**Module outline and objectives**:

The literature of the seventeenth century in British history will be read in relation to the literary trends of the late Renaissance. The texts chosen from the three major genres will relate to Jacobean social conditions, the history of the English civil war and other turbulent political, economic, cultural and intellectual crosscurrents of the Jacobean, Caroline and Commonwealth years. Selections from a range of Jacobean prose from the works of James I, John Donne, Robert Burton, Izaak Walton, Sir Thomas Browne, John Milton, Jeremy Taylor, Richard Baxter (pieces to be identified by the teacher).

Possible topics for class discussion will be as follows :

* Evolution of Jacobean prose
* Reflection of social trends in Jacobean prose
* Representation of spirituality and death
* Discourses on medication and disease
* Representation of morbidity and melancholy
* Notions of virtue and moral crisis of truth
* Blasphemy and redemption
* Freedom of expression and literature

SUGGESTED READINGS :

Aram Vesser, H. (ed). *The New Historicism Reader.* London and New York : Routledge, 1994

Bloom, Clive. *Jacobean Poetry and Prose : Rhetoric, Representation and the Popular Imagination.* London : Palgrave Macmillan, 1988

Burton, R. Anatomy of Melancholy. 1621. (ebook from [www.gutenberg.org](http://www.gutenberg.org))

Donne, John. Biathantos.1608 )(ebook from [www.gutenberg.org](http://www.gutenberg.org)

Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare*. Chicago : University of Chicago Press, 1984.

Hamilton, Paul. *Historicism.* 1996; rpt. London and New York: Routledge, 2003.

Milton, John. *Areopagitica.* 1644. (ebook from [www.gutenberg.org](http://www.gutenberg.org))

Ryan, Kiernan (ed). *New Historicism and Cultural Materialism : A Reader.* London : Arnold, 1996.

WEST BENGAL STATE UNIVERSITY

DEPARTMENT OF ENGLISH

SEMESTER III

COURSE 202 303

NEW SYLLABUS

VICTORIAN PROSE

CBCS CC 13

**Modules 1 and 2: Victorian Non-Fictional Prose (at least 14 classes) - 2 credits**

This module will comprise of a selection of prose texts written in the long nineteenth century focusing on a constellation of socio-economic, political, cultural and aesthetic debates central to the Victorian milieu. Since there is a pre-dominance of novels in that century, this section is exclusively prepared to concentrate upon the literary and other extra-literary prose texts that have also shaped the Victorian world order. It has been divided into two sub-sections with the first one dealing only with the prose of the Victorian intelligentsia that concentrated on the aesthetic, literary and other cultural trends of the century. Thus, it will have the Aesthetic/Poetic Theories/ Prose selections of Matthew Arnold, John Ruskin, William Morris, Walter Pater, Oscar Wilde (pieces to be identified by the teacher)

The second module will go beyond the mere literary, and open up spaces for discussing Victorian historical, economic, scientific, spiritual and sexological discourses in prose works by canonical Victorian thinkers and scholars. It will have the prose selections from Carlyle, Marx, Engels, Mayhew, Darwin, Mill, Cardinal Newman, Henry Havelock Ellis (pieces to be identified by the teacher).

Possible topics for discussion will be as follows:

* + The Touchstone Method of criticism
  + Arnold’s idea of culture
  + The evolution of the art of criticism
  + Pre-Raphaelite aesthetics in art and literature
  + Decadence and fin de siècle aesthetic theories
  + Re-thinking Renaissance art and literature
  + Appraisal of the Romantic Movement
  + Heroism and European literary history
  + Poverty and urbanization
  + Marxism and the working class cultures
  + Economic theories of the nineteenth century
  + Spiritual crisis and hagiography
  + Re-inventing Catholicism
  + Traditions of religious philosophy
  + Discourses of naturalism and the evolutionary debate
  + Sexism in Victorian Science
  + The Victorian Woman Question
  + Criminality and the Victorian pseudo-sciences

SUGGESTED READINGS :

Arnold, Matthew. *Culture and Anarchy* (ed). J. Dover Wilson. 1872; rpt. Cambridge: Cambridge University Press, 1984.

Auerbach, Nina. *Woman and the Demon: The Life of a Victorian Myth.* Cambridge, Massa and London : Harvard University Press, 1982.

Beer, Gillian. *Open Fields: Science in Cultural Encounter.* 1996; rpt. Oxford : Oxford University Press, 1999.

Carlyle, Thomas. *On Heroes, Hero-Worship, and the Heroic in History.* London : Everyman, 1946.

Darwin, Charles. *The Origin of Species.* (ed). Gillian Beer. 1859; rpt. Oxford : Oxford University Press / World’s Classics, 1996.

Darwin, Charles. *The Descent of Man, and Selection in Relation to Sex.* 1871; rpt. New Jersey : Princeton University Press, 1981.

Desmond, Adrian and James Moore. *Darwin*. Harmondsworth : Penguin, 1992.

Ellis, Henry Havelock. *The Criminal*. London, 1890; rpt. Montclair and New Jersey : Patterson Smith, 1973.

Ellis, Henry Havelock. *My Life*. Boston : Houghton Mifflin Company, 1939.

Engels, Friedrich and Karl Marx. *The Communist Manifesto.* 1848 (ebook from [www.gutenberg.org](http://www.gutenberg.org))

Foucault, Michel. *The History of Sexuality, Volume One : An Introduction*. trans. Robert Hurley. 1976; rpt. New York : Random House, 1980.

Gilmour, Robin. *The Victorian Period − The Intellectual and Cultural Context of English Literature.* London and New York : Longman, 1993.

Gould, Stephen Jay. *The Panda’s Thumb.* New York : W.W. Norton, 1980.

Haight, Gordon S. (ed). *The Portable Victorian Reader.* 1972; rpt. Harmondsworth : Penguin, 1976.

Hobsbawm, Eric. *The Age of Revolution 1789-1848*. London : Weidenfeld and Nicholson,1962.

Hodge, Jonathan and Gregory Radick (eds). *The Cambridge Companion to Darwin.* Cambridge : Cambridge University Press, 2003.

Howard, Jonathan. *Darwin*. Oxford : Oxford University Press, 1982.

Lombroso−Ferrero, Gina. *Criminal man, according to the classification of Cesare Lombroso, briefly summarised by his daughter Gina Lombroso−Ferrero.* 1876; rpt. New York : Putnam, 1911.

Marcus, Steven. *The Other Victorians : A Study of Sexuality and Pornography in Mid−Nineteenth Century England.* New York : Basic Books, 1996.

Marx, Karl. *Das Kapital*. 1867(ebook from [www.gutenberg.org](http://www.gutenberg.org))

Mason, Michael. *The Making of Victorian Sexuality.* Oxford : Oxford University Press, 1995.

Maunder, Andrew and Grace Moore (eds). *Victorian Crime, Madness, Sensation.* Aldershot : Ashgate, 2004.

Mayhew, Henry. *London Labour and the London Poor.*1851. (ebook from [www.gutenberg.org](http://www.gutenberg.org))

Mill, John Stuart. *On Liberty and Other Writings.* (ed). Stefan Collini. Cambridge : Cambridge University Press, 1989.

Newman, John Henry. *Apologia Pro Vita Sua.* 1864. (ebook from [www.gutenberg.org](http://www.gutenberg.org))

Nordau, Max. *Degeneration*. 1892; rpt. Lincoln and London : University of Nebraska Press, 1993.

Pater, Walter. *Studies in the History of Renaissance*. London: Macmillan, 1873.

Poovey, Mary. *Uneven Developments : The Ideological Work of Gender in Mid−Victorian England.* 1988; rpt. London : Virago, 1989.

Richardson, Angelique. ‘Biology and Feminism’, *Critical Quarterly,* 42 : 3, October 2000, pp.35−64.

Richardson, Angelique. *Love and Eugenics in the late Nineteenth Century: Rational Reproduction and the New Woman.* Oxford : Oxford University Press, 2003.

Tucker, Herbert F. (ed). *Victorian Literature and Culture.* Oxford : Blackwell, 1999.

Wilson, A.N. *The Victorians.* London : Random House, 2002.

Wilde, Oscar. *Essays and Lectures*. Ed Robert Ross. London : Methuen, 1913.

WEST BENGAL STATE UNIVERSITY

DEPARTMENT OF ENGLISH

SEMESTER III

COURSE 202 305

NEW SYLLABUS

CRITICAL THEORY : POSTCOLONIAL THEORY

CBCS CC 14

**POSTCOLONIAL THEORY (1 credit, at least 14 classes)**

This module will constitute of the teaching of two canonical critical texts of the tradition of post-colonial criticism by Edward Said and Ngugi Wa Thiongo. Selections from Said’s *Orientalism* will be discussed to focus on how in the colonial period the otherizing of the identity of the colonized produced the Occidental subjectivity of the colonizer. In Ngugi’s text, *Decolonizing the Mind*, we come across the ways in which after the achievement of political independence the erstwhile colonized cultures can strive for autonomy by de-colonizing their minds and resisting forces of cultural slavery.

Possible topics for class discussion can be as follows:

* The discourse of Orientalism
* Orientalism versus Occidentalism
* Representing the colonial “other”
* Said’s use of Foucault’s discourse theory
* Definition of de-colonization
* De-colonization as a process of cultural resistance

SUGGESTED CRITICAL READINGS :

Aschroft, Bill, Gareth Griffiths and Helen Tiffin (eds). *The Empire Writes Back*. London and New York : Routledge, 1989.

Aschroft, Bill, Gareth Griffiths and Helen Tiffin (eds). *The Post−Colonial Studies Reader*. 1995; rpt. London and New York : Routledge, 1997.

Barker, Francis, Peter Hulme and Margaret Iversen (eds). *Colonial Discourse / Postcolonial Theory.* Manchester and New York : Manchester University Press, 1994.

Bhabha, Homi. ‘Of Mimicry and Man : The Ambivalence of Colonial Discourse’. *October 28*, Spring 1984, pp.125−133.

Boehmer, Elleke. *Colonial and Post−Colonial Literature : Migrant Metaphors.* Oxford : Oxford University Press, 1995.

Bulmer, Martin and John Solomos (eds). *Racism*, Oxford : Oxford University Press, 1999.

Harlow, Barbara and Mia Carter (eds). *Imperialism and Orientalism : A Documentary Sourcebook.* 1999; rpt. Oxford : Blackwell, 2000.

Loomba, Ania. *Colonialism / Postcolonialism.* London and New York : Routledge, 1999.

Wa Thiongo, Ngugi. *Decolonizing the Mind.* London: James Currey,1986.

Said, Edward. *Orientalism : Western Conceptions of the Orient*. 1978; rpt. New York: Vintage, 1979.

Said, Edward. *Culture and Imperialism.* London : Vintage, 1994.

WEST BENGAL STATE UNIVERSITY

DEPARTMENT OF ENGLISH

SEMESTER 1V

COURSE 202 401

TWENTIETH CENTURY POETRY AND DRAMA

CBCS CC 15

**Module III- Postmodern and Contemporary Poetry (at least 14 classes) - 1 credit**

This course will take a close look at the period of post-imperial decline in Britain and its socio-cultural implications reflected in the poetry of that period. It will explore the emergence of the British Movement poets and the other kinds of emerging trends in mainly postmodern British poetry with a focus on the confessional poets, the neo-Romantics and the feminist poets. The poems of Philip Larkin, Thom Gunn, Ted Hughes, Sylvia Plath, Seamus Heaney will be discussed in detail for an understanding of the concerns of the contexts of the post-imperial welfare society in the post 1950s. The selection of the poets and their poems will be made by the teacher concerned teaching this module and may vary from year to year.

The class lectures will largely concentrate on the following topics:

* Suez crisis and British post-imperial decline
* Growth of Welfare Society
* The Rise of the Movement Poets
* Re-defining the old age home cultures
* Youth, sexual liberation and post-modernity
* Confessional poems and personal themes
* Animals in Ted Hughes’s poetry
* World War II, Nazi torture and poetic metaphors
* Youth sub-cultures and popular culture
* Existentialism and postmodern British poetry

SUGGESTED CRITICAL READINGS

Alegre, Sarah Martin. *Post-War British Literature, 1945-1990.* Barcelona, Open University of Catalonia Press,1999.

Corcoran, Neil ed. *The Cambridge Companion to Twentieth Century Poetry.* Cambridge : CUP, 2007.

Garnett, Mark and Richard Weight (eds). *Modern British History : The Essential A−Z Guide.* 2003; rpt. London : Pimlico, 2004.

Korte, Barbara and Klaus Peter Müller (eds). *Unity in Diversity Revisited : British Literature in the 1990s.* Tübingen : Gunter Narr Verlag, 1998.

Lyotard, Jean−François. *The Postmodern Condition : A Report on Knowledge.* trans. Geoff Bennington and Brian Massumi. London and Minneapolis : University of Minnesota Press, 1984.

Tuma, Keith. *Anthology of Twentieth-Century British and Irish Poetry.* Oxford : OUP, 2001.

WEST BENGAL STATE UNIVERSITY

DEPARTMENT OF ENGLISH

SEMESTER IV

COURSE 202 405

**OTHER LITERATURES WRITTEN IN ENGLISH**

**CBCS CC 17**

**Module 1 : African Drama 1 credit (at least 14 classes)**

In this module, one African drama namely Athol Fugard, *My Children! My Africa!* (1989) will be covered as a representative play. This is a text that is replete with a critique of the problems of post-Apartheid, postcolonial South African society, its crosscurrents, ideological contradictions and political turmoil. Set in a school, it also questions the basis of colonial education and throws fresh light upon the issues of cross-racial friendship, misunderstanding and political activism among school students, and through the character of Mr M establishes the need for amity, peace and fellow feeling. This play is expressive of the ways in which South African literature has been trying to voice the perspectives of both the Africans and the Afrikaneers.

Possible topics for discussion will be as follows:

* The representation of post-Apartheid South Africa
* Issues of political pan-Africanism
* Representing poverty and social discrimination
* School education and colonialism
* Pedagogy, racism and the character of Mr M
* The role of Isabel
* Thami and the representation of racial hatred
* Universalism and knowledge

SUGGESTED READINGS :

Dathorne, O.R. *African Literature in the Twentieth Century* (Ibadan : Heinemann, 1976)

Gikandi, Simon. *The Routledge Encyclopedia of African Literature* (London and NY : Routledge, 2009)

Heywood, Christopher. *A History of South African Literature* (Cambridge : CUP, 2004)

Mortimer, Eileen and Curtic Schade eds. *African Literature and Its Social and Political Dimensions* (Washington : African Literature Association and Three Continents Press, 1986)

Ndebele, N. S.*South African Literature and Culture : Rediscovery of the Ordinary* (Manchester : Manchester UP, 2007)

Nnolim, Charles. *Issues in African Literature* (Nigeria : Malthouse, 2009)

Olaniyan, T and Quayson, Ato. *African Literature: An Anthology of Criticism and Theory* (Oxford : Wiley-Blackwell, 2007)

Smithe, Jonathan P. *African Literature : Overview and Bibliography* (NY : Nova, 2002)

Sweeting, Earl and Lez Edmund. *African History : An Illustrated Handbook* (London and Warwick : Hansib,1997)

Waulthier, Claude. *The Literature and Thought of Modern Africa* (London : Pall Mall, 1966)

**Module 3: African Fiction (1 credit – at least 14 classes)**

This section will chose one of the most well-known, pioneering and canonical African novel and concentrate on the novelist’s representation of Africa and its political, economic and cultural evolution. The text chosen for this section is Chinua Achebe’s *Things Fall Apart* (1958), a major text by one of the most important writers of the post-colonial pantheon. The lectures will make cross-references to *No Longer at Ease (*1960) and *Arrow of God* (1964), the two other novels in the trilogy.

The class lectures will largely concentrate on the following topics:

* Background to African post-colonial fiction
* Post-colonial re-telling of colonial history in Achebe’s text
* Representation of the African tribal world
* Okonkwo as the noble savage
* Okonkwo as the tragic protagonist
* Representation of women and minors
* Relation of man and nature
* The advent of colonialism and consequent chaos

SUGGESTED READINGS :

Achebe, Chinua. *Things Fall Apart* (William Heinemann,1958; Allied Publishers,1988)

…………………. *Arrow of God* (William Heinemann,1974)

Carroll, David. *Chinua Achebe* (London : Macmillan,1980)

Gikandi, Simon. *The Routledge Encyclopedia of African Literature* (London and NY : Routledge, 2009)

Irele, Abiola F. *The Cambridge Companion to the African Novel* ( Cambridge : CUP, 2009)

Laurence, Margaret. *Long Drums and Cannons : Nigerian Dramatists and Novelists 1952-1966* (London : Macmillan,1968)

Lindfors, Bernth. *Folklore in Nigerian Literature* (Africana Publishing Company,1973)

………………….. *Critical Perspectives on Nigerian Literatures* (London and Ibadan : Heinemann, 1973)

Mahood, M. M. *The Colonial Encounter : A Reading of Six Novels* (Rex Collings, 1977)

Mortimer, Eileen and Curtic Schade eds. *African Literature and Its Social and Political Dimensions* (Washington : African Literature Association and Three Continents Press, 1986)

Smithe, Jonathan P. *African Literature : Overview and Bibliography* (NY : Nova, 2002)

**Module 3 : African poetry (1 credit, at least 14 classes)**

This module will take a close look at some of the poems by some major contemporary African poets like Wole Soyinka, Kofi Awonoor, Christopher Okigbo and others to explore how African poetry has used Western style as well as evolved as original works having their own merit and quality. It will also consider the use of language, style, imagery and metaphor in these poems along with a contextual understanding of the topical and historical allusions in most of these poems. The emphasis will be on the form, content and techniques used by the poets to bring out the myriad shades of African life. The selection of the poets and their poems will be made by the teacher concerned teaching this module and may vary from year to year.

The possible topics for discussion can be as follows:

* African poetry, national and regional differences
* The use of historical events and allusions
* Representation of issues of race, class and colour
* As types of post-colonial poetry
* Representation of Africa
* Use of poetic techniques and stylistic devices
* Representation of nature and human emotions

SUGGESTED READINGS :

Banham, Martin. *Nigerian Student Verse* (Ibadan : Ibadan UP, 1961)

Dathorne, O.R. *African Literature in the Twentieth Century* (Ibadan : Heinemann, 1976)

Fraser, Robert. *West African Poetry: A Critical History* (Cambridge : Cambridge UP, 1986)

Gibbs, James. *Critical Perspectives on Wole Soyinka* (London : Heinemann, 1981)

Nnolim, Charles. *Issues in African Literature* (Nigeria : Malthouse, 2009)

Olaniyan, T and Quayson, Ato. *African Literature: An Anthology of Criticism and Theory* (Oxford : Wiley-Blackwell, 2007)

Smithe, Jonathan P. *African Literature : Overview and Bibliography* (NY : Nova, 2002)

Sweeting, Earl and Lez Edmund. *African History : An Illustrated Handbook* (London and Warwick : Hansib,1997)

Waulthier, Claude. *The Literature and Thought of Modern Africa* (London : Pall Mall, 1966)

WEST BENGAL STATE UNIVERSITY

DEPARTMENT OF ENGLISH

SEMESTER III

OPTIONAL COURSE 202 304

GENDER AND LITERATURE (202 304.2)

CBCS CC 18 & 19

BRIEF COURSE DESCRIPTION

The ubiquitous concern over gender issues not only concerns human society but also the literary writers from time immemorial. This module will look at the representations of gender issues and the impact of proto-feminism, feminism and subsequent gender movements on the literary and fictional domain. Most female as well as some male writers of all ages have shown persistent interest in the gender discourses by either challenging the deterministic nature of patriarchy and the rigid boundaries of gender identity and heteronormativity or by re-inforcing gender stereotypes. This module will take a close look at the representation of gender issues in some of the canonical as well as lesser known literary works from any genre of both Western and other literatures that engage both with the socio-economic and cultural problems and contradictions of every century and dismantle them from within to posit new gender configurations and liberating alternatives.

The orientation lectures will broadly concentrate on the following topics:

* Proto-feminism, patriarchy and literature
* Representation of women in cultural texts written by men
* The literary canon and the position of women writers
* Resistance, protest tradition and women’s writing
* Representation of women and their problems by female writers
* Discourses of the body and feminism
* Psychology, feminism and literary works
* Revised socio-legal discourses, gender equality and literature
* Rise of LGBQT movements and literature
* Experimenting with gender constructions in literature
* Repression, backlash, post-feminism and literature
* Post-feminism and popular culture

The choice of literary texts for the individual dissertations may be suggested by the teacher offering the optional to the interested students

BRIEF LIST OF SUGGESTED CRITICAL READINGS:

Gerda Lerner, *The Creation of Patriarchy*

Kate Millett, *Sexual Politics*

Sandra Gilbert and Susan Gubar. *The Madwoman in the Attic : The Woman Writer and the Nineteenth Century Female Imagination*

Elaine Showalter, *A Literature of Their Own*

…………. “Feminist Criticism in Wilderness”

………….. “Towards a Feminist Poetics”

Toril Moi, *Sexual/Textual Politics*

Judith Butler, *Gender Trouble*

Eve K. Sedgwick, *Epistemology of the Closet*

Steve Epstein, “A Queer Encounter: Sociology and the Study of Sexuality”

Valerie Traub, “The Renaissance of Lesbianism in Early Modern England”

Abel, Elizabeth, Marianne Hirsch and Elizabeth Langland (eds). *Fictions of Female Development.*

Abelove, Henry, Michèle Aina Barale, David M. Halperin (eds). *The Lesbian and Gay Studies Reader.*

Catherine Belsey. ‘Towards Cultural History −− in Theory and Practice’

…………. and James Moore (eds). *The Feminist Reader*

Diana Fuss. (ed). *Inside/Out : Lesbian Theories, Gay Theories.*

Christine L. Williams and Arlene Stein (eds). *Sexuality and Gender.*

Susan Watkins. *Twentieth Century Women Novelists:* *Feminist Theory into Practice.*

WEST BENGAL STATE UNIVERSITY

DEPARTMENT OF ENGLISH

SEMESTER III

OPTIONAL COURSE 202 304

HISTORY AND LITERATURE (202 304.16)

CBCS CC 18 & 19

BRIEF COURSE DESCRIPTION

This optional course will look at the trajectory of the growth of historical literature from the Renaissance to the contemporary and will also try to address how since the classical times there has been an interdependent yet hierarchical relationship between history and literature. If Aristotle perceived history and philosophy closer to truth than literature, he did not preclude the transformative power of literature upon historical truth. Historical narratives, discourses and events were extensively used both in Greco-Roman as well as Continental Renaissance literature, especially historical drama by Marlowe and Shakespeare. This dramatic tradition of jingoistic use of history found its echo in the late eighteenth century novels of Walter Scott, the pioneer of the traditional historical novels followed closely by the Victorian writers like Dickens, George Eliot, Thackeray, Kingsley and many others.

The approach of postmodern historical scholars is deconstructive, and under the influence of post-structuralism emerged the sub-genre of historiographic metafiction which often provided fictional counter- narratives to the officially recorded events of history. The new historical novels by Fowles, Rushdie, Graham Swift, A S Byatt, Peter Carey, Angela Carter and other major British and Anglophone writers have transformed the orthodoxy and mannerisms of the traditional nineteenth-century historical novel.

The orientation lectures will broadly concentrate on the following topics:

* Aristotle on the history and literature
* The Renaissance historical drama and use of history
* Scott and his tradition of the historical novel
* Victorian canonical historical novels
* Post-Structuralism and New Historicist influences on novelists
* The rise of historiographic metafiction
* Fiction countering and challenging History
* Metanarratives opposed by historical micronarratives

The choice of literary texts for the individual dissertations may be suggested by the teacher offering the optional to the interested students.

SUGGESTED CRITICAL READINGS :

Aram Vesser, H. (ed). *The New Historicism Reader.* London and New York : Routledge, 1994.

Chakrabarty, Dipesh. ‘Postcoloniality and the Artifice of History : Who Speaks for “Indian” Pasts ?’ *Representations*, 32, Winter 1992, pp.1−26.

Brown, David. *Walter Scott and the Historical Imagination.* London, Boston and Henley: Routledge and Kegan Paul, 1979.

Burke, Peter. (ed). *New Perspectives on Historical Writing.* 1991; rpt. Cambridge : Polity Press / Blackwell, 1993.

Chaudhuri, S.B. *English Historical Writings on the Indian Mutiny, 1857−1859.* Calcutta; The World Press,1979.

Cowart, David. *History and the Contemporary Novel.* Carbondale and Edwardsville : Southern Illinois University Press, 1989.

Elias, Amy J. *Sublime Desire : History and Post−1960s Fiction*. Baltimore : Johns Hopkins University Press, 2001.

Foucault, Michel. *The Order of Things : An Archaeology of the Human Sciences* trans. Alan Sheridan. London : Tavistock, 1970.

Foucault, Michel. *The Archaeology of Knowledge*. trans. Alan Sheridan. London : Tavistock, 1972.

Foucault, Michel. *The History of Sexuality, Volume One : An Introduction*. trans. Robert Hurley. 1976; rpt. New York : Random House, 1980.

Foucault, Michel. *Power / Knowledge : Selected Interviews and Other Writings,* 1972−1977 ed. and trans. Colin Gordon. Brighton : Harvester Press, 1980.

Gaşiorek, Andrzej. *Post−War British Fiction : Realism and After*. London : Edward Arnold, 1995.

Hamilton, Paul. *Historicism.* 1996; rpt. London and New York: Routledge, 2003.

Heilmann, Ann and Mark Llewellyn. *Metafiction and Metahistory in Contemporary Women’s Writing.* Basingstoke : Palgrave Macmillan, 2007.

Higdon, David Leon. *Shadows of the Past in Contemporary British Fiction.* London and Basingstoke : Macmillan, 1984.

Holmes, Frederick M. *The Historical Imagination : Postmodernism and the Treatment of the Past in Contemporary British Fiction.* Victoria : University of Victoria Press, 1997.

Hutcheon, Linda. ‘Irony, Nostalgia and the Postmodern’. http://www. library.utoronto.ca/ utel/criticism/hutchinp.html.

Janik, Del Ivan. ‘No End of History : Evidence from the Contemporary English Novel’, *Twentieth Century Literature,* 41 : 2, Summer 1995, pp.160−189.

Keen, Suzanne. *Romances of the Archive in Contemporary British Fiction.* Toronto and London : Toronto University Press, 2001.

Kucich, John and Dianne F. Sadoff (eds). *Victorian Afterlife : Postmodern Culture Rewrites the Nineteenth Century.* London and Minneapolis : University of Minnesota Press, 2000.

Lukács, Georg. *The Historical Novel.* trans. Hannah and Stanley Michell. London : Merlin, 1962.

Lyotard, Jean−François. *The Postmodern Condition : A Report on Knowledge.* trans. Geoff Bennington and Brian Massumi. London and Minneapolis : University of Minnesota Press, 1984.

McEwan, Neil. *Perspective in British Historical Fiction Today.* London and Basingstoke : Macmillan, 1986.

McHale, Brian. *Postmodernist Fiction*. London and New York : Routledge, 1986.

Middeke, Martin and Werner Huber (eds). *Biofictions : The Rewriting of Romantic Lives in Contemporary Fiction and Drama.* New York : Camden House, 1999.

Ryan, Kiernan (ed). *New Historicism and Cultural Materialism : A Reader.* London : Arnold, 1996.

Munslow, Alun. *Deconstructing History.* 1997; rpt. London and New York : Routledge, 1998.

Sanders, Andrew. *The Victorian Historical Novel, 1840−1880*. London and Basingstoke : Macmillan, 1978.

Spargo, Tamsin (ed). *Reading the Past : Literature and History.* Basingstoke : Palgrave Macmillan, 2000.

Wallace, Diana. *The Woman’s Historical Novel : British Women Writers, 1900−2000.* Basingstoke : Palgrave Macmillan, 2005.

White, Hayden. *Metahistory : The Historical Imagination in Nineteenth Century Europe*. Baltimore : Johns Hopkins University Press, 1973.

White, Hayden. *The Content of the Form : Narrative Discourse and Historical Representation.* Baltimore : Johns Hopkins University Press, 1987.