

**B.A. English Honours**  
**Undergraduate SEMESTER Programme**  
**Syllabus**

**Semester V and VI Revised w.e.f. the Academic Session 2018-19**



**Department of English**  
**Himachal Pradesh University**  
**NAAC Accredited 'A' Grade University**  
**Summer Hill, Shimla - 171005**

**B.A. English Honours**

**Undergraduate SEMESTER Programme**

**Syllabus**

**Semester V and VI Revised w.e.f. the Academic Session 2018-19**

<b>Sem ester</b>	<b>Paper Code</b>	<b>Paper Name and Syllabus</b>	<b>Credits</b>
<b>V</b>	<b>ENGL 501 H</b>	<b>C-11: Women’s Writing</b> <b><u>Detailed Study:</u></b>  1. Emily Dickinson: i “I Cannot Live with You” ii “I’m Wife; I’ve finished That”  2. Sylvia Plath: i “Daddy” ii “Lady Lazarus”  3. Eunice De Souza: i “Advice to Women” ii “Bequest”  4. Katherine Mansfield: i “Bliss”  5. Mahashweta Devi: “The Hunt” in <i>Imaginary Maps</i> . Trans. and Introduced by G.C. Spivak. New York: Routledge, 1995. 1-18. Print.  6. Rassundari Debi: Excerpts from <i>Amar Jiban. Women’s Writing in India</i> . Vol. 1. , Eds. Susie Tharu and K. Lalita. New Delhi: OUP, 1989. 191–2. Print.	<b>6</b>

		<p><b><u>Non-Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Alice Walker: <i>The Color Purple</i></li> <li>2. Charlotte Perkins Gilman:       <ol style="list-style-type: none"> <li>i “The Yellow Wallpaper”</li> </ol> </li> <li>3. Mary Wollstonecraft: <i>A Vindication of the Rights of Woman</i>. New York: Norton, 1988. Chapter: 1. 11–19; Chapter: 2. 19–38. Print.</li> </ol> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• The Confessional Mode in Women's Writing</li> <li>• Sexual Politics</li> <li>• Race, Caste and Gender</li> <li>• Social Reform and Women’s Rights</li> </ul> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Virginia Woolf. <i>A Room of One's Own</i>. New York: Harcourt, 1957. Chapters: 1 and 6. Print.</li> <li>2. Simone de Beauvoir. Introduction. <i>The Second Sex</i>. Trans. Constance Borde and Shiela Malovany-Chevallier. London: Vintage, 2010. 3–18. Print.</li> <li>3. Kumkum Sangari and Sudesh Vaid, eds. Introduction. <i>Recasting Women: Essays in Colonial History</i>. New Delhi: Kali for Women, 1989. 1–25. Print.</li> <li>4. Chandra Talapade Mohanty. “Under Western Eyes: Feminist Scholarship and Colonial Discourses.” <i>Contemporary Postcolonial Theory: A Reader</i>. Ed. Padmini Mongia. New York: Arnold, 1996. 172–97. Print.</li> </ol>	
V	ENGL 502 H	<p><b>C-12: British Literature: The Early 20th Century</b></p> <p><b><u>Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Joseph Conrad: <i>Heart of Darkness</i></li> <li>2. W.B. Yeats:       <ol style="list-style-type: none"> <li>i “Leda and the Swan”</li> <li>ii “The Second Coming”</li> <li>iii “No Second Troy”</li> <li>iv “Sailing to Byzantium”</li> </ol> </li> <li>3. T.S. Eliot: "Four Quartets" (Sec. - I: “Burnt Norton” and Sec.–IV: “Little Gidding”)) in <i>Collected Poems</i>. London: Faber and Faber, 1974. 189-223. Print.</li> </ol>	

		<p><b><u>Non-Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. D.H. Lawrence: <i>Sons and Lovers</i></li> <li>2. Virginia Woolf: <i>Mrs. Dalloway</i></li> <li>3. T.S. Eliot: "Four Quartets" (Sec.-II and Sec.-III) in <i>Collected Poems</i>. London: Faber and Faber, 1974. 189-223. Print.</li> </ol> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• Modernism, Post-modernism and Non-European Cultures</li> <li>• The Women's Movement in the Early 20th Century</li> <li>• Psychoanalysis and the Stream of Consciousness</li> <li>• The Uses of Myth</li> <li>• The Avant Garde</li> </ul> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Sigmund Freud. "Theory of Dreams", "Oedipus Complex" and "The Structure of the Unconscious" in <i>The Modern Tradition</i>. Ed. Richard Ellman et. al. Oxford: OUP, 1965. 571, 578–80, 559–63. Print.</li> <li>2. T.S. Eliot. "Tradition and the Individual Talent." <i>Norton Anthology of English Literature</i>. 8th edition. Vol. 2. Ed. Stephen Greenblatt. New York: Norton, 2006. 2319–25. Print.</li> <li>3. Raymond Williams. Introduction. <i>The English Novel from Dickens to Lawrence</i>. London: Hogarth Press, 1984. 9–27. Print.</li> </ol>	
V	ENGL 503 H	<p><b>DSE-1 Modern Indian Writing in English</b></p> <p><b><u>Detailed Study:</u></b></p> <p><b>Translation:</b></p> <ol style="list-style-type: none"> <li>1. Premchand: "The Shroud." <i>Penguin Book of Classic Urdu Stories</i>. Ed. M. Assaduddin. New Delhi: Penguin/Viking, 2006. Print.</li> <li>2. Razia Sajjad Zaheer. "Neech (Lowborn)" (145-153). <i>Women Writing in India: 600 BC to the Present</i>. Eds. S. Tharu and K. Lalita. Vol. 2. New Delhi: OUP, 1995. Print.</li> <li>3. Gurdial Singh. "A Season of No Return." <i>Earthy Tones</i>. Trans. Rana Nayar. Delhi: Fiction House, 2002. Print.</li> </ol>	

		<p>4. G.M. Muktibodh. "The Void." (Trans. Vinay Dharwadker) and "So Very Far" (Trans. Vishnu Khare and Adil Jussawala). <i>The Oxford Anthology of Modern Indian Poetry</i>. Ed. Vinay Dharwadker and A.K. Ramanujam. New Delhi: OUP, 2000. Print.</p> <p>5. Amrita Pritam. "I Say Unto Waris Shah" (Tranr. N.S. Tasneem). <i>Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems</i>. Vol. 3. Ed. K.M. George. Delhi: Sahitya Akademi, 1992. Print.</p> <p><b><u>Non-Detailed Study:</u></b></p> <p>1. Fakir Mohan Senapati. "Rebati." <i>Oriya Stories</i>. Ed. Vidya Das. Trans. Kishori Charan Das. Delhi: Srishti Publishers, 2000. Print.</p> <p>2. Thangjam Ibopishak Singh. "Dali, Hussain, or "Odour of Dream, Colour of Wind" and "The Land of the Half-Humans" (Trans. Robin S. Ngangom). <i>The Anthology of Contemporary Poetry from the Northeast</i>. NEHU: Shillong, 2003. Print.</p> <p>3. G. Kalyan Rao. <i>Untouchable Spring</i>. Trans. Alladi Uma and M. Sridhar. Delhi: Orient BlackSwan, 2010. Print.</p> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• "The Aesthetics of Translation", "Linguistic Regions and Languages." <i>Translation: Theory and Practice</i>. Ed. Rekha Sharma. New Delhi: Authorspress, 2015. Print.</li> <li>• Rabindranath Tagore. <i>Selected Writings on Literature and Language</i>. Ed. S.K. Dass and Sukarita Chaudhary. New Delhi: OUP, 2001. Print.</li> <li>• Sri Aurbindo. <i>The Foundations of Indian Culture</i>. Pondicherry: Sri Aurobindo Ashram, 1992. Print.</li> <li>• Modernity in Indian Literature</li> <li>• Caste, Gender and Resistance</li> <li>• Questions of Form in 20th Century Indian Literature.</li> </ul> <p><b>Suggested Readings:</b></p> <p>1. Raja Rao. <i>The Meaning of India</i>. New Delhi: Vision Books, 2007. 11-28. Print.</p>	
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V	ENGL 504 H	<p><b>DSE-II Literature of the Indian Diaspora</b></p> <p><b><u>Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Meera Syal. <i>Anita and Me</i>. Harper Collins.</li> <li>2. Jhumpa Lahiri. <i>The Namesake</i>. Houghton Mifflin Harcourt.</li> </ol> <p><b><u>Non-Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. M. G. Vassanji. <i>The Book of Secrets</i>. Penguin, India.</li> <li>2. Rohinton Mistry. <i>A Fine Balance</i>. Alfred A Knopf.</li> </ol> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• The Diaspora: Hybridity, Multuralism, Identity, Nostalgia, Alienation</li> </ul> <p><b>Suggested Reading:</b></p> <ol style="list-style-type: none"> <li>1. "Introduction: The Diasporic Imaginary." <i>Literature of the Indian Diaspora</i>. By V. Mishra London: Routledge, 2008. Print.</li> <li>2. "Cultural Configurations of Diaspora." <i>Diaspora &amp; Hybridity</i>. V. Kalra, R. Kaur and J. Hutynuk. London: Sage Publications, 2005. Print.</li> <li>3. "The New Empire within Britain." <i>Imaginary Homelands</i>. By Salman Rushdie. London: Granta Books, 1991. Print.</li> </ol>	

		4. Makarand Pranjape. Introduction. <i>Indian Diaspora: Theories, Histories, Texts</i> . New Delhi: Samvad India, 2011. Print.	
Semester	Paper Code	Paper Name and Syllabus	Credits
VI	ENGL 601 H	<p><b>C-13: Modern European Drama</b></p> <p><b><u>Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Bertolt Brecht: <i>Mother Courage</i></li> <li>2. G.B. Shaw: <i>Arms and the Man</i></li> </ol> <p><b><u>Non-Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Samuel Beckett: <i>Waiting for Godot</i></li> <li>2. Eugene Ionesco: <i>Rhinoceros</i></li> </ol> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• Politics, Social Change and the Stage</li> <li>• Text and Performance</li> <li>• European Drama: Realism and Beyond</li> <li>• Tragedy and Heroism in Modern European Drama</li> <li>• The Theatre of the Absurd</li> </ul> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Constantin Stanislavski, <i>An Actor Prepares</i>. Chapter: 8. "Faith and the Sense of Truth." Trans. Elizabeth Reynolds Hapgood. Harmondsworth: Penguin, 1967. Sections: 1, 2, 7, 8, 9. Page Nos. 121–5, 137–46. Print.</li> <li>2. Bertolt Brecht. "The Street Scene", "Theatre for Pleasure or Theatre for Instruction", and "Dramatic Theatre vs Epic Theatre." <i>Brecht on Theatre: The Development of an Aesthetic</i>. Ed. and trans. John Willet. London: Methuen, 1992. 68–76, 121–8. Print.</li> <li>3. George Steiner. "On Modern Tragedy." <i>The Death of Tragedy</i>. London: Faber, 1995. 303–24. Print.</li> </ol>	
	ENGL 602 H	<p><b>C-14: Postcolonial Literatures</b></p> <p><b><u>Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Srilal Shukla: <i>Raag Darbari</i>. Trans. Gillian Wright. New Delhi: Penguin India, 2000. Print.</li> <li>2. Ama Ata Aidoo: "The Girl Who Can"</li> <li>3. Grace Ogot: "The Green Leaves"</li> </ol>	

		<p>4. Pablo Neruda: “Tonight I Can Write”, “The Way Spain Was”</p> <p>5. Mamang Dai: “Small Towns and the River”, “The Voice of the Mountain”</p> <p><b><u>Non-Detailed Study:</u></b></p> <p>1. Chinua Achebe: <i>Things Fall Apart</i></p> <p>2. Gabriel Garcia Marquez: <i>No One Writes to the Colonel</i></p> <p>3. Derek Walcott:</p> <p>i “A Far Cry from Africa”</p> <p>ii “Names”</p> <p>4. Sarveshowar Dayal Saxena:</p> <p>i "Dust"</p> <p>ii "Now I Will Not Let the Sun Set" (160-163). <i>One Hundred Indian Poets: Signatures</i>. Ed. K. Satchidanandan. Delhi: National Book Trust, 2006. Print.</p> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• De-colonization, Globalization and Literature</li> <li>• Literature and Identity Politics</li> <li>• Writing for the New World Audience</li> <li>• Region, Race, and Gender</li> <li>• Postcolonial Literatures and Questions of Form</li> </ul> <p><b>Suggested Readings:</b></p> <p>1. M.K. Gandhi. <i>Hind Swaraj or Indian Home Rule</i>. Ahmedabad: Navjivan, 2006. Chapters: IV, VI, XIII, XIX. Print.</p> <p>2. Franz Fanon. ‘The Negro and Language.’ <i>Black Skin, White Masks</i>. Trans. Charles Lam Markmann. London: Pluto Press, 2008. 8–27. Print.</p> <p>3. Ngugi wa Thiong’o. ‘The Language of African Literature.’ <i>Decolonising the Mind</i> London: James Curry, 1986. Chapter. 1. Sections: 4–6. Print.</p> <p>4. Gabriel Garcia Marquez. “The Nobel Prize Acceptance Speech.” <i>Gabriel Garcia Marquez: New Readings</i>. Ed. Bernard McGuirk and Richard Cardwell. Cambridge: Cambridge University Press, 1987. Print.</p>	
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		<p>5. Rabindranath Tagore. "The Philosophy of Literature" (293-309). <i>Selected Writings in Literature and Language</i>. Eds. S.K. Das and S. Chaudhary. New Delhi: OUP, 2012. Print.</p> <p>6. Nirmal Verma. "India and Europe: Some Reflections on the Self and the Other" (27-52). <i>India and Europe: Selected Essays</i>. Ed. Nirmal Verma. Shimla: IAS, 2000. Print.</p> <p>7. Ra Ga Jadhav. "Dalit Feelings and Aesthetic Detachment" (283-290). <i>The Writer as Critic</i>. By Jasbir Jain. Jaipur: Rawat, 2011. Print.</p>	
	ENGL 603 H	<p><b>DSE-III Partition Literature</b></p> <p><b><u>Detailed Study:</u></b></p> <p>1. Manik Bandhopadhyaya. "The Final Solution." Trans. Rani Ray. <i>Mapmaking: Partition Stories from Two Bengals</i>. Ed. Debjani Sengupta. New Delhi: Srishti, 2003. 23–39. Print.</p> <p>2. Sa'adat Hasan Manto. "Toba Tek Singh." <i>Black Margins: Manto</i>. Trans. M. Asaduddin. New Delhi: Katha, 2003). 212–20. Print.</p> <p>3. Lalithambika Antharajanam. "A Leaf in the Storm." Trans. K. Narayana Chandran. <i>Stories about the Partition of India</i>. Ed. Alok Bhalla. New Delhi: Manohar, 2012. 137–45. Print.</p> <p>4. Faiz Ahmad Faiz. "For Your Lanes, My Country." <i>In English: Faiz Ahmad Faiz, A Renowned Urdu Poet</i>. Trans. and ed. Riz Rahim. California: Xlibris, 2008. 138. Print.</p> <p>5. Jibananda Das. "I Shall Return to This Bengal." Trans. Sukanta Chaudhuri. <i>Modern Indian Literature</i>. New Delhi: OUP, 2004. 8–13. Print.</p> <p><b><u>Non-Detailed Study:</u></b></p> <p>1. Intizar Husain. <i>Basti</i>. Trans. Frances W. Pritchett. New Delhi: Rupa, 1995. Print.</p> <p><b>Suggested Topics and Readings for Class Presentation:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• Colonialism, Nationalism, and the Partition</li> <li>• Communalism and Violence</li> <li>• Homelessness and Exile</li> <li>• Women in the Partition</li> </ul>	

		<p><b>Background Readings and Screenings:</b></p> <ol style="list-style-type: none"> <li>1. Ritu Menon and Kamla Bhasin. Introduction. <i>Borders and Boundaries</i>. New Delhi: Kali for Women, 1998. Print.</li> <li>2. Sukrita P. Kumar. <i>Narrating Partition</i>. Delhi: Indialog, 2004. Print.</li> </ol>	
	ENGL 604 H	<p><b>DSE-IV Autobiography</b></p> <p><b><u>Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Jean-Jacques Rousseau. <i>Confessions</i>. Part One. Book One. Page Nos: 5-43. Trans. Angela Scholar. New York: OUP, 2000. Print.</li> <li>2. M. K. Gandhi. <i>Autobiography or the Story of My Experiments with Truth</i>. Part I. Chapters: II to IX 5-26. Ahmedabad: Navajivan Trust, 1993. Print.</li> <li>3. Annie Besant. <i>Autobiography</i>. Chapter VII. "Atheism As I Knew and Taught It." 141-175. London: T. Fisher Unwin, 1917. Print.</li> </ol> <p><b><u>Non-Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Binodini Dasi. <i>My Story and Life as an Actress</i>. Page Nos. 61-83. New Delhi: Kali for Women, 1998. Print.</li> <li>2. A. Revathi. <i>Truth About Me: A Hijra Life Story</i>. Chapters I-IV. 1-37. New Delhi: Penguin, 2010. Print.</li> <li>3. Sharankumar Limbale. <i>The Outcaste</i>. Trans. Santosh Bhoomkar. 1-39. New Delhi: OUP, 2003. Print.</li> <li>4. Ramabai Ranade: "A Testimony of our Inexhaustible Treasures." <i>Pandita Ramabai Through Her Own Words: Selected Works</i>. Trans. Meera Kosambi. New Delhi: OUP, 2000. 295–324. Print.</li> </ol> <p><b>Suggested Topics and Background Prose Readings for class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• Self and Society</li> <li>• Role of Memory in Writing Autobiography</li> <li>• Autobiography as Resistance</li> <li>• Autobiography as Rewriting History</li> </ul> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. James Olney. "A Theory of Autobiography." <i>Metaphors of Self: The Meaning of Autobiography</i>. Princeton: Princeton University Press, 1972. 3-50. Print.</li> </ol>	

		<p>2. Laura Marcus. "The Law of Genre." <i>Auto/biographical Discourses</i>. Manchester: Manchester University Press, 1994. 229-72. Print.</p> <p>3. Linda Anderson. Introduction. <i>Autobiography</i>. London: Routledge, 2001. 1-17. Print.</p> <p>4. Mary G. Mason. "The Other Voice: Autobiographies of Women Writers." <i>Life/Lines: Theorizing Women's Autobiography</i>. Ed. Bella Brodzki and Celeste Schenck. Ithaca: Cornell University Press, 1988. 19-44. Print.</p>	
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**NOTE: OPTIONAL DISSERTATION OR PROJECT WORK MAY BE UNDERTAKEN IN PLACE OF ONE DISCIPLINE SPECIFIC ELECTIVE PAPER (6 CREDITS) IN 6TH SEMESTER.**

## Pattern of Testing

### V & VI Semester

#### B.A. English Hons. SEMESTER Programme (Effective from the Academic Session 2018-19)

#### For Core Courses

#### **Internal Assessment:**

**(30 Marks)**

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations of the students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Class Test (After completion of 40% syllabus): 5 Marks
- House Test (After completion of 75% syllabus): 10 Marks
- Assignment/Presentation etc.: 10 Marks

#### **End Semester Examinations: 70 Marks**

**Three Hours**

#### **All questions are compulsory:**

1. Reference to the context: **Two** references to be attempted out of the given **six** taken from the **Detailed Section**.

2x10= 20 Marks

2. Short answers: **Four** short answers to be attempted out of the given **eight** questions taken from the **Detailed** and **Non-Detailed Sections**.

4x5=20 Marks

3. Long answers: **Two** long answers to be attempted out of the given **four** questions taken from **Detailed** and **Non-Detailed Sections**.

2x15=30 Marks

## For Discipline Specific Electives (Hons.)

### Internal Assessment:

**(30 Marks)**

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations of the students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Assignment/Presentation etc.: 10 Marks (5+5)
- Mid Term Test: 15 Marks

### End Semester Examinations: 70 Marks

**Three Hours**

1. **Four** Comprehension Questions will be set, out of which **two** questions will have to be attempted. Each Comprehension Passage will be followed by **5** questions.

5x2=10Marks [7.5x2=15]

2. **Eight** Short Answer Questions will be set from the four **Units ( 2 from each Unit)** out of which students will be required to answer **five** questions ( **at least 1 from each Unit**) in 100-150 words.

6x5=30 Marks [8x5=40]

3. **Five** Long Answer Questions will be set from the five **Units (at least 1 from each Unit)** out of which **three** questions will have to be attempted in about 300 words each.

10x3=30 Marks [15x3=45]