

CBCS B.A. Honours Syllabus in English **University of North Bengal: 2018** **[Draft Version]**

Core Course I: English Language: Overview & Usage; Literary Types

Unit I:

Topics: I. General Features of English
II. Influence of Christianity
III. Scandinavian Elements
IV. French Elements
V. Latin and Greek Elements

Unit II: Rhetoric and Prosody

Unit III: Literary Types: Tragedy, Comedy, The Lyric & its variants

Suggested Topics and Background Prose Readings for Class Presentation:

- Language and English Society
- Usage of English
- Foreign Influence on English Language

Reading:

Otto Jespersen, *Growth and Structure of English Language* (Charleston: Nabu Press, 2010)

Albert C. Baugh, *A History of English Language* (London: Routledge, 2002)

Randolph Quirk, *English in Use* (London: Longman 1990)

David Crystal, *The English Language: A Guide Tour of the Language* (London : Penguin 2002)

Jonathan Culpeper, *History of English* (London: Routledge, 2005)

J.A.Cuddon & M.A.R Habib, *The Penguin Dictionary of Literary Terms and Literary Theory: Fifth Edition* (London: Penguin, 2015)

Bose & Sterling: *Elements of English Rhetoric and Prosody* (Calcutta:Chuckerverty, Chatterjee & Co.Ltd,1960)

Core Course 2: European Classical Literature

1. Homer: *The Iliad*
2. Sophocles: *Oedipus the King*
3. Plautus: *Pot of Gold*
4. Aeschylus: *Agamemnon*

Suggested Topics and Background Prose Readings for Class Presentation:

- The Epic
- Comedy and Tragedy in Classical Drama
- The Athenian City State
- Catharsis and Mimesis
- Satire
- Literary Cultures in Augustan Rome

Readings

1. Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
2. Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).
3. Horace, *Ars Poetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and Ars Poetica* (Cambridge Mass.: Harvard University Press, 2005) pp. 451–73.

Core Course 3: Indian Classical Literature & Indian Writing in English

UNIT: I

1. Kalidasa : *Abhijnana Shakuntalam*, tr.Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin,1989)
2. Vyasa 'The Diving' and 'The Sequel to Dicing,'The Book of Assembly Hall', 'The Temptation of Karna', Book V' The Book of Effort', in *The Mahabharata*tr. Tr. ed.J.A.B.Van Buitenen (Chicago:Brill,1975)pp.106-69
3. Sudraka: *Mrcchakatika*,tr.M.M.Ramachandra Kale (New Delhi: Motilal Banarasidas,1962)

UNIT: II

1. R.K. Narayan: *Swami and Friends*
2. Anita Desai: *In Custody*

UNIT: III

1. Derozio : *Freedom to the Slave , The Orphan Girl*
2. Kamala Das : *An Introduction , My Grandmother's House*
3. Ezekiel : *The Night of the Scorpion ; Enterprise*
4. Jayanta Mahapatra: *Dawn at Puri, Hunger*

UNIT: IV

5. Mulk Raj Anand: 'Two Lady Rams'
6. Salman Rushdie: 'The Free Radio'
7. Rohinton Mistry: 'Swimming Lesson'
8. Sashi Deshpande : 'The Intrusion'

Suggested Topics and Background Prose Readings for Class Presentation:

- The Indian Epic Tradition: Themes and Conventions
- Classical Indian Drama: Theory and Practice
- *Alankara* and *Rasa*
- Themes and Contexts of the Indian English Novel
- The Aesthetics of Indian English Poetry

- Modernism in Indian English Literature

Readings

1. Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.
2. Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
3. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.
4. Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.
5. Salman Rushdie, 'Commonwealth Literature does not exist', in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.
6. Meenakshi Mukherjee, 'Divided by a Common Language', in *The Perishable Empire* (New Delhi: OUP, 2000) pp. 187–203.
7. Bruce King, 'Introduction', in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp. 1–10.

Core Course 4: British Literature: Old English Period to 14th Century

Unit I:

- I. Heroic Poetry
- II. Christian Poetry
- III. Alliterative Poems
- IV. Beginning of Prose
- V. Beginning of Drama

Unit II:

Beowulf

Unit III:

Geoffrey Chaucer: *Prologue to the Canterbury Tales*, *The Wife of Bath's Tale*

William Langland: *Piers the Ploughman*

Suggested Topics and Background Prose Readings for Class Presentation:

- Cultural and Historical background of Old English Period
- Religious Traditions in Old English Period
- Church and Drama

Readings:

Mark Atherton, *Complete Old English: Teach Yourself* (London: Hachette, 2012)

Peter Baker, *Introduction to Old English*, 3rd edn. (Chichester: Wiley-Blackwell, 2012)

John Blair, *The Anglo-Saxon Age: A Very Short Introduction* (Oxford: Oxford University Press, 2000).

Hugh Magennis, *The Cambridge Introduction to Anglo-Saxon Literature* (Cambridge: Cambridge University Press, 2011)

Roy Liuzza, *Beowulf: A New Translation*, 2nd edn (Peterborough, Ont.: Broadview, 2012)

Asa Briggs, , *A Social History of England*, 3rd Edition, Harmondsworth: Penguin, 1999

Core Course 5: American Literature

1. Tennessee Williams: *The Glass Menagerie*
2. Tony Morrison: *Beloved*
3. Edgar Allan Poe: 'The Purloined Letter'
F.Scott Fitzgerald: 'The Crack-up'
William Faulkner: 'Dry September'
4. Anne Bradstreet: *The Prologue*
Walt Whitman: Selection from *Leaves of Grass*:
O Captain, My Captain; Passage to India (lines 1-68)
Robert Frost: *The Road Not Taken; Stopping by Woods on a Snowy Evening*

Suggested Topics and Background Prose Readings for Class Presentation:.

- The American Dream
- Social Realism and the American Novel
- Folklore and the American Novel
- Black Women's Writing
- Questions of Form in American Poetry

Readings

1. Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.
2. Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
3. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.
4. Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
5. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

Core Course 6: British Poetry & Drama: 14th to 17th Centuries

Unit I Sonnet selection from Spenser's *Amoretti*

No: LXVII --*Like as a Huntsman*

LVII--*Sweet Warrior*

LXXV-- *One day I Wrote Her Name*

William Shakespeare: Sonnet Nos.18, 64, 65, 73,137,138

John Donne: *The Sunne Rising, Batter My Heart, Valediction Forbidding Mourning*

Unit II :

William Shakespeare: *Macbeth, Twelfth Night*

Christopher Marlowe: *Edward II*

Suggested Topics and Background Prose Readings for Class Presentation:

- Renaissance Humanism,
- Religious and Political Thought
- Ideas of Love and Marriage
- The Stage, Court and City

Readings

1. Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.
2. John Calvin, 'Predestination and Free Will', in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.
3. Baldassare Castiglione, 'Longing for Beauty' and 'Invocation of Love', in Book 4 of *The Courtier*, 'Love and Beauty', tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5.
4. Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs- Merrill, 1970) pp. 13–18.

Core Course 7: British Poetry & Drama: 17th and 18th Centuries

1. John Milton: *Paradise Lost* Book I
2. John Webster: *Duchess of Malfi*
3. Richard Brinsley Sheridan: *The Rivals*
4. Alexander Pope: *The Rape of the Lock*

Suggested Topics and Background Prose Readings for Class Presentation:

- Religious and Secular Thoughts in the 17th century

- The Stage, the State and the Market`
- The Mock Epic and Satire
- Women in the 17th century
- The Comedy of Manners

Readings

1. The Holy Bible, *Genesis*, chaps. 1–4, *The Gospel according to St. Luke*, chaps. 1–7 and 22–4.
2. Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.
3. Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.
4. John Dryden, ‘A Discourse Concerning the Origin and Progress of Satire’, in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.

Core course 8: British Literature: 18th Century

1. Willam Congreve: *The Way of the World*
2. Jonathan Swift: *Gulliver’s Travels* (Books: III & IV)
3. Samual Johnson: *London*
4. Thomas Gray: *Elegy Written in a Country Churchyard*
5. Daniel Defoe: *Robinson Crusoe*

Suggested Topics and Background Prose Readings for Class Presentation:

- The Enlightenment and Neo-classicism
- Restoration Comedy
- The Country and the City
- The Novel and the Periodical press

Readings

1. Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).
2. Daniel Defoe, ‘The Complete English Tradesman’ (Letter XXII), ‘The Great Law of Subordination Considered’ (Letter IV), and ‘The Complete

English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).

3. Samuel Johnson, 'Essay 156', in *The Rambler*, in *Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194–7; *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.

Core Course 9: British Romantic Literature

1. William Blake – *Introduction to the Songs of Innocence* : 'The Lamb', 'The Chimney Sweeper'

Songs of Experience, 'Tyger', 'The Chimney Sweeper'

2. William Wordsworth – *Tintern Abbey*, *Ode on the Intimations of Immortality*

Samuel Taylor Coleridge – *Kubla Khan*, *Dejection: An Ode*

3. Lord George Gordon Noel Byron - *Childe Harold* Canto III verses 36-45 (Lines: 316 to 405); Canto IV verses 178-186, (Lines 1594-1674)

4. Percy Bysshe Shelley – *Ode to the West Wind*, *Ozymandias*, *Hymn to Intellectual Beauty*

John Keats – *Ode to a Nightingale*, *Ode to Autumn*, *On First Looking into Chapman's Homer*

5. Mary Shelley: *Frankenstein*

Suggested Topics and Background Prose Readings for Class Presentation

- Literature and French Revolution
- Conception of Nature
- Reason and Romantic Imagination
- The Gothic

Readings

1. William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.
2. John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.
3. Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).
 - . Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

Core Course10: British Literature: 19th Century

1. Jane Austen: *Pride and Prejudice*
2. Charlotte Bronte: *Jane Eyre*
3. Charles Dickens: *Hard Times*
4. Alfred Tennyson : *The Lady of Shalott* , *Ulysses* , *The Defence of Lucknow*

Robert Browning: *My Last Duchess*, *The Last Ride Together*, *Fra Lippo Lippi*

Christina Rossetti: *The Goblin Market*

Suggested Topics and Background Prose Readings for Class Presentation

- Utilitarianism ,
- The 19th Century Novel
- Marriage and Sexuality
- The Writer and Society
- Faith and Doubt
- The Dramatic Monologue

Readings

1. Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.
2. Charles Darwin, 'Natural Selection and Sexual Selection', in *The Descent of Man in The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen

- Greenblatt (New York: Norton, 2006) pp. 1545–9.
3. John Stuart Mill, *The Subjection of Women* in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

Core Course 11: Women's Writing

1. Emily Dickinson: *I cannot live with you; I'm Wife; I've finished that*
Sylvia Plath: *Daddy; Lady Lazarus*
Eunice De Souza: *Advice to Women; Bequest*
2. Alice Walker: *The Colour Purple*
3. Charlotte Perkins Gilman: 'The Yellow Wallpaper'
Katherine Mansfield: 'Bliss'
Mahesweta Devi: 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)
4. Mary Wollstonecraft: *A Vindication of the Rights of Women* (New York: Norton, 1988) Chap. 1, pp. 11-19; Chap. 2, pp. 19-38
Ramabai Ranade: 'A Testimony of our Inexhaustible Treasures' in *Pandita Ramabai Through her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP, 2000) 00.295-324
Rasasundari Debi: Excerpts from *Amar Jibon* in Susie Tharu and K. Lalita, eds. *Women's Writing in India*, vol: 1 (New Delhi: OUP, 1989) pp. 191-192

Suggested Topics and Background Prose Readings for Class Presentation

- The confessional mode in women's writing
- Sexual Politics
- Age, Caste and Gender
- Social Reform and Women's Rights

Readings

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
2. Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.
3. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989)

pp. 1–25.

4. Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

Core Course 12: British Literature: The Early 20th Century

1. Joseph Conrad: *Heart of Darkness*
2. D.H.Lawrence: *Sons and Lovers*
3. Virginia Woolf: *Mrs Dalloway*
4. W.B.Yeats: *Leda and the Swan; The Second Coming; No Second Troy; Sailing to Byzantium*
T.S.Eliot: *The Love Song of J.Alfred Prufrock ;Sweeney Among the Nightingales ;The Hollow Men.*

Suggested Topics and Background Prose Readings for Class Presentation

- Modernism, Postmodernism and Non-European Cultures
- The Women's Movement in the early 20th Century
- Psychoanalysis and the Stream of Consciousness
- The Uses of Myth
- The *Avant Garde*

Readings

1. Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.
2. T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.
3. Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

Core Course 13: Modern European Drama

1. Henrik Ibsen: *Ghosts*
2. Bertolt Brecht: *The Good Woman of Setzuan*

3. Samuel Beckett: *Waiting for Godot*
4. Eugene Ionesco: *Rhinoceros*

Suggested Topics and Background Prose Readings for Class Presentation

- Politics, Social Change and the Stage
- Text and Performance
- European Drama: Realism and Beyond
- Tragedy and Heroism in Modern European Drama
- The Theatre of the Absurd

Readings

1. Constantin Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.
2. Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.
3. George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.

Core Course14: Postcolonial Literatures

1. Chinu Achebe: *Things fall Apart*
2. Gabriel Garcia Marquez: *Chronicle of a Death Foretold*
3. Bessie Head: 'The Collector of Treasures'
Ama Ata Aidoo: 'The Girl who can'
Grace Ogot: 'The Green Leaves'
4. Pablo Neruda: *Tonight I can Write; The way Spain was*
Derek Walcott: *A Far Cry from Africa; Names*
David Malouf: *Revolving Days; Wild Lemons*
Mamang Dai: *Small Towns and the River; The Voice of the Mountain*

Suggested Topics and Background Prose Readings for Class Presentation

- Decolonization, Globalization and Literature
- Literature and Identity Politics

- Writing for the New World Audience
- Region, Race and Gender
- Postcolonial Literature and Questions of Form

Readings

1. Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
2. Ngugi wa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
3. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).