

UNIVERSITY OF PUNE

Circular No. 202 of 2002

Subject : Syllabus of M.A. English

It is hereby notified for the information of all concerned that, M.A. English Part I (Paper I, II, III & IV) has been revised as enclosed.

The above decision will come into force from the Academic Year 2002-2003.

Ganeshkhind, Pune-411007. }
Ref. No. CB/A/3084 }
Date : 14-6-2002 }

L. F. Vasave
for **Registrar**

REVISED STRUCTURE

M.A. English Part-I

CORE PAPERS

- Paper-I : English Literature from 1550 to 1832.
Paper-II : English Literature from 1832 to 1980.
Paper-III : English Language Today.
Paper-IV : Contemporary Critical Theory.

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CORE PAPERS

- Paper-V : English Languages and Literature Teaching.
Paper-VI : Indian Writing in English.

OPTIONAL PAPERS (One of the following groups to be offered)

- Group-A : Paper-VII : Form of Literature
 Paper-VIII : Special Author
- Group-B : Paper-VII : Linguistics and Stylists
 Paper-VIII : Semantics and Pragmatics
- Group-C : Paper-VII : Afro-Asian Literature
 Paper-VIII : Popular Fiction
- Group-D : Paper-VII : Modern American Literature
 Paper VIII : Canadian, Australian, New Zealand Literatures in English
- Group-E : Paper-VII : World Classics in English Translation
 Paper-VIII Indian Literature in English Translation

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PAPER I—ENGLISH LITERATURE 1550-1832

(a) Objectives :

1. To acquaint students with major trends and writers in English literature through detailed study of specific literary works.
2. To enable students to read and appreciate critically the literary works by the major English authors.
3. To cultivate among students a sense of understanding in order to make them better human beings by the exposure to literature.
4. To improve the linguistic competence along with the literary competence of students.

(b) Prescribed Texts :

Term I

1. Edmund Spenser The Faerie Queene (Book I Canto I)
- *2. John Donne :
 - (i) The Good-Morrow
 - (ii) The Canonization
 - (iii) A Valediction : Forbidding Mourning
3. John Milton : Paradise Lost : Book I
- *4. Alexander Pope : The Rape of the Lock
- *5. S T Coleridge : The Rime of Ancient Mariner
6. John Keats : The Eve of St. Agnes

Term II

- *1. William Shakespeare : Hamlet
2. William Congreve : The Way of the World

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3. Oliver Gokidsmith : She Stoops to Conquer
- *4. Henry Fielding : Joseph Andrews
5. Jane Austen Emma

*** Questions will be asked only on these texts during the Oral Test.**

(c) Course materials : Standard and authentic editions of the texts published by the publishers like OUP, CUP, Longman, Macmillan, Penguin, Routledge, Signet Classic, Allen and Unwin etc.

(d) Teaching methodology :

No study of Literature can begin without having read the literary textx (s) to be studied. Teachers, therefore, should encourage students and help them go through the prescribed texts. To have the first hand experience of literature teachers should make students interact with the texts so that students develop their own responses rather than depend on the borrowed critical views. It would be good to have at least some silent reading sessions carefully planned and monitored by the teacher. Students should also be given practice in writing answers to the point and should be discouraged to write vague, round about and repetitive answers. Understanding of the literal meaning i.e. what the printed text means, is a prerequisite for a proper understanding of the intended message of the text.

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(e) Evaluation :

The Year End Examination will be for 60 marks with a compulsory question on the literary background to be illustrated from the prescribed texts. The Term End Examination will have the weightage of 20 marks. An Oral Test will be conducted at the end of the year carrying 20 marks. Questions will be asked only on the texts marked clearly for this purpose. About 50% of portion will be year marked for the oral test.

Note : The reading list for this paper will be made available in due course of time.

**PAPER II—ENGLISH LITERATURE FROM
1832 TO 1980**

(a) Objectives :

1. To acquaint students with major trends and writers in English literature through detailed study of specific literary works.
2. To enable students to read and appreciate critically the literary works by the major English authors.
3. To cultivate among students a sense of understanding in order to make them better human beings by the exposure to literature.
4. To improve the linguistic competence along with the literary competence of students.

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(b) Prescribed Texts :

Term I

- | | | |
|-----|-----------------------|----------------------------|
| 1. | Alfred, Lord Tennyson | (i) Ulysses |
| | | (ii) OEnone |
| *2. | Robert Browning | (i) The Last Ride Together |
| | | (ii) Andrea Del Sarto |
| *3. | W. B. Yeats | (i) The Second Coming |
| | | (ii) Byzantium |
| | | (iii) Long-Legged Fly |
| | | (iv) The Circus Animals' |
| | | Desertion |
| *4. | T. S. Eliot | The Hollow Men |
| 5. | Phillip Larkin | (i) Church Going |
| | | (ii) Toads |
| | | (iii) The Whitsun Weddings |
| 6. | Seamus Heaney | (i) The Tollund Man |
| | | (ii) Bogland |
| | | (iii) Punishment |

Term II

1. Thomas Hardy : Jude the Obscure
- *2. D. H. Lawrence : Sons and Lovers
- *3. G. B. Shaw : Candida
4. William Golding : Lord of the Flies
5. Harold Pinter : The Caretaker

***Questions will be asked only on these texts during the Oral Test.**

(c) Course material :

1. Modern British Literature edited by Kermode and Hollander, Oxford Anthology, 1973

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2. Standard and authentic editions of the texts published by the publishers like OUP, CUP, Longman, Macmillan, Penguin, Routledge, Signet Classic, Allen and Unwin etc.

(d) Teaching methodology :

No study of literature can begin without having read the literary text(s) to be studied. Teachers, therefore, should encourage students and help them go through the prescribed texts. To have the first hand experience of literature teachers should make students interact with the texts so that students develop their own responses rather than depend on the borrowed critical views. It would be good to have at least some silent reading sessions carefully planned and monitored by the teacher. Students should also be given practice in writing answers to the point and should be discouraged to write vague, round about and repetitive answers. Understanding of the literal meaning i.e. what the printed text means, is a prerequisite for a proper understanding of the intended message of the text.

(e) Evaluation :

The Year End Examination will be for 60 marks with a compulsory question on the literary background to be illustrated from the prescribed texts. The Term End Examination will have the weightage of 20 marks. An Oral Test will be conducted at the end of the year carrying 20 marks. Questions will be asked only on the texts marked clearly for this purpose. About 50% of portion will be year marked for the oral test.

Note : The reading list for this paper will be made available in due course of time.

PAPER III—ENGLISH LANGUAGE TODAY

(a) Objectives :

1. To familiarize students with the phonological, morphological, lexical and syntactic systems of the English language.
2. To acquaint them with the main geographical, registral and social varieties of English.
3. To let them know that situational, contextual, social and cultural appropriateness is as important as grammatical correctness.
4. To help them improve their language skills-listening, reading, speaking and writing.
5. To enable them to use English confidently, appropriately and accurately.
6. To familiarize them with language (in this case English) as a means of communication.

(b) Course Content :

Term I

(I) ORIENTATION

- (a) Communication
 - (i) What is communication ?
 - (ii) Barriers to communication
 - (iii) Effective communication
 - (iv) Characteristics of communication
 - (v) Non-verbal communication.

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- (b) Aspects of linguistic organization
 - (i) Phonology
 - (ii) Morphology
 - (iii) Syntax
 - (iv) Semantics
 - (v) Pragmatics
- (c) Grammar and Usage
 - (i) Grammaticality and acceptability
 - (ii) Ambiguity
 - (iii) Accuracy
 - (iv) Appropriateness
 - (v) Problems of usage
- (II) THE PHONOLOGY OF ENGLISH
 - (i) The physiology of speech
 - (ii) Description and classification of vowels and consonants
 - (iii) Phonemes and allophones
 - (iv) Phonemes of British R. P and phonemes of GIE
 - (v) Word accent
- (III) THE MORPHOLOGY OF ENGLISH
 - (a) The structure of words : morphemes and allomorphs
 - (b) Processes of word formation : affixation, conversion, compounding etc.
- (IV) THE GRAMMAR OF ENGLISH
 - (i) Elements of grammar
 - (ii) Verb phrase
 - (iii) Nouns, pronouns and the basic noun-phrase
 - (iv) Adjectival phrase
 - (v) Adverbial phrase
 - (vi) Prepositions and prepositional phrases
 - (vii) The simple sentence

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Term II

- (I) THE PHONOLOGY OF ENGLISH
 - (i) Sentence accent
 - (ii) The rhythm of English
 - (iii) Weak forms in connected speech
 - (iv) The intonation of English
 - (v) Sense groups
- (II) THE GRAMMAR OF ENGLISH
 - (i) Co-ordination and apposition
 - (ii) Sentence connection
 - (iii) Complex sentences
 - (iv) The complex noun-phrase
 - (v) Focus, theme and emphasis
- (III) VARIETIES OF ENGLISH
 - (a) Language Variation
 - (i) Idiolects, regional and social dialects
 - (ii) Styles and registers
 - (iii) Varieties according to medium, interference, temporal dimension
 - (iv) The concept of English and world Englishes
 - (v) The concept of American English
 - (b) English in India
 - (i) What is Indian English?
 - (ii) English as the first, second and foreign language
 - (iii) Bilingualism, multilingualism and Nativization
 - (iv) Code-switching and code-mixing
 - (v) Cultural specificity and multiculturalism

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(IV) PRAGMATICS

(a) Basic Concepts

- (i) Pre-supposition and implicatures
- (ii) Turn-taking
- (iii) Adjacency pairs
- (iv) Speech situation and speech event.
- (v) Deixis

(b) Speech acts

- (i) Constatives and performatives
- (ii) Searle's typology of speech-acts
- (iii) Direct/Indirect speech-acts
- (iv) Felicity conditions

(c) The observance and violation of co-operative and politeness principles

(c) Course material :

1. Quirk R, Greenbaum S., Leech G., and Svartvik J. A.—
University Grammar of English, London, Longman,
1973.
2. Quirk R.—The Use of English, London, Longman,
1962.
3. Gimson, A. C.—An Introduction to The Pronunciation
of English, a revised edition, 1996.
4. Kachru B. B.—The Indianization of English—The
English Language in India, Delhi, OUP, 1983.
5. Kachru, B. B.—The Alchemy of English : The spread,
functions and models of non-native Englishes, Delhi,
OUP, 1986.

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6. Thorat Ashok—Discourse Analysis of Five Great Indian Novels, Macmillan, 2002.
7. Krishnaswamy N., S. K. Verma and M. Nagarajan, “Modern Applied Linguistics”, Madras, Macmillan, 1992.
8. Bansal R. K. and Harrison J. B., “Spoken English for India”, A Manual of Speech and Phonetics, Madras, Longman, 1983.
9. Christopherson and Sandved, “An Advanced English Grammar”.
10. Crystal David, “Linguistics”.
11. Leech G. N., “Principles of Pragmatics”, London, Longman, 1983.
12. Levinson S., Pragmatics, Cambridge, CUP, 1983.
13. Mohan Krishna and Banerjee Meera, “Developing Communication Skills”, Madras, Macmillan, 1990.

(d) Teaching methodology :

Leaner-centered, learning focused, participatory.

(e) Evaluation

The Year End Examination will be for 60 marks. The Term End Examination will have the weightage of 20 marks. An Oral Test will be conducted at the end of the year carrying 20 marks. In the Oral Test the student will be tested for his/her subject knowledge, command over language and fluency including accent, rhythm and intonation.

**PAPER IV—CONTEMPORARY CRITICAL
THEORY**

(a) Objectives :

1. To acquaint students with important schools of literary criticism with the help of representative texts.
2. To acquaint students with different trends and bearings of literary criticism and help them grasp methods and techniques of interpreting literature.
3. To expose them to the major trends in contemporary literary theory.

(b) Course content :

Term I—Background of Contemporary Literary Theory :

- (I) A Survey of Western Critical Thought from Classical, through neo-classical, to romantic criticism, from mimetic to expressive theories of literature, treating a work of art as a mirror or a lamp with a special reference to :
- (i) Aristotle : The Poetics (Chapters 1-16)
 - (ii) Samuel Johnson : Preface to Shakespeare
 - (iii) William Wordsworth : Preface to Lyrical Ballads
- (II) Formalist Approach and New criticism
- *1. T. S. Eliot (i) Tradition and the Individual Talent
(ii) The Function of Criticism
 2. I. A. Richards Four Kinds of Meaning
 3. F. R. Leavis Literary Criticism and Philosophy
 - *4. Cleanth Brooks The Language of Paradox
 - *5. Allen Tate Tension in Poetry

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Term II—Contemporary Critical Theory

An introduction to the following contemporary critical approaches/school /ideas in the light of essay/s prescribed for its study. (Questions could be set on the critical approaches or texts or both)

6. Archetypal Criticism : Northrop Frye :
The Archetypes of Literature
- *7. Marxist Criticism : George Lukacs :
The Ideology of Modernism
- *8. Psychoanalytic Approach : Ernest Jones :
Hamlet The Psychological Solution
9. Structural Approach : (a) Ferdinand de Saussure :
*From Course in General Linguistics
(b) Jonathan Culler :
Structuralism and Literature
- *10. Reader Response Theory : Roland Barthes :
The Death of the Author
11. Deconstruction : M.H. Abrams :
The Deconstructive Angel
12. New Historicism : Stephen Greenblatt :
Resonance and Wonder
- *13. Feminism : Elaine Showalter :
Feminist Criticism in the Wilderness
14. Cultural studies : Edward Said :
From Culture and Imperialism

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* **Questions will be asked only on these texts during the Oral Test.**

(c) Course material :

1. S. Ramaswamy and V. S. Sethuraman, eds.—The English Critical Tradition, Volume II, Delhi, Macmillan, 1977, for Jonathan Culler.
2. William Handy & Max Westbook, eds.—Twentieth Century Criticism, New York, Free Press, Macmillan, 1977, for Ernest Jones.
3. David Lodge, ed.—Modern Criticism and Theory : A reader, London, Longman, 1988, for Ronald Barthes, Elaine Showalter.
4. David Lodge, ed.—Twentieth Century Literary Criticism, London, Longman, 1972, for Northrop Frye, George Lukacs.
5. Philip Rice & Patricia Waugh—eds. A Modern Literary Theory : A reader, third edition. Arnold, 1999, for Ferdinand de Saussure, Stephen Greenblatt, Edward Said.
6. V. S. Sehturaman, ed.—Contemporary Criticism, Macmillan, 1989, for M. H. Abrams.

(d) Teaching methodology

Students have already been acquainted with the basic terms and concepts in critical theory and practice at the undergraduate level. Now the focus should be on the theoretical aspects of literary criticism and students be

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trained in approaching literary texts from various points of view. As far as possible, the theoretical aspects should be explained and illustrated with reference to the literary texts students have studied at various stages.

(e) Evaluation

Weightage 20% survey, 30% Formalist Approach and New Criticism, 50% Contemporary Critical Theory.

The Term End Examination, the Year End Examination and the Oral Test will be the same as other papers.

M.A. (English) Part I

Question Paper Pattern for Paper I English Literature from 1550 to 1832, Paper II English Literature from 1832 to 1980, PaperIV-Contemporary Critical Theory

Total Marks : 100

Term End : 20

Orals : 20

Year End (Annual) : 60

The new question paper pattern will be effective from the academic year 2002-2003, i.e. from the Term End Examination of 2002 and the Year End (Annual) Examination of 2003.

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**Question Paper Pattern for the Term End Examination
: Total Marks : 60**

1. Reference to the context. Three to be attempted out of Five for Paper I and II.

Comment on the significance of the passages from item II Formalist Approach and New Criticism of the syllabus for Paper IV. Three short passages to be given from five critics. Each to be answered in not more than 300 words. Marks $3 \times 5 = 15$

2. Short answer questions. Five to be attempted out of seven. Each question to be answered in not more than 200 words. Marks $5 \times 3 = 15$

3. Short notes. Three to be attempted out of five. Each note to be written in not more than 300 words.

Marks $3 \times 5 = 15$

4. A long answer question. One to be attempted out of two. The question to be answered in not more than 800 words for Paper I and II. For Paper IV, a long answer question will be set only on item (I) of the syllabus : A survey of Western Critical Thoughts. There will be no other question on survey in the Term End Examination.

Marks $1 \times 15 = 15$

**Question Paper Pattern for the Year End (Annual)
Examination : Total Marks : 60**

The first two questions will be on the portion from the First Term only.

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1. Three short answer questions out of five to be attempted in 200 words each for Paper I and II. Marks $3 \times 3 = 9$
A long answer question for Paper IV will be set only on item (II) of the syllabus Formalist Approach and New Criticism. One to be attempted out of two. The question to be answered in not more than words. Marks $1 \times 9 = 9$
2. Three short notes out of five. Each note to be written in not more 200 words. For Paper IV the notes will be asked from (I) & (II) from the syllabus. Marks $3 \times 3 = 9$

Question 3, 4 and 5 will be only from the portion for the Second Term

3. For Paper I and II, two short answer questions.
 - (a) One question out of two on the prescribed texts.
 - (b) One question out of two on the literary background of the period prescribed.

Each question to be attempted in not more than 400 words.

For Paper IV, two short answer questions out of four to be attempted in not more than 400 words each. Marks $2 \times 7 = 14$

4. A long answer question. One question to be attempted out of two. The question to be answered in not more than 800 words. Questions comparing/groupings texts/ Critics/schools could also be set for long answer question. Marks $1 \times 14 = 14$
5. For Paper I and II. six short answer questions to be answered in 100 words each.
 - (a) Five textual questions out of six
 - (b) Two literary background questions out of three.Marks $7 \times 2 = 14$

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For Paper IV, two short answer questions out of four to be attempted in 400 words each. Marks $2 \times 7 = 14$

Note : Emphasis in the written examinations may be on the texts/critics not marked for orals.

M.A. English : Part I

**Question Paper Pattern for Paper III :
English Language Today**

Total Marks	: 100
Term End	: 20
Orals	: 20
Year End (Annual)	: 20

The new Question Paper Pattern will be effective from the academic year 2002-2003 i.e. from the Term End Examination of 2002 and the Year End (Annual) Examination of 2003.

**Question Paper Pattern for the Term End Examination:
Total Marks : 60**

1. (a) Two short answer questions out of three on Orientation. Each to be answered in not more than 200 words. Marks $2 \times 4 = 8$
- (b) One practical question(s) on Grammar and Usage from Orientation. Marks $1 \times 7 = 7$
2. (a) Two short answer questions out of three on The Phonology of English. Each to be answered in not more than 200 words. Marks $2 \times 4 = 8$

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- (b) One practical question(s) on The Phonology of English. Marks $1 \times 7 = 7$
- 3. (a) Two short answer questions out of three on The Morphology of English. Each to be answered in not more than 200 words. Marks $2 \times 4 = 8$
- (b) One practical question(s) on The Morphology of English. Marks $1 \times 7 = 7$
- 4. (a) Two short answer questions out of three on The Grammar of English. Each to be answered in not more than 200 words. Marks $2 \times 4 = 8$
- (b) One practical question(s) on The Grammar of English. Marks $1 \times 7 = 7$

**Question Paper Pattern for the Year End (Annual)
Examination : Total Marks : 60**

Note : All the questions will be mainly application oriented.

The first question will be on the portion from the First Term.

- 1. (a) Three short answer questions out of four on Orientation. Each to be answered in not more than 100 words. Marks $3 \times 2 = 6$
- (b) Three short answer questions out of four on The Phonology of English. Each to be answered in not more than 100 words. Marks $3 \times 2 = 6$
- 2. (a) Three short answer questions out of four on The Morphology of English. Each to be answered in not more than 100 words. Marks $3 \times 2 = 6$
- (b) Three short answer questions out of four on The Grammar of English. Each to be answered in not more than 100 words. Marks $3 \times 2 = 6$

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Question 3, 4 and 5 will be only from the portion for the Second Term.

3. (a) Three short answer questions out of four on The Phonology of English. Each to be answered in not more than 100 words. Marks $3 \times 2 = 6$
(b) Three short answer questions out of four on The Grammar of English. Each to be answered in not more than 100 words. Marks $3 \times 2 = 6$
4. (a) Three short answer questions out of four on Language Variation. Each to be answered in about 100 words. Marks $3 \times 2 = 6$
(b) Three short answer questions out of four on English in India. Each to be answered in about 100 words. Marks $3 \times 2 = 6$
5. (a) Three short answer questions out of four on Pragmatics. (a) Basic Concepts. Each to be answered in not more than 100 words. Marks $3 \times 2 = 6$
(b) Three short answer questions out of four on Pragmatics : (b) Speech Acts and (c) The observance and violation of Cooperative and Politeness Principles. Each to be answered in not more than 100 words. Marks $3 \times 2 = 6$

Instructions to students (for all the four papers) :

1. Students are required to restrict their answers to the word limit specified.
2. Evaluation will be based on presentation, language competence, precision of information and adequacy of response.

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3. Answers to each main question should be started below the previous answer leaving not more than two lines between the two. No space should be left between the answers to sub-questions.
4. Students should avoid taking supplements.

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M.A. English : Part II
PAPER—V
Literary Theory and Criticism

Objectives :

- (1) To acquaint students with important schools of literary criticism with the help of representative texts.
- (2) To acquaint students with different trends and bearings of literary criticism and help them grasp methods and techniques of interpreting literature.
- (3) To expose them to the major trends in contemporary Literary Theory.

(A) *Course Content :*

The teaching materials will be a selection of the representative critical essays from various historical periods.. The following essays have been prescribed for close study :

Term I

1. Aristotle : *Poetics*
2. Longinus : *On the Sublime*
3. Sidney : *An Apologie for Poetry*
4. Dr. Johnson : *From the Life of Milton* : as in S. Ramaswami and V. S. Sethuraman, 1986.
5. S. T. Coleridge : *Biographia Literaria*-Chapters 13, 14 and 15.
6. P. B. Shelley : 'A Defence of Poetry'
7. Matthew Arnold : 'The Study of Poetry.'

Term II

8. T. S. Eliot : 'Tradition and the Individual Talent'
9. Cleanth Brooks : 'Irony as a Principle of Structure'
10. Northrop Frye : 'Criticism, Visible and Invisible'

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11. Lionel Trilling : 'The Sense of the Past'
12. Johathan Culler : 'Structuralism and Literature'
13. Edward Said : Crisis (in *Orientalism*) as in *Modern Criticism and Theory* edited by David Lodge, 1988
14. Stanley Fish : 'Interpreting the Variorum'
15. Juliet Mitchell : 'Femininity, narrative and Psychoanalysis.'

(B) *Evaluation* :

Term end examination to carry 60 marks to be reduced to 20 marks. Essays for the First Term to be studied.

Final examination to carry 80 marks. Essays for both Term I and II to be studied.

Prescribed Texts :

1. D. J. Enright and E. Chickera, eds. *English Critical Texts*, London O.U.P. 1962.
2. Westbrook and Handy, eds. *Twentieth Century Criticism*, New York, Free Press, Macmillan, 1977.
3. S. Ramaswamy and Sethuraman, eds. *The English Critical Tradition*, 2 vols., Delhi, Macmillan, 1977.
4. David Lodge, ed. *Modern Criticism and Theory*, London, Longman, 1988.
5. David Lodge, ed. *Twentieth Century Literary Criticism*, London, Longman, 1972.

Recommended Reading (General)

1. Raman Selden : *A Reader's Guide to Contemporary Literary Theory*, Brighton, Harvester Press, 1985.
2. W. K. Wimsatt and Cleanth Brooks, *Literary Criticism: A Short History*, New York, Knopf, 1957. rpt; Oxford and IBH, 1964.

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3. G. Watson : *The Literary Critics*, Penguin, 1964.
4. M. H. Abrams : *A Glossary of Literary Terms*, Sixth Edition, Prism Books, Bangalore, 1993. (Contains a supplement of Modern Theories of Literature and Criticism).
5. John Peck and Martin Coyle : *Literary Terms and Criticism*, London, Macmillan, New edition, 1993.

Recommended Reading (Individual Critics)

1. *Poetics* Tr. Leon Golden, Comm, O. B. Hardison J, Englewood Cliff, Prentice-Hall, 1968.
2. Olson, Elder, *Aristotle's Poetics and English Literature*, Chicago, London, University of Chicago Press, 1965.
3. Monk, Samuel H., *The Sublime : A Study of Critical Theories in 18th Century England*, University of Michigan Press, 1960.
4. Henn, T. R., *Longinus and English Criticism*, Cambridge University Press, 1934.
5. Atkins, J. W. H., *English Literary Criticism II : The Renaissance*, London, Methuen, 1947.
6. Hamilton, A. C., *Sir Philip Sydney*, Cambridge, Cambridge University Press, 1977.
7. Bate, Walter J., *The Achievement of Samuel Johnson*, New York, 1955.
8. Bret, R. L., *Fancy and Imagination : Critical Idiom Series*, London, Methuen, 1969.
9. Richards, I. A., *Coleridge on Imagination*, London, Routledge, 1934, 1962.

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10. Wallace C. M. *The Design of Biographia Literaria*, London, Allen Unwin, 1983.
11. Allott Kenneth ed. *Writers and their Background* : Arnold, London, Bell, 1975.
12. De Molina D. N. ed. *The Literary Criticism of T. S. Eliot : New Essays*, London, Athlone Press, 1977.
13. Kermode, Frank, ed. *T. S. Eliot : Selected Prose*, London : Faber.
14. Lucy Sean, *Eliot and the Idea of Tradition*, London, 1960.
15. Ransom, J. C. *The New Criticism*, Norfolk, Conn, 1941.
16. Gallop, Jane, *Feminism and Psychoanalysis : The Daughter's Seduction*, London and Basingstoke : Macmillan, 1982.
17. Millet Kate, *Sexual Politics*, London : Virgo, 1977.
18. Eisenstein, Hester. *Contemporary Feminist Thought*, London and Sidney : Unwin, 1984.
19. Ruthven K. K. : *Feminist Literary Studies : An Introduction*, Cambridge University Press, 1984.
20. Suleiman, Susan and Crosman Inge (eds). *The Reader in the Text : Essays on Audience and Interpretation*. Princeton, Princeton Univ. Press.
21. Lentricchia, Frank, *After the New Criticism*, London : Atholne Press, 1980.

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PAPER—VI-a

Literature in English from the Indian Subcontinent

Objectives :

This course is the first of the three courses which try to map the literature written in the former British colonies now politically decolonised. The objective is to expose the students to the colonial, neo-colonial and post-colonial situations in these countries which are mirrored in the literatures produced by the writers living in these countries as well as by the writers of the diaspora. This background is to be discussed in class. Post-colonial discourse, Orientalism etc. should be used as important tools for negotiating some of the texts.

(A) *Course content :*

Representative texts from fiction, poetry, drama, prose etc. from the Indian sub-continent will be prescribed. Four texts will be prescribed per term.

(B) *Teaching Material :*

Apart from the texts the seminal books related to colonialism, neo-colonialism and post-colonialism should be referred to. Audio-video cassettes can be used as and when available.

(C) *Teaching Methodology :*

Learner focused, learning oriented with emphasis on close acquaintance with the texts.

(D) *Evaluation :*

There would be a final examination consisting of 80 marks. Out of the five questions to be asked with internal options, there should be one question on the background. Out of the remaining four, one should be on the texts that

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belong to the first term and three on the texts belonging to the second term. The term-end examination, consisting of 60 marks should be held at the end of the first term and the marks should be reduced to as out of 20.

Texts prescribed :

Term I

1. *An Anthology of Indian Prose in English* to be prepared by the Board of Studies.

Prose extracts from the following to be included :

- (1) Raja Rammohan Roy
- (2) Mahatma Jyotiba Phule
- (3) Justice Ranade
- (4) Lokmanya Tilak
- (5) Gopal Krishna Gokhale
- (6) Mahatma Gandhi
- (7) Srinivas Shastri
- (8) Jawaharlal Nehru
- (9) V. D. Savarkar
- (10) Subhash Chandra Bose
- (11) Babasaheb Ambedkar
- (12) Rajani Palme Dutt.

2. Raja Rao : *Kanthapura* : O.U.P. Oxford Paperbacks, 1989.

3. Arun Kolatkar. *Jejuri* Pras Prakashan, 1991, Mumbai.

4. Anita Desai. *Cry, the Peacock*, New Delhi, Orient Longman, Orient Paperback.

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Term II

1. Salman Rushdie. *Shame*, Bombay, Rupa and Co.
2. Shyam Selvadurai. *Funny Boy*, Penguin Books, 1994.
3. Imtiaz Dharkar. *Purdah*. O.U.P.
4. Amitav Ghosh. *Calcutta Chromosome*, New Delhi, Ravi Dayal, New Delhi.

General Reading :

1. Iyengar, Srinivas : *Indian Writing in English*.
2. Kirpal, Viney, *The New Indian Novel in English*.
3. Mukherjee, Meenakshi. *Twice Born Fiction*. New Delhi. Arnold-Heinemann Publishers, 1974.
4. Mukherjee, Meenakshi, *Realism and Reality*, New Delhi, O.U.P., 1985.
5. Naik, M. K. *Perspectives on Indian Prose in English*, New Delhi, Abhinav Publications, 1971.
6. Sharma, K. K. (ed.), *Indo-English Literature*, Ghaziabad, Vimal Prakashan, 1977.
7. Ramamurti, K. S., *Rise of the Indian Novel in English*, New Delhi, Sterling Publishers, 1987.
8. Verghese, Paul, *Problems of the Indian Creative Writer in English*, Mumbai, Somaiyya Publications, 1971.
9. Ahmed, Aijaz, *In Theory*, New Delhi, O.U.P. 1992.
10. Brennan, Timothy, *Salman Rushdie and The Third World*, New York, St. Marhn's Press, 1989.
11. King, Bruce, *Modern Indian Poetry in English*, New Delhi. OUP, 1987.
12. Chavan, Sunanda. *The Fair Voice*, New Delhi, Sterling Publishers, 1984.

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13. Chadhury, Bindulata. *Women and Society in the Novels of Anita Desai*, New Delhi, Creative Books, 1995.
14. Dey, Esha. *The Novels of Raja Rao*, New Delhi, Prestige Books, 1992.
15. Dhavan R. K. (ed.) *The Fiction of Anita Desai*, New Delhi, Bahri Publications, 1989.
16. Indira, S. *Anita Desai as an Artist*, New Delhi, Creative Books, 1994.
17. Jena, Seema : *Voice and Vision of Anita Desai*, New Delhi, Ashish Publishing House, 1989.
18. Narayan, Shymala : *Raja Rao : Man and His Work*, New Delhi, Sterling Publishers, 1988.
19. Narasimhaiah, C. D. *Raja Rao*, New Delhi, Arnold Heinemann Publishers.
20. Niranjana Shiva, *Raja Rao, As Sadhaka*, Ghaziabad, Vimal Prakashan, 1985.
21. Prasad, Madhusudan, *Anita Desai : The Novelist*, Allahabad, New Horizon, 1981.
22. Sharma, K. K. *Perspectives on Raja Rao*, Ghaziabad, Vimal Prakashan, 1980.
23. Srivastava, Ramesh. *Perspectives on Anita Desai*, Ghaziabad, Vimal Prakashan, 1984.
24. Raykar, Shubhangi, ed. *Jejuri : A Commentary and Critical Perspectives*, Pune, Prachet Publication, 1995.
25. Tripathi, J. P. *The Mind and Art of Anita Desai*, Bareilly, Prakash Book Depot, 1986.

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PAPER—VI—b

European Literature in English Translation

Objectives :

To acquaint students with selected masterpieces of European Literature.

To train students to read and evaluate literary works in the context of their intellectual, cultural, socio-political and literary background.

To encourage the students to see the relation between these texts and parallel British texts belonging to the same literary trends and movements.

(A) *Course Content :*

About eight major and influential European texts to be prescribed. In each term about four texts will be taken up for detailed study.

(B) *Teaching Materials :*

Standard editions of the prescribed texts will be prescribed.

(C) *Teaching Methodology :*

Learner focussed, learning oriented, emphasizing close acquaintance with multiple aspects of the texts.

(D) *Evaluation :*

Term end examination and final examination (end of the year) related to the objectives of the course.

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Prescribed Texts :

Term I

- (1) Sophocles : *Oedipus Rex*
- (2) Cervantes : *Don Quixote*
- (3) Moliere : *Misanthrope*
- (4) Goethe : *Faust-Part-I*

Term II

- (5) Tolstoy : *Anna Karenina*
- (6) Chekhov : *Cherry Orchard*
- (7) Brecht : *Mother Courage and Her Children*
- (8) Kafka : *The Trial*

Editions :

1. Dudley Fitts and Robert Fitzgerald, trans *Oedipus Rex*. London : Faber and Faber, 1951.
2. M. Cohen, trans. *Don Quixote*, Harmondsworth, Middlesex, Penguin, 1950.
3. Fisherman, F. *Don Quixote*. Barron's Educational Series, 1950.
4. Wayne, Philip, trans. *Faust Part One*, 1949, rpt. Harmondsworth, Middlesex : Penguin, 1982.
5. Wilbur, Richard, trans. *The Misanthrope* New York : Harcourt, Brace and World, 1955.
6. Garnett, Constance trans. *Anna Karenina*. New York : Random, House, 1951.
7. Bentley, Eric, trans. *Mother Courage and Her Children*, ed. Ruby Chatterjee, Delhi, OUP, 1985.
8. Corrigan, Robert, W., trans. and ed. *Six Plays of Chekhov* New York : Holt, Rinehart and Winston, 1952.
9. Muir, Willa and Edwin, trans, *The Trial*, London, Secker and Warburg, 1968.

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Reading List :

Moliere :

1. Adam, Antoine. *Grandeur and Illusion : French Literature and Society, 1600-1715*, Harmondsworth, Middlesex, Penguin, 1974.
2. Guicharnaud, Jacques. *Moliere : A Collection of Critical Essays*, Englewood Cliffs, N. J. Prentice Hall, 1964.
3. Gossman, Lionel. *Men and Masks : A Study of Moliere*. Baltimore The Johns Hopkins Press, 1965.
4. Masters, Brian. *A Student's Guide to Moliere* London, Heinemann.
5. Moore, W. G. *Moliere : A New Criticism*, Oxford, Clarendon, 1962.
6. Turnell, Martin. *The Classical Moment : Studies in Corneille, Moliere and Racine* London, Hamish Hamilton, 1964.

Goethe :

1. Andrews, W. P. *Goethe's Key to "Faust"*, Boston, Houghton Mifflin, 1913.
2. Enright, D. J. *Commentary on Goethe's "Faust"*, New York, New Directions, 1949
3. Fairley, B. *Goethe's "Faust"*, Oxford, Clarendon, 1953.
4. Gray, Ronald *Goethe : A Critical Introduction*, Cambridge, CUP, 1967.
5. Hatfield, Henry. *Goethe : A Critical Introduction*, Cambridge, Mass, Harvard University Press, 1964.
6. Lampert, F. J. A. *Student's Guide to Goethe*, London, Heinemann, 1971.
7. Heller, O. *Faust and Faustus : A Study of Goethe's Relation to Mariowe*, Seattle, Washington UP, 1931.
8. Vietor Karl, *Goethe the Poet*, Cambridge, Mass, Harvard UP, 1949.

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Sophocles :

1. Bowra, C. M. *Sophoclean Tragedy*, Oxford, Clarendon Press, 1944.
2. Kitto, H. D. F. *Sophocles, Dramatist and Philosopher*, London, OUP, 1958.
3. Kitto, H. D. F. *Greek Tragedy : A Literary Study*, New York, Doubleday, 1950.
4. Knox, Bernard M. *Heroic Temper : Studies in Sophoclean Tragedy*, Los Angeles, University of California Press, 1964.
5. O'Brien, Michael J. *Twentieth Century Interpretations of Oedipus Rex : A Collection of Critical Essays*, Englewood Cliffs, N. J., Prentice hall, 1960.

Cervantes :

1. Bell, A. F. *Cervantes*, Norman, University of Oklahoma Press, 1947.
2. Entwistle, W. J. *Cervantes* Oxford, Clarendon Press, 1940.
3. Krutch, J. W. *Five Masters*, Jonathan Cape and Henry Smith, 1930.
4. Madriaga, S. *Don Quixote* Oxford, Clarendon Press, 1935.

Term II

Tolstoy :

1. John Bayley, *Tolstoy and the Novel*, London, Chatto and Windus, 1966.
2. R. F. Christian, *Tolstoy : A Critical Introduction*, Cambridge, CUP, 1969.

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3. Henry Giffard. *Tolstoy : Penguin Critical Anthology*, Harmondsworth, Middlesex, Penguin.
4. Ralph Matlaw. *Tolstoy : A Collection of Critical Essays*, Englewood Cliffs, N. J. : Prentice Hall.
5. George Steiner. *Tolstoy or Dostoievsky, An Essay in the Old Criticism*, New York : Random House, 1961.

Brecht :

1. Water Benjamin *Understanding Brecht*, trans, Anna Bostock,, London, NLB. 1973.
2. Peter Demetz, ed. *Brecht : A Collection of Critical Essays*, Englewood Cliffs, N. J. : Prentice Hall, 1962.
3. Martin Esslin, *Brecht : A Choice of Evils*, London, Eyre Methuen, 1980.
4. Ronald Gray, *Brecht : The Dramatist*, Cambridge, Cambridge UP, 1976.
5. Claude Hill *Bertolt Brecht*, Boston, Twayne, 1975.
6. Alfred D. White *Bertolt Brecht's Great Plays*, London, Macmillan, 1978.
7. John Willett, trans and ed. *Brecht on Theatre*, London, Eyre Methuen, 1964.
8. John Willett. *The Theatre of Bertolt Brecht*, London, Eyre Methuen, 1977.
9. Walter Weideli. *The Art of Bertolt Brecht*, tr. Daniel Russell, London, Merlin Press, 1964.
10. White, Alfred D., *Bertold Brecht's Great Plays*.

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Chekhov :

1. Brustein, Robert, *The Theatre of Revolt*, Boston, Little, Brown, 1964.
2. Jackson, Robert L. *Chekhov : A Collection of Critical Essays*, Englewood Cliffs, N. J., Prentice-Hall.
3. Gerhardt, W. A. *Chekhov : A Critical Study*, Richard Cobder Sanderson, 1923.
4. Hingley *Chekhov* : Allen and Unwin, 1950.
5. Magarshack David, *Chekhov, The Dramatist J. Lehman*, 1952.
6. Styan, J. L. *The Dark Comedy*, Cambridge, CUP, 1968.
7. Styan, J. L. *Chekhov in Performance*, Cambridge, CUP, 1973.
8. Valency, Maurice. *The Breaking String, The Plays of Anton Chekhov*.
9. Williams, Raymond, *Drama from Ibsen to Brecht*, London, Chatto and Windus, 1968.
10. Willams, Raymond *The Modern Tragedy*, London, Chatto and Windus, 1966

Kafka :

1. Rolleston James ed. *Twentieth Century Interpretations of the "Trial"*, Englewood Cliffs, N. J., Prentice Hall.
2. Gray, Ronald, *Franz Kafka*, Cambridge : CUP, 1973.
3. Gray, Ronald, ed. *Kafka : A Collection of Critical Essays*, Englewood Cliffs, N. J. : Prentice Hall, 1952.
4. Heller, Erich, *Kafka*, London : Fontana Collins, 1974.
5. Spann, Meno, *Franz Kafka*, Boston : Twayne, 1976.
6. Thorlby, Antony *Kafka : A Study*, London, 1972.

PAPER—VI-c

English Language and Literature Teaching

Aims :

1. To acquaint students with some basic issues and concepts in English language teaching.
2. To sensitize them to approaches, methods and techniques of teaching English language and literature.
3. To enable them to use various procedures and aids to make teaching effective.
4. To enable them to frame a variety of questions on elements and skills of English.

Course Contents : Term I

1. The nature of language learning : informal language acquisition and formal language learning.
2. Theories of language learning (behaviourist and cognitivist) with focus on implications for the teacher and the learner; error correction.
3. The teaching of English in India : beginnings and later developments.
4. Curriculum : Structure and scope, goals, aims and objectives.
5. Types of syllabus : (i) predesigned and process, (ii) top-down and bottom-up, (iii) spiral, cyclic, linear, (iv) textual, topical, lexical, structural, notional, task-based, communicative, procedural.
6. The teaching of English for special/specific purposes.
7. The teaching of skills : listening, speaking, reading and writing.
8. Communication and presentation skills.
9. Integration of skills.
10. The teaching of study skills : using a dictionary and other books, note-making, note taking, summarizing.

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11. The teaching of vocabulary and grammar.
12. Remedial teaching, peer-teaching and micro-teaching.
13. Lesson plan and period plan : formats and differences.
14. Programmed instruction.
15. Computers and language teaching.
16. The use of audio-visual aids.
17. Assessment : formative and summative; tests, qualities and types.

Term II

1. Why teach English literature ?
2. The place of English literature in English language teaching.
3. The teaching of (a) English literature, (b) literatures in English.
4. The teaching of poetry.
5. The teaching of short story and novel.
6. The teaching of one-act-play and drama.
7. Using role-play and dramatization to teach literature.
8. The teaching of essay.
9. Lecturing : Advantages and disadvantages.
10. Teaching literature without lecturing.
11. Teaching literature : thematic and linguistic approaches.
12. Lesson planing for the teaching of a literary work.
13. Using audio-visual aids in literature teaching.
14. Framing questions on literary comprehension : simple and complex, factual, global, evaluative, personal response, pre-reading questions, questions on literary devices-appreciative questions.

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Reading List :

- *1. Brumfit, C. and Carter, R. *Literature and Language Teaching*, Oxford, OUP, 1986.
2. Brumfit, C. J. and Johnson, K. *The Communicative Approach to Language Teaching*, Oxford, OUP, 1979.
- *3. Byrne, D. *Teaching Oral English*, Essex, Longman, 1990.
4. Byrne, D. *Teaching Writing Skills*, London and New York, Longman, 1990.
5. Byrne, D. *Techniques for Classroom Interaction*, London and New York, Longman, 1987.
- *6. Carter, R. and Long, M. N. *Teaching Literature*, London, Longman, 1991.
7. Collie, J. and Slater, S. *Literature in the Language classroom*, Cambridge, CUP, 1987.
8. Di. Pietro, R. J. *Strategic Interaction Learning through Scenarios*, Cambridge, CUP, 1987.
- *9. Duff A. and Maley, A. *Literature*, Oxford, OUP, 1990.
- *10. Grant, N. *Making the most of your Textbook*, London and New York, Longman, 1987.
11. Crellet, F. *Developing Reading Skills : A practical guide to reading comprehension exercises*, Cambridge, CUP, 1990.
12. Harris, D. P. *Testing English as a Second Language*, New York, McGraw Hill, 1958.
13. Havgar, J. *The Practice of English Language Teaching*, London, Longman, 1990.

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- *14. Hedge, T. *Writing*, Oxford, OUP, 1988.
- 15. Hill, J. *Using Literature in Language Teaching*, London, Macmillan, 1986.
- *16. Hubbard, P., Jones, H., Thornton, B. and Wheeler, R. *A Training Course for TEFL*, Oxford, OUP, 1988.
- 17. Hughes, A. *Testing for Language Teachers*, Cambridge, CUP, 1989.
- *18. Hutchinson, T. and Waters, A. *English for Specific Purposes : A Learning Centred Approach*, Cambridge, CUP, 1989.
- 19. Klippel, F. *Keep Talking-Communicative Fluency Activities for Language Teaching*, Cambridge, CUP, 1990.
- 20. Lado, R. *Language Testing*, London, Longman, 1961.
- 21. Ladousse, G. P. *Role Play*, Oxford, OUP, 1987.
- 22. Lazar G. *Literature and Language : A Guide for Teachers and Trainers*, Cambridge, CUP, 1993.
- 23. Malaman-Thomas A. *Classroom Interaction*, Oxford, OUP, 1987.
- 24. Maley A and Moulding S. *Poem into Poem*, Cambridge, CUP, 19 .
- *25. Marathe, S., Ramanan, M. and Bellarmine, R. *Provocations : The Teaching or English Literature in India*. Hyderabad, Orient Longman and British Council, Madras, 1993.
- *26. Matthew, A. and Spratt, M. *At the Chalk-Face*, Oxford, OUP.

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27. Morgan, J. and Rinvoluceri, M. *Once Upon a Time : Using Stories in the Language Classroom*, Cambridge, CUP, 1983.
28. Morgan, J. and Rinvoluceri, M. *Vocabulary*, Oxford, OUP, 1986.
29. Nagaraj, G. *English Language Teaching, Approaches, Methods and techniques*, Hyderabad, Orient Longman, 1996.
30. Nolasco, R. and Arthur, L. *Conversation*, Oxford, OUP, 1987.
31. Nolasco, R. and Arthur, L. *Large Classes*, London and Basingstoke, Macmillan, 1988.
32. Nunan, D. *Syllabus Design*, Oxford, OUP, 1988.
33. Nuttal, C. *Teaching Reading skills in a Foreign Language*, Oxford, Heinemann, 1989.
34. Prabhu, N. S. *Second Language Pedagogy*, Oxford, OUP, 1987.
35. Pillai, G. R., Rajeevan, K. and Nair, T. B. *Written English for you*, Madras, Eneerald, 1990.
36. Rixon, S. *Developing Listening Skills*, London and Basingstoke, Macmillan, 1986.
37. Rixon, S. *How to Use Games in Language Teaching*, London, 1988.

*Essential/Required Reading.

Group I

Paper VII—Theory and Practice of Translation

Objectives :

1. To make the student familiar with problems and issues while translating from English into Marathi (or any other language taught at the University) and vice versa.
2. To introduce him/her to the interdisciplinary nature of translation involving Comparative Linguistics, Comparative Literature, Semantics, Semiotics, Literary Theory and Intercultural Communication.
3. To enable him/her to translate Literary and non-Literary texts from English into Marathi (or any other language taught at the University) and vice-versa.

Conduct of the Course :

The course will consist of lectures, tutorials, practicals and home assignments requiring students to undertake the following activities.

1. Translating into and from English, Marathi and other above mentioned languages poetry, short fiction and drama.
 2. Listing, categorizing and discussing problems encountered at I already mentioned above.
 3. Abstracting and summarizing important writing on translation.
 4. Comparing multiple translations of the same text.
 5. Evaluating translations/Assessment of translation quality.
1. Basic Issues and Concepts :
 - (a) Language and Culture : Language as product of culture, Form, Content/Form, Context.
 - (b) Language Functions.

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- (c) Levels of Linguistic Organization of Text
Phonemics, Morphology, Syntactic, Semantic, Stylistic.
- 2. Nature and Types of Translation :
 - (a) Definitions, transliteration, translation, adaptation.
 - (b) (i) Types based on Content : Literary, Scientific (Technical) Expository.
(ii) Types based on Translation strategies
Semantic (Faithful Close, Decoding, SL Oriented). Communicative (Free Encoding, Target Language Oriented).
 - (c) Unit of Translation.
 - (d) Problems of Equivalence : Formal, Functional.
 - (e) Translation Shifts.
 - (f) Limits of Translatability.
 - (g) Loss and gain.
- 3. (a) Theories of Translation :
 - (i) Descriptive : J. C. Catford.
 - (ii) Procedural : Eugene Nida.
- (b) Problems in Translation :
 - (i) Linguistic : Differences in Language, Structures, Synonym, Homonyms, Antonyms, Acronyms, Eponyms, Neologisms and Proper Names, Titles, Images, Symbols, Metaphors, Puns, Figures of Speech (Assonance, Consonance, Alliteration) Questions, Proverbs, Dialects, Allusions.
 - (ii) Cultural.
- (c) The Translator's Tools Dictionaries : unilingual and bilingual glossaries, terminologies, thesaurus, encyclopaedias.

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4. Specific problems of Literary Translations :
- (a) Poetry :
 - (i) Lefevre's Seven Strategies.
 - (ii) Sound and Rhythm.
 - (iii) Word and Sense : Denotative and Connotative meaning.
 - (vi) Holmes Four Strategies.
 - (v) Loss and Compensation.
 - (b) Drama :
 - (i) Performability/Playability/Speakability, oral and aural aspects, relationship with the established conventions of contemporary theatre.
 - (ii) Situation Conceptualization Cultural context, interrelationship between characters.
 - (iii) Conciseness, Tautness of Dialogue.
 - (iv) Style, importance of Audience Orientation.
 - (c) Fiction :
 - (i) Narrative strategy : Participant (First Person) Observer (Third Person).
 - (ii) Narrative Tone : Formal-Informal, Serious Playful Aloof-Friendly.
 - (iii) Text Organization, Sentence, Paragraph, Character, Narration, Dialogue, Description Time-Present-Past, Characters and Events.
 - (iv) Cultural Context.
 - (v) Hillair Belloc's Six Rules.
5. Evaluations of Translation :
- (a) Three Dimensions Knowledge, Purpose, Intuition.

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- (b) Matching the SL & TL texts in terms of :
- (i) SL writer norms, culture, setting and tradition.
 - (ii) TL relationship, norms, culture, settings and tradition.
 - (iii) Translator.
 - (iv) The Truth (the facts of the matter).

Reading List :

General :

1. Bassnett McGuire Susan : *Translation Studies*, London, Methuen, 1980.
2. Bassnett-McGuire and Lefevre A. ed. : *Translation, History and Culture*, London, Pinter, 1990.
3. Benjamin Walter : "The Task of the Translator" in *Illumination*, ed. Hannah Arendt London, Jonathan Cape.
4. Finlay Ian : *Translating*, London McKay, 1971.
5. Newmark Peter : *Approaches to Translation*, Oxford Pergamon, 1982.
6. Newmark Peter : *A Textbook of Translation*, New York, Prentice Hall, 1988.
7. Patankar, R. B. : "Are Translations Possible", in *Aesthetics and Literary Criticism*, Bombay, Nachiketa, 1969.
8. Picken Cartiona : *The Translator's Handbook*, London, Aslib, 1983.
9. Raffel Burton : *The Forked Tongue : A study of the Translation Process*, The Hague, Mouton, 1971.
10. Rose Marilyn Gladdis : *Translation Spectrum : Essays in, Theory and Practice*, New York, State University of New York, 1981.
11. Savoury T. H. : *The Art of Translation*, London, J. Cape, 1957.
12. Steiner George : *After Babel*, London, O.U.P., 1975.

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Theory :

1. Catford, J. C. : *A Linguistic Theory of Translation*, London, O.U.P., 1965.
2. Jakobson Roman : "On Linguistic Aspects of Translation", in *On Translation*, ed Reuben Brower, Cambridge, Mass, Harvard University Press, 1959.
3. Nida Eugene A : *Towards A Science of Translation* Leiden, E. J. Brill, 1964.
4. Nida Eugene A : "Translation" in *Current Trends in Linguistics* vol. 12 ed. Thomas Sebeok, The Hague, Mouton, 1974.
5. Nida E. A. and Taber C. : *The Theory and Practice of Translating*, Leiden, E. J. Brill, 1974.
6. Steiner, G. R. : *English Translation Theory 1950-1800* van, Gorcum Assen 1975.
7. Toury G. : *In Search of Theory of Translation*, Tel Aviv Porter Institute, 1980.

Literary Translation :

1. Adams Robert A. : *Proteus, His Lies, His Truth : Discussion on Literary Translation*, New York, W. H. Norton, 1973.
2. Arnold, Matthew, "On Translating Homer".
3. Arrowsmith W. and Shattuck R. eds. : *The Craft and Context of Translation*, Austin, University of Texas Press, 1961.
4. Belloc Hillaire : *On Translation*, Oxford, Clarendon, 1931.

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5. Brower Reuben : *On Translation*, Cambridge, Mass, Harvard University Press, 1959.
6. Dryden John : "Preface to Ovid's Epistles" in *English Translation Theory 1950-1800* ed. Stein T. R.
7. Holmes James ed. : *The Nature of Translation : Essays on the Theory and Practice of Literary Translation*. The Hague Mouton, 1970.
8. Holmes et al eds. : *Literature and Translation*, Louvain, ACCO, 1978.
9. Lefevre A., ed. : *Translating Literature : The German Tradition from Luther to Rosenzweig*. Van Gorcum, Assen.
10. Popovic Antion : *A Dictionary for the Analysis of Literary Translation*, University of Alberta.
11. Tytlar A. : *Essays on the Principles of Translation*, London, J. M. Dent, 1907.

Poetry :

1. Beaugrande Robert de : *Factors in a Theory of Poetic Translating : The Theory*, Van Gorcum : Assen, 1978.
2. Day-Donald : *On Translating Poetry*, Abingdon : Abbey Press, 1975.
3. Davie Donald : *Poetry in Translation*, The Open University Press, 1975.
4. Frost William : *Dryden and the Arts of Translation*, Archon Books (*Yale Studies in English* Vol. 128), 1955.
5. Lefevre Andre : *Translating Poetry : Seven Strategies and a Blueprint*, Van Gorcum, Assen, 1975.

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6. Pound Ezra : *Literary Essays* London : Faber, 1954.
7. Raynolds Barbara : “The pleasure of Craft” in the *Translator's Art*, eds. Raddice W. and Raynolds B. Harmondsworth : Penguin, 1987.
8. Selaver Patil : *The Art of Translating Poetry*, London, John Baker, 1966.

Drama :

1. Corrigan Robert : “Translating for Actors” in *The Craft and Context of Translation* eds. Arrowsmith W. and Shattuck R., 1961.
2. Meyer Michael : “On Translating Plays” in *20th Century Studies*, September, 74, 1974.
3. Vellacott Philip : “Translating Greek Tragedy” in *The Translator's Art*, 1987.
4. Wellwarth George E. : “Special Considerations in Drama Translations in *Translation Spectrum*”.

Evaluation :

1. House J. : *A Model for Translation Quality Assessment*, Tübingen : Narr. 1977.
2. Paranjpe P. N. : *Explorations in the Theory of Translation Evaluation* unpublished M. Litt. Dissertation Hyderabad : C.I.E.F.L., 1977.
3. Sager Juan : “Quality and Standards : An Evaluation of Translation”, in *the Translator's Handbook*, 1983.
4. Straight H. Stephen : “Knowledge, purpose and the Intuition : Three Dimensions in the Evaluation of Translation” in *Translation Spectrum.*, 1981.

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GROUP 1 : PAPER—VIII

Indian Literature in English Translation

Objectives :

1. To acquaint the students with literary achievements of some of significant Indian writers whose works are available in English Translation.
2. To create among the students an awareness of sub-cultural variations in the translated works.
3. To acquaint the students with major ancient, medieval and modern movements in Indian thought as reflected in the translated works.
4. To encourage the students to compare the treatment of different themes and styles in the genres of fiction, poetry and drama as reflected in the prescribed translations.

Course Content :

English translations of significant novels, story collections, plays and poems from Indian writers to be prescribed for close study. The following texts to be studied :

Term I

1. Kalidas : *Shakuntala*
2. Tukaram : *Says Tuka*, tr. Dilip Chitre (Penguin).
3. Haribans Rai Bachchan : *The House of Wine*, tr. M. Boulton and R. Vyas of *Madhushala*, Penguin, 1950.
4. Premchand : *Godan*, tr.P.Lal and Jai Ratan, Jaico, 1957.

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Term II

5. U. R. Ananthmurthy, *Samskara*.
6. Vijay Tendulkar : *Silence, The Court is in Session*, tr. Priya Adarkar, O.U.P., 1978.
7. Gopinath Mohanty : *Paraja*, tr. Bikram K. Das, O.U.P., 1987.
8. Ismat Chughtai : *The Crooked Line*, Stories from Urdu, tr. Tahira Naqvi, Heinemann.

Evaluation :

Term-end examination to carry 60 marks to be reduced to 20 marks. Translations prescribed for Term I to be studied.

Final examination to carry 80 marks. Translations for both Term I and II to be studied.

Recommended Reading :

1. Sujit Mukherjee : *Translation as Discovery*, Hyderabad, Orient Longman, 1994.

2. *Indian Literature*, New Delhi, a journal periodically published by the Sahitya Akademi.

GROUP 2 : PAPER—VII

American Literature (from 1776 to 1914)

Prescribed Texts : Term I

1. Benjamin Franklin : *Autobiography*.
2. James Fenimore Cooper. : *The Last of the Mohicans*.
3. Ralph Waldo Emerson :
 - (a) Essays : “Self Reliance”
‘The Over-Soul’.
 - (b) Poems : Earth and All
The Problem
Compensation
Ode to Beauty
Give All to Time
Brahma
Days
Waldeinsamkeit.
4. Nathaniel Hawthorne : *The Scarlet Letter*.

Term II

5. Walt Whitman : “Song of Myself” sections : 1, 6, 12,
16, 20, 24, 48, 49, 51.
“When Lilacs Last in the Dooryard Bloom’d”.
“There was a Child Went Forth”.
“Passage to India”.
6. American Short Stories :
 - (a) Edgar Allan Poe, “The Fall of The House of Usher”.
 - (b) Henry James. “The Turn of the Screw”.
7. Mark Twain : *The Adventures of Huckleberry Finn*.

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8. Emily Dickinson : I taste a liquor never brewed
There's certain Slant of light
The Soul Selects her own society
Some keep the Sabbath
A Bird came down the Walk
After great pain a formal feeling
I heard a Fly buzz...
Because I could not stop for Death
A narrow Fellow in the Grass
My life closed twice...

Reading List :

Benjamin Franklin :

1. Aldridge, Alfred, *Benjamin Franklin, Philosopher and Man*, 1965.
2. Amacher, Richard, *Benjamin Franklin*, 1962.
3. Barbour, B., *Benjamin Franklin : A Collection of Critical Essays*, 1979.
4. Granger, Bruce, *Benjamin Franklin, An American Man of Letters*, 1964.

James Fenimore Cooper :

1. Ringe, Donald A., *James Fenimore Cooper*, 1962.
2. Walker, Warren S., *Leatherstocking and the Critics*, 1965.

Ralph Waldo Emerson :

1. Carpenter, F. J., *Ralph Waldo Emerson : Representative Selections*, 1934.
2. Hopkins, V. C., *Spires of Form*, 1951.
3. Miller, Perry, *The Transcendentalists*, 1950.
4. Paul, S., *Emerson's Angle of Vision*, 1952.
5. Whicher, S. E., *Freedom and Fate*, 1953.

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Nathaniel Hawthorne :

1. Arvin, Newton, *Hawthorne*, Russell, 1961.
2. Crews, F. C., *The Sins of the Fathers*, Oxford, OUP, 1966.
3. Elder, J. M., *Nathaniel Hawthorne*, Athens, Ohio Univ. Press, 1969.
4. Fogle, R. H., *Hawthorne's Fiction*, Norman, University of Oklahoma Press, 1964.
5. Kaul, A. N., ed., *Hawthorne : A Collection of Critical Essays*, Englewood Cliffs, Prentice-Hill, 1966.
6. Martin, T. J. *Nathaniel Hawthorne*, Boston, Twayne, 1965.
7. Waggoner, H. H., *Hawthorne*, Cambridge, Mass, Harvard UP, 1955.

Walt Whitman :

1. Asselineau Roger, *The Evolution of Walt Whitman : The Creation of Personality*, Cambridge, Mass., 1960.
2. Miller, James E., *Walt Whitman*, New Haven : College and University Press, 1962.
3. Pearce, Roy Harvey, ed., *Whitman : A Collection of Critical Essays*, Englewood Cliffs; Prentice-Hill, 1962.
4. Allen, G. W., *Walt Whitman Handbook*, 1946.

Emily Dickinson :

1. Benfey, Christopher E. G., *Emily Dickinson and the Problems of Others*, Amherst, The Uni., of Mass, Press, 1984.
2. Anderson, C., *Emily Dickinson's Poetry*, 1960.
3. Griffith C., *The Long Shadow, Emily Dickinson's Tragic Poetry*, 1964.

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4. Sewall, Richard B., ed. *Emily Dickinson : A Collection of Critical Essays*. (Englewood Cliffs, N. J. : Prentice Hall, 1963)
5. Miller, R. : *The Poetry of Emily Dickinson*, 1968.
6. Weisbuch, R., *Emily Dickinson's Poetry*, 1975.

E. A. Poe :

1. Davidson E. H., *Poe, A Critical Study*, 1957.
2. Howarth, W. L., ed., *Twentieth Century Interpretations of Poe's Tales*, Englewood Cliffs, Prentice-Hall, 1971.
3. Levin, Harry, *The Power of Blackness*, New York, Vintage, 1960.
4. Parks, E. W., *Edgar Allan Poe*, 1964.

Mark Twain :

1. Budd L., ed., *Critical Essays on Mark Twain, 1867-1910*, 1982.
2. Cox, J. M., *Mark Twain : The Fate of Humor*. Princeton, Princeton U. P., 1966.
3. Rogers, F. R., *Mark Twain's Burlesque Patterns*, Southern Methodist U. P., 1960.
4. Smith, Henry, *Mark Twain's Fable of Progress*, New Brunswick, Rutgers U. P. 1964.
5. Wagenknecht, Edward, *Mark Twain, The Man and His Works*, 1967.

Henry James :

1. Beach, J. W., *The Method of Henry James*, Albert Saifer, 1954.
2. Cargill, O., *The Novels of Henry James*, London : Macmillan, 1961.

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3. Edel, Leon, *Henry James : A Collection of Critical Essays*, Englewood Cliffs : Prentice-Hall, 1963.
4. Krook, Dorothea, *The Ordeal of Consciousness in Henry James*, 1962.
5. Matthiessen, F. O., *Henry James : The Magic Phase* London, OUP, 1963.
6. Pitt, S. C., *Henry James : A Reader's Guide*, Ithaca, Cornwell, 1966.
7. Tanner, Tony, *Henry James*, London : Macmillan, 1968.

GROUP 2 : PAPER—VIII
American Literature (Since 1914)

Prescribed Texts : Term I

1. Selected poems of Robert Frost and Wallace Stevens
: (a) Frost : Mending Wall
 Birches
 Home Burial
 Desert Places
 Design
 The Silken Tent
 Directives
 The Gift Outright
(b) Stevens : Of Modern Poetry
 Peter Quince at the Clavier
 Sunday Morning
 A High-Toned Old Christian Woman
 The Idea of Order at Key West
 The World as Meditation.
2. Eugene O'Neill : *Desire Under the Elms*.
3. William Faulkner : *The Sound and the Fury*.
4. Ernest Hemingway : *The Old Man and the Sea*.

Term II

5. Arthur Miller : *Death of a Salesman*.
6. Edward Albee : *Who's Afraid of Virginia Woolf ?*
7. Selected poems of Robert Lowell and Sylvia Plath :
(a) Robert Lowell : For the Union Dead
 Skunk Hour
 The Drunken Fishermen
 At the Indian Killer's Grave
 The Old Flame.

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- (b) Sylvia Plath : Daddy
Lady Lazarus
Tulips
The Colossus
Love Letter

8. Toni Morrison : *The Bluest Eye*.

Eugene O'Neill :

1. Carpenter, Frederick, *Eugene O'Neill*.
2. Doris, Alexander, *The Tempering of Eugene O'Neill*;
3. Falk Doris, *Eugene O'Neill and the Tragic Tension*.
4. Floyd, Virginia, ed. *Eugene O'Neill : A World View*.
5. Gassner, John, ed. *O'Neill : A Collection of Critical Essays*.
6. Leech, Clifford, *Eugene O'Neill*.
7. Berlin, Normand, *Eugene O'Neill*.
8. Sheaffer, Louis, *O'Neill : Son and Artist*.
9. Sheaffer, Louis : *O'Neill : Son and Playwright*.
10. Travis, Bogard, *The Tempering of Eugene O'Neill*.
11. Winther, S. K. *Eugene O'Neill : A Critical Study*.

Edward Albee :

1. Amacher, Richard, *Edward Albee*.
2. Bigsby C. W. E., ed. *Edward Albee : A Collection of Critical Essays*.
3. Cohn, Ruby, *Edward Albee*.
4. Debusscher, Gilbert, *Edward Albee : Tradition and Renewal*.
5. Esslin, Martin, *The Theatre of the Absurd*.
6. Paolucci, Anne, *From Tension to Tonic : The plays of Edward Albee*.
7. Porter, Thomas, *Myth and Modern American Drama*.
8. Rutenberg, M. E. *Edward Albee, Playwright in Protest*.
9. Stern, Anita Marie, *Edward Albee : The Poet of Loss*.

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Arthur Miller :

1. Carson, Neill, *Arthur Miller*.
2. Corrigan, Robert, ed. *Arthur Miller : A Collection of Critical Essays*.
3. Moss, Leonard, *Arthur Miller*.
4. Martin, Robert, ed. *Arthur Miller : New Perspectives*.
5. Murray, Edward, *Arthur Miller, Dramatist*.
6. Nelson, Benjamin, *Arthur Miller : Portrait of a Playwright*.
7. Welland, Dennis, *Arthur Miller*.
8. Koon Helen W. *Twentieth Century, Interpretations of Death of Salesman*.

General Books on American Drama :

1. Bigby, C. W. E., *Confrontation and Commitment*.
2. Downer, A. S. ed., *American Drama and its Critics*.
3. Kernan, Alvin, *The Modern American Theatre : A Collection of Critical Essays*.
4. Lewis, Allan, *American Plays and Playwrights of the Contemporary Theatre*.
5. Weales, Gerald, *American Drama Since World War Two*.

Poetry :

Required Reading :

1. Beckett, Lucy, *Wallace Stevens*, Cambridge : CUP, 1974.
2. Boroff, Marie, ed. *Wallace Stevens : A Collection of Critical Essays*, Cambridge, CUP, 1963.
3. Cook, Reginald, *Robert Frost : A Living Voice*, Amherst, The Univ. of Mass Press, 1974.

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4. Cox, James M., ed. *Robert Frost : A Collections of Critical Essays*, Englewood Cliffs, Prentice, Hall, 1962.
5. Crick, J. F., *Robert Lowell* Edinburg, Oliver and Boyd, 1974.
6. Jarrell, Randall, *Poetry and the Age*, London, Faber and Faber, 1955.
7. Kermode, Frank, *Wallace Steven*, Edinburgh, London Oliver and Boyd.
8. London, Michael and Boyers R. eds. *Robert Lowell : A Portrait of the Artist in His Time*, New York, David Lewis.
9. Patke, Rajeev, *The Long Poems of Wallace Stevens: An Interpretative Study*, Cambridge : CUP, 1986.
10. Pearce, Roy Harvey, *The Continuity of American Poetry*, Princeton, Princeton UP, 1965.
11. Perloff, Marjorie, *The Poetic Art of Robert Lowell*, Ithaca, Cornell University Press, 1973.
12. Plath, Sylvia, *Letters Home*, ed. Aurelia S. Plath. London Faber and Faber, 1975.
13. Poirier, Richard, *Robert Frost : The Work of Knowledge*, New York.
14. Potter, James L., *The Robert Frost Handbook*, University Park and London : The Pennsylvania State University Press, 1980.
15. Steiner, Naney Hunter, *A Close Look at Ariel : A Memory of Sylvia Plath*, London, Faber and Faber, 1974.
16. Vendler, Helen ed. *Voices and Visions : The Poet as American*, New Delhi, Tata McGraw Hill, 1987.

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William Faulkner :

1. Brooks, Cleanth, *William C Faulkner : The Yoknapatawpha Country* New Haven, Yale University Press, 1963.
2. Goldman, A., ed. *Twentieth Century Interpretations of Absalom, Absalom.*, Englewood Cliffs : Prentice Hall.
3. Hoffman, F. J. *William Faulkner*, Boston, Twayne, 1961.
4. Howe, Irving, *William Faulkner : A Critical Study*, New York, Random House, 1952.
5. O'Connor W.V. *The Tangled Fire of William Faulkner*, Minneapolis : University of Minnesota Press, 1954.
6. Volpe, E. L., *A Reader's Guide to William Faulkner* Noontday Press, Farrar, 1964.
7. Warren R. P., ed. *Faulkner*, Englewood Cliffs : Prentice-Hall, 1966.

Hemingway :

1. Baker, Carlos, *Hemingway*, Princeton : Princeton University Press, 1963.
2. Baker, Carlos, *Ernest Hemingway*, New York : Scribner, 1969.
3. Rovit, Earl, *Ernest Hemingway*, Boston : Twayne, 1963.
4. Weeks, R. P. *Hemingway*, Englewood Cliffs : Prentice-Hall.
5. Young Philip, *Ernest Hemingway : A Reconsideration*, University Park : Pennsylvania State University Press.

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Toni Morrison :

1. Awkward, Michael, *Inspiring Influences : Tradition, Revision, and Afro-American Women's Novels* New York : Columbia University Press, 1989.
2. Christian, Barbara, *Black Women Novelists : The Development of a Tradition, 1892-1976*, Westport, Conn : Greenwood Press, 1980.
3. Evans, Marie, ed. *Black Women Writers (1950-1980) : A Critical Evaluation*, Garden City, N.Y. : Anchor Press, Doubleday, 1984.
4. Harris, Trudier, *Fiction and Folklore : The Novels of Toni Morrison*, Knoxville : University of Tennessee Press, 1991.
5. Jones, Bessie W. and Vinson, Audrey L., *The World of Toni Morrison : Explorations in Literary Criticism*, Dubuque, Iowa : Kendall/Hunt, 1985.
6. Tate, Claudia, ed. *Black Women Writers at Work*, New York : Continuum, 1983.
7. Samules Wilfred D. and Hudson Weems, Clenora, *Toni Morrison*, Boston : Twayne, 1990.

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GROUP 3 : PAPER —VII

Introduction to Linguistic Theory

Aims :

1. To familiarize students with different schools of linguistics.
2. To acquaint them with the basic issues and concepts in linguistics.
3. To introduce them to the various subdisciplines of linguistics.

Course Content :

Term I

1. Data, hypothesis and theory : the concept of paradigm, corpus and data, inductive and deductive approach to theoretical study.
2. Theoretical categories and descriptive categories, universal grammar and language specific grammar.
3. Formal and functional approach to language study.
4. Sound patterns of language : segmental and distinctive features, non segmental tiers.

Term II

1. Morphosyntax : Surface structure, deep structure and the concept of transformation, case marking, trace theory, scrambling.
2. Semantics and pragmatics : Lexical, syntactic and phonological semantics; presupposition, entailment and implicature; code-based and codes-based signification; core meaning and socio-cultural information.
3. Sociology of language and sociolinguistics : language variation; sociolect, register, style, pidginization and creolization, language planning; code-switching and code-mixing.

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4. Applied linguistics; comparative pedagogical linguistics; error analysis; semiotics of translation.

Reading List :

1. Krishnaswamy, N. *An Introduction to Linguistics for Language Teachers*, Bombay, Somaiya Publication.
2. Krishnaswamy, N., Verma, S. K. and Nagarajan, M. 1992. *Modern Applied Linguistics*, Madras, Macmillan.
3. Leech, G. N. *Principles of Pragmatics*, London, Longman, 1983.
4. Lyons, J. *Introduction to Theoretical Linguistics*, Cambridge, CUP, 1969.
5. Nowmeyer, F. J. (ed.), *Linguistics*, the Cambridge Survey Vols I to IV. Cambridge, CUP, 1988.
6. Palmer, F. R. *Semantics : A New Outline*, Cambridge, CUP, 1976.
7. Prakasam, V. and Abbi, A. *Semantic Theories and Language Teaching*, New Delhi, Allied Publishers, 1985.
8. Prakasam, V., *The Linguistic Spectrum*, Patiala : Punjabi University, 1986.
9. Robins, R. H. : *General Linguistics : An Introductory Survey*, London, Longman, 1964.
10. Samson, G. : *Schools of Linguistics : Competition and Evolution*, 1980.
11. Smith, N. and Wilson, D. *Modern Linguistics : Results of Chomskyan Revolution*.
12. Verma, G. K. and Krishnaswamy, N. *Modern Linguistics : An Introduction*, Delhi, OUP, 1989.

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GROUP 3 : PAPER —VIII
An Introduction to Stylistics

Aims :

1. To introduce students to the basic concepts in stylistics.
2. To familiarise them with the differences in poetic, fictional and dramatic communication.
3. To enable them to carry out stylistic analysis of poetic, fictional and dramatic discourses.

Course Content :

Term I

(a) *The Antecedents :*

1. Stylistics : Scope and Limitations.
2. Some Theories of Style.
3. Indian Approaches to Style.
4. The Structuralists.
5. Practical Criticism and New Criticism.
6. Linguistic Stylistics.

(b) *Linguistics and Literature :*

1. Language of Literature.
2. Foregrounding as a stylistic device.
3. Deviance and Vakrokti.
4. Meaning and Message : cultural inputs.
5. Text-Linguistics : Cohesion, Coherence, Intentionality, Acceptability, Informativity, Situationality and Inter-Textuality; Text and Sentence.

(c) *Stylistics of Poetry :*

1. Poetic Language and Standard Language.
2. Coupling and Schemata.
3. Rhythm : Ideational and Expressional.
4. Highlighting, Foregrounding and Prominence.
5. Riti, Dhvani, Vakrokti and Rasa.
6. Sample Analyses.

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Term II

- (d) *Stylistics of Fiction* :
1. Speech in fiction.
 2. The universe of discourse.
 3. Narrative strategies and point of view.
 4. Textual rhetoric : processibility, expressivity, economy, clarity.
 5. Mind style.
 6. Sememe and Pragmeme.
 7. Sample analyses.
- (e) *Stylistics of Drama* :
1. Theatrical communication : narratological and dramatological text.
 2. Deixis, adjacency pairs, turn-taking.
 3. Speech event, situation, context of utterance, co-reference.
 4. Speech acts : direct and indirect, locution, illocution, perlocution, felicity conditions.
 5. Constative, performative/executive declarations, directives, expressives, commissives, speech acts.
 6. Cooperative Principle : Maxims of quantity, quality, relation and manner, violation of these maxims.
 7. Politeness Principles : positive and negative face, on-record and off-record strategies, impolite language, face-threatening acts, violation of politeness principle.
 8. Sample analyses.
- (f) *Application of Stylistics* :
1. Stylistics and literature teaching.
 2. Stylistics and language teaching.

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Reading List :

- *1. Culler J. *Structuralist Poetics*, London, Routledge and Kegan Paul, 1975.
- *2. Dhaliwal, A. S. *Style of the Absurd : A Study of Harold Pinter's Play 'A Birthday Party'*, Sirhind, Takshila Publications, 1989.
- *3. Elam, K. *The Semiotics of Theatre and Drama*, London and New York, Methuen, 1980.
- *4. Haynes, J. *Style*, London and New York, Routledge, 1995.
- *5. Iqbal Kaur, *Tying and Untying of Literary Texts*, New Delhi, Bahxi Publications, 1986.
6. Toolam, M. J. *The Stylistics of Fiction : A Literary, Linguistic Approach*, London and New York, Routledge, 1990.
- *7. Turner G. *Stylistics*, Harmondsworth : Penguin, 1993.
- *8. Komal J. S. *Shaw's Historical Plays : a Semi-stylistic Study*, Patiala, Indian Institute of Language Studies, 1987.
- *9. Leech G. N. and Short M. *Style in Fiction*, London, Longman, 1981.
- *10. Leech G. N. *A Linguistic Guide to English Poetry*, London Longman, 1969.
11. Nash, W. *Design in Prose* London, Longman, 1980.
12. Page, N. *Speech in the English Novel*, London, Longman, 1973.
- *13. Prakasam V. *Stylistics of Poetry : A Functional Perspective*, Hyderabad, Omkar Publications, 1996.
- *14. Widdowson H. G. *Stylistics and the Teaching of Literature*, London, Longman, 1975.
- * *Essential/Required Reading.*

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GROUP 4 : PAPER—VII

Form of Literature : Tragedy

Prescribed Texts :

Term I

1. Bhavabhuti : *Uttara Ramcharitra*
2. Euripides : *Medea*
3. Marlowe : *Doctor Faustus*
4. Shakespeare : *Hamlet*.

Term II

5. Racine : *Phedre (Phaedra)*
6. Ibsen : *The Masterbuilder*
7. O'Neill : *Mourning Becomes Electra*
8. Anouilh : *Antigone*

Editions :

Doctor, *Faustus* ed., John D. Jump, London : Mathuen, 1962.

Doctor Fautus ed., K. Walker, Edinburgh : Fountainwell, 1973.

Shakespeare, *Hamlet*, ed., George Rylands, Delhi : OUP, 1993.

[New Clarendon Shakespeare]

Also (New) Penguin Shakespeare (New) Cambridge edition, (New) Arden edition, Globe edition.

Racine, *Phedre*, translations by cairncross and Robert Lowely

Books on Tragedy :

Draper, R. P. ed. *Tragedy : Developments in Criticism*, London : Macmillan, 1980.

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Henn, T. R., *The Harvest of Tragedy*.
Leech, Clifford, *Tragedy* London : Methuen, 1969.
Steiner, George, *The Death of Tragedy*.
Williams, Raymond, *Modern Tragedy*.

Shakespeare :

Barroll, J. Leeds et. al. : *The Revel's History of Drama in English Vol 3 1576-1613* London, Methuen, 1975,

Muir Kenneth and Schoenbaum ed. *A New Companion to Shakespeare Studies*, Cambridge, CUP, 1975.

Bradley, A. C. *Shakespearean Tragedy* London, Macmillan, 1905.

Charlton, H. B. *Shakespearean Tragedy* Cambridge, CUP, 1971.

Frye, Northrop *Fools of Time : Studies in Shakespearean Tragedy*, Toronto, University of Toronto, 1968.

Harbage, Alfred (ed.) *Twentieth Century Views on Shakespeare : The Tragedies*, Englewood Cliffs, N. J., Prentice-Hall, 1965.

Lerner, Lawrence D. *Shakespeare's Tragedies : An Anthology of Modern Criticism*, Harmondsworth, Middlesex Penguin Books, 1970.

Leech, Clifford, ed., *Shakespeare : The Tragedies : A Collection of Critical Essays*, Chicago : University of Chicago Press, 1966.

Kott, Jan, *Shakespeare, Our Contemporary*, London, Methuen, 1967.

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Ribner, Irving *Patterns in Shakespeare's Tragedy*
London, Methuen, 1970.

Racine :

Butler, Philip, *A Student's Guide to Racine*, London,
Heinemann Educational Books.

Clark, A.F.B. *Jean Racine* Cambridge, Mass : Harvard
UP, 1939.

Lancaster, Henry C. A. *History of French Dramatic
Literature in the Seventeenth Century*, 2nd ed. Baltimore
: The Johns Hopkins Press, 1952.

Lapp. John C., *Aspects of Racinian Tragedy* Toronto,
University of Toronto Press, 1955.

Orlando, Francesco, *Toward a Freudian Theory of
Literature-With an Analysis of Racine's "Phedre"* Trans.
Charmaine Lee, London, Johns Hopkins University
Press, 1978.

Tobin Ronald W. *Racine and Seneca*.

Mourznes, Odette De *Racine or the Triumph of
Relevance* Cambridge, Cambridge, UP, 1967.

Uttaramacarita :

Kane, P. V. Ed, *Uttaramacarita*, Motilal Banarasi
Das, Delhi, 1962.

Acharya, Narayan Ram ed. Nirnaya Sagar Press,
Bombay, 1949.

Regmi Searaja Sarma and Telang, *Kantanatha Sestri*,
Chowkhamba Sanskrit Series, Varanasi, 1962.

Belwarka, S. K. ed. *Rama's Later History*, Harvardi
Oriental Series (Vol 21), 1915

Inamdar, V. M., *A Preface*, Dharwar, 1957.

Dange, S. A., *Vipralambha in the Uttaramacarita*,
(Journal of the Univ. of Bombay, Vol. XXV).

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Kane, P. V. ed. *Uttararamacarit Bhavabhuti*, Motilal Banarasi Das, Delhi, 1971.

Acharya, Prabhudatta Swami, *Uttararamacarita*, Dna Jnanaprakasham, Meerut, 1987.

Marlowe :

1. Broadbank, J. P., *Marlowe : Dr. Faustus*, London, Arnold, 1962.
2. J. D. Jump, ed., *Dr. Faustus, A Casebook*, London, Macmillan, 1969.
3. Clifford Leech ed., *Marlowe : A Collection of Critical Essays*, Englewood Cliffs, N. J. Prentice Hall, 1964.
4. Levin, Harry, *The Overreacher*, London, Faber, 1965.
5. Steane, J. S., *Marlowe : A Critical Study*, Cambridge, CUP, 1964.

Euripides :

1. Coolidge, Archibald C., *Beyond the Fatal Flaw : A Study of the Neglected Forms of Greek Drama*, Lone Blackridge, Iowa, The Maecenes Press.
2. Group, C. H. A. *The Drama of Euripides*, London, Methuen, 1941.
3. Kitto H. D. F. *Greek Tragedy : A Literary Study*.
4. Znded, London, 1950.
5. Murray Gilbert, *Euripides and His Age*, New York City, Holt, 1913.

Ibsen :

1. James Walter Mcfarlane ed, *Ibsen The Master Builder*, The Oxford Ibsen, London, 1966.
2. Brian W. Downs *A Study of Six Plays by Ibsen* Cambridge, Cambridge UP, 1950.

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3. Bradbrook, M. C. *Ibsen, the Norwegian*, London, Chatto and Windus, 1946.
4. Fjelde, Rolf, *Ibsen : A Collection of Critical Essays*, Englewood Cliffs, N. J. Prentice-Hall.
5. Mcfarlane James ed., *Henrik Ibsen : A Critical Anthology*. Harmondsworth, Middlesex : Penguin.
6. Tenant, P. F. D. *Ibsen's Dramatic Technique*, Cambridge, 1948.
7. Wilson Knight G. *Ibsen*.

O'Neill :

1. Carpenter, Frederic I *Eugene O'Neill*, New Haven, College and University Press, 1964.
2. Falk, Doris V. *Eugene O'Neill and the Tragic Tension*, New Brunswick, Rutgers, 1958.
3. Gassner, John *O'Neill : A Collection of Critical Essays*, Englewood Cliffs, N. J. Prentice-Hall, 1964.

Anonith :

1. Lumley, Frederick *New Trends in Twentieth Century Drama. A Survey since Ibsen & Shaw*, New York, OUP, 1967.
2. Thody, Philip *Anouilh*, Oliver and Boyd, 1963.

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GROUP 4 : PAPER—VIII

Special Author (Thomas Hardy)

Novels Term I

Far From the Madding Crowd.
The Return of the Native.

Term II

Jude the Obscure.
The Mayor of Casterbridge.
Tess of the d'urbervilles
Poetry.

Term I

Dynasts :

Selected Poems.

Term II

Thomas Hardy : Poems.

Source : *The Complete Poems*, ed. James Gibson,
New Weseex Ed. 1972, rpt. London, Macmillan Ltd., 1983.

I. From 'Wessex Poems and other Verses'

<i>S.No.</i>	<i>Title</i>	<i>Poem No.</i>
1.	Hap	4
2.	Neutral Tones	9

II. From 'Poems of the Past and Present'

3.	Drummer Hodge	60
4.	The Darkling Thrush	119
5.	In Tenebris III	138

III. From 'Times Laughing Stock and other Verses'

6.	He Abjures Love	192
7.	Let Me Enjoy	193

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IV. From ' <i>Satires of Circumstances</i> '		
8.	Beyond the Last Lamp	257
9.	Wessex Heights	261
10.	The Year's Awakening	276
11.	A Dream or No	288
12.	Had you Wept	313
V. From ' <i>Moments of Vision</i> '		
13.	Afternoon Service at Mell	356
14.	Apostrophe to an Old Psalm Tune	359
15.	Lines (Mozart)	388
16.	The House of Silence	413
17.	Love the Monopolis	420
18.	During Wind and Rain	441
19.	In time of Breaking of Nations	500
20.	Afterwards	511
VI. From ' <i>Late Lyrics and Earlier</i> '		
21.	The Rift	579
22.	Ancient to Ancients	660
VII. From ' <i>Human shows, Far Phantasies, Songs and Trifles</i> '		
23.	Any Little old Song	665
24.	A Light Snow Fall after Frost	702
25.	Nobody comes	715
26.	Not Only I	751
27.	Once at Swanage	753
VIII. From ' <i>Winter Words in Various Meeds</i> '		
28.	Lying Awake	844
29.	The Second Visit	880
30.	Christmas : 1924	904
31.	We are Getting to the End	918

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32. He Resolves to Say No More 919
(i) In all 32 poems out of 96.
(ii) The bibliography includes many more recommended books for supplementary reading/study.
Poems For Supplementary Reading :

(Additional Reading for students who are interested)

1. In Tenebris I, II.
2. A young man's Epigram on existence
3. Childhood among the ferns.
4. The Minute Before Meeting.
5. Great Things.
6. The Lacking Sense.
7. A Plaint to man.
8. Bridge of Lodi.
9. Heiress and Architect.
10. A Wasted Illness.
11. After the Fair.
12. Channel Firing.
13. To meet, or Otherwise.
14. Heredity.
15. The Unborn.
16. Life and Death at Sunrise.
17. Yuletide in a younger World.
18. I look into my glass.
19. The Fiddler.
20. Nature's Questioning.
21. Former Beauties.
22. The Musical Box.
23. That Mirror.
24. The Voice Of Things.
25. The Blow.
26. Evening Shadows.
27. An Inquiry.
28. She Opened the Door.

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29. No Buyers.
30. Frod the Frot of Thinking.
31. Before Life and After.
32. Molly Gione.
33. Copying Architecture in an old Minstar.
34. Under the Waterfall.
35. Convergence of the Twain.
36. I am the One.
37. Thought at Midnight.
38. The Change.
39. Quid Hie Agis ?
40. Impercipient.
41. The Problem.
42. Absolute Explains.
43. At a Country Fair.
44. Come Not, Yet Come.
45. The Weary Walker.
46. According to the Might Working.
47. Ballad singer.
48. Subalterns.
49. Go Various.
50. Yell 'hamwood's.
51. When Oats were Reaped.
52. Temporary the All.
53. The Walk.
54. Youth who Carried a Light.
55. San Sebastian.
56. Self Unconscious.
57. Voices From Things Growing in a Churchyard.
58. God's Education.
59. Sign-Seeker
60. Sleep-Worker.
61. Mother Mourns.
62. Let me Believe.
63. Proud Songsters.

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64. Last Chrysanthemum.
65. Friends Beyond.
66. Joys of Memory.
67. Moments of Vision.
68. Before Knowledge.
69. Mad Judy.
70. Julie Jane.
71. Philosophical Fantasy.
72. After the Last Breath.
73. The man he Killed.
74. Family Portraits.
75. And there was a Great Calm.

Recommended Reading :

Poetry :

Davie, Donald, *Thomas Hardy and British Poetry*, London, Routledge, 1973.

Gibson, James and Trevor Johnson, Eds., *Hardy : Poems, A Casebook*, London, Macmillan, 1979.

Hynes, Samuel, *The Pattern of Hardy's Poetry* Chapel Hill, University of North Carolina Press, 1963.

Marsden, Kenneth, *The Poems of Thomas Hardy : A Critical Introduction*, London : Athlone Press, 1969.

Pinion, F. B., *A Commentary on the Poems of Thomas Hardy*, London : Macmillan, 1976.

Fiction :

Bayley, J., *An Essay on Hardy*, Cambridge, CUP, 1978.

Guerard, A. J., *Hardy, The Novels & Stories*, Cambridge, Mass, Harvard UP, 1949.

Draper, R. P. ed., *Thomas Hardy : The Tragic Novels, A Casebook*, London : Macmillan, 1975.

Kramer, Dale ed., *Critical Approaches to the Fiction of Thomas Hardy*, London, Macmillan, 1979.

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GROUP 5 : PAPER—VII

Course Title : Canadian, Australian and New Zealand Literature in English

Objectives :

This is the third and the last of the courses that try to map the literature in English from the former British Colonies. The colonies covered in this course are white colonies and the problems of colonisation pertaining to these colonies are different from the problems in the non-white British colonies. The background of the early years of colonization, the introductions of the Victorian ethos and later on a distinct sense of the emergence of a new identity which was shaped by the other than English geo-political, cultural and historical condition and challenges in the new land should be traced carefully.

(A) *Course Content :*

Representative texts from among fiction, poetry, drama, prose etc. from Canada, Australia and New Zealand will be prescribed. There will be 3 from Canada, 3 from Australia and 2 from New Zealand.

(B) *Teaching Material :*

Apart from the texts, seminal books on the background and historical survey of these narratives should be referred to. The problems related to the early days of colonization and the challenges faced by the early settlers should be discussed at length. Audio/Video cassettes can be used as and when available. The problems of the aboriginals in these countries and their struggle to assert their identity should also form part of the course.

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(C) *Teaching Methodology* :

Learner–focussed and Learning–oriented with emphasis on a acquaintance with the texts.

(D) *Evaluation* :

There would be a final examination consisting of 80 marks with five questions carrying equal marks and internal options. One question should be on the background. One should be on the texts covered in the First Term and remaining three should be on the texts covered in the Second Term. ‘The Term End’ examination consisting of 60 marks should be conducted at the end of the First Term which should cover all the texts. The marks obtained should be reduced to out of 20.

Texts Prescribed :

Term I

1. Maclellan, Hugh : *The Watch That Ends the Night*, New York, Charles Scribner’s Sons, 1959.
2. Laurence, Margaret : *A Jest of God*, 1966, Seal Books, Maclell and Bantam Toronto.
3. Atwood, Margaret : *The Edible Woman*, 1969.
4. Ihimera Witi : *Jangi*, Heinemann.

Term II

1. Wright, Judith : *Fourth Quarter*, 1976, Angus and Robertson, London.
2. Carey, Peter : *Illywhacker*, Brisbane, University of Queensland Press.
3. White, Patrick : *The Eye of the Storm*, 1973, London, Jonathan Press (also available in Penguin Books).
4. Jonet, Frame : *Scented Gardens for the Blind*, London, The Women’s Press, 1982.

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Recommended Reading :

1. John Mctaren, *Prophet From the Desert*, 1945, Red Press Melbourne.
2. Australian Literature : *An Historical Introduction*, 1989, Melbourne Longman, Cheshire.
3. Bill Asheriff, Gareth Griffiths and Helen Tiffin, *The Empire strikes, Back Theory and Practice in Post-colonial Literatures*, 1989, London, Routledge.
4. Daniel Helen, Liers, *Australian New Novelists*, 1988, Ringwood, Penguin.
5. Hergenhen, Leuri, ed., *The Penguin New Literary History of Australia*, Ringwood, Vio, 1988 Goodwin, Ken.
6. *A History of Australian Literature*, London, Macmillan, 1985.
7. Howells, Coral Ann, *Private and Fictional Words, Canadian Women Novelists of the 1970 and 1980*, London, Methuen, 1987.
8. Hutcheon Linda, *The Canadian Postmodern, A study of Contemporary English Canadian Fiction*, Toronto OUP, 1988.
9. Keith W. J., *Canadian Literature in English*, London, Longman, 1985.
10. New, W. H. *A History of Canadian Literature*, London, Macmillan, 1989.
11. Stead C.K. *In the Glass Case: Essays on New Zealand Literature*, Auckland, Auckland University Press, 1981.
12. Sturm, Terry, ed. *The Oxford History of New Zealand Literature*, Oxford, Oxford University Press, 1991.

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13. Toye Willam ed. *The Oxford Companion to Canadian Literature* Toronto, OUP, 1983, Wilde, William H. Hooton Joy.
14. Andrews Berry, *The Oxford Guide to Australian Literature* Melbourne, OUP, 1981.
15. Atwood, Margaret, *Survival, A Thematic Guide to Canadian Literature*, Toronto, Anansi, 1972.
16. Ojinmah, Umelo, With Ihimaera *A Changing Vision* (Dunedin, University of Otago Press, 1993). Woodcock, George.
17. *The World of Canadian Writing, Critiques and Recollections* Vancouver Danglas and me Dntyro, 1980.
18. Klinck. *History of Canadian Literature*.
19. Marshall Tom, *Harsh and Lovely Land*, the University of British Columbia, 1979.
20. Pacey, Desmond, *Power above Power, 4 Essays, Canadian Literature in English*, Mysore, The Centre for Commonwealth Literature and Research, 1979.

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GROUP 5 : PAPER—VIII

African and Caribbean Literature in English

Objectives :

This paper is the second in the series of papers exposing the students to issues related to British colonization, struggle for decolonization, political decolonization, neo-colonization and post-colonialism. It will address the problems of identity reflected in the literature of the diaspora. The cultural and the socio-economic and political conditions during the colonial as well as post colonial period will have to be discussed at length as exposing the students to these literatures without this information would affect their response to these literatures adversely.

(A) *Course Content :*

Representative texts from among fiction, poetry, drama, prose etc. from some of the (Anglophone) African countries and some West Indian islands which were British Colonies will be prescribed (Four texts from Africa for the first term and four texts from the Caribbeans for the second term).

(B) *Teaching Material :*

Apart from the texts seminal books on the back-ground should be referred to. The problems related to colonization, neo-colonialism and post-colonialism should be discussed as and when available.

(C) *Teaching Methodology :*

Learner-focussed, learning oriented with emphasi.

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(D) *Evaluation* :

There would be a final examination consisting of 80 marks (5 questions carrying equal marks). Out of the five questions to be asked with internal options, one should be on the background, out of the remaining four one should be on the texts that belong to the First Term and three on the texts belonging to the Second Term. The Term End examination consisting of 60 marks should be held at the end of the First Term and the marks should be reduced to out of 20.

Texts Prescribed :

Term I

1. Wole Soyinka : *Kongi's Harvest*, from Collected Plays of Soyinka Vol. O.U.P. of an individual texts, O.U.P.
2. Ngugi Wa *Theing'O* : *Devil on the Cross*, Heinemann Educational Books Exeter, New Hampshire.
3. J. M. Coetzee : *Age of Iron*, Penguin Books,
4. Amn Ata Aidoo : *No Sweetness Here*, Longman/ African Classics, 1988.

Term II

1. Wayne Brown (ed.) : *Derek Walcott-Selected Poetry*, Heinemann, 1995.
2. Naipaul, V. S. : *India : A Million Mutinies Now*, Penguin Books, 1990.
3. Lamming, George : *In the Castle of My Skin*, Orient Drumbeat, 1983.
4. Wilson, Harris : *Eye of the Scarecrow*, A Faber Paperback.

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Recommended Reading :

1. Booth, James, *Writers and Politics in Nigeria*, London, Hodder and Stoughton, 1981.
2. Brown, Lloyd, *West Indian Poetry*, Boston, Twayne, 1978. Brydon, Diana and Tiffin, Helen, eds.
3. *Decolonising Fichians*, Aarhus, Dangaroo, 1992.
4. Coetzee, J. M. *White Writing on the Culture of Letters in South Africa*, Johansburg, Radix, 1988.
5. Gikand, Siman, *Reading the African Novel*, London, Heinemann, 1987.
6. Gilkes Michel, *The West Indian Novel*, Boston, Twayne, 1981.
7. Gilroy, Paul, *The Black Atlantic, Modernity and Double, Consciousness*, London and New York Verso, 1993.
8. Harri's, Wilson, *The Womb of Space, The Cross-Cultural Imagination*, Westport, Conn., Greenwood, 1983.
9. King Bruce, *West Indian Literatures*, London Macmillan, 1980.
10. King, Bruce, *The New English Literature*, London, Macmillan, 1979.
11. Ramchand, Kenneth, *An Introduction to the Study of West Indian Literature*, London, Nelson, 1976.
12. Ramchand, Kenneth, *The West Indian Novel and its Background*, London, Faber, 1970.
13. Soyinka, Wole, *Myth, Literature and the African World*, Cambridge, Cambridge University Press.
14. Moor, Gerald, *The Chosen Tongue, English Writing in the Tropical World* (Harlow, Longman, 1969).

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15. Ngugi Wan Thiong'o, *Decolonising the Mind* Heinemann, 1986.
 16. Nkusi, Lewis, *Home and Exile* Harlow, Longman, 1983.
 17. Obiechina, Emmanuel, *Culture, Tradition and Society in the West African Novel*, Cambridge UP, 1975.
 18. Parker, Kenneth (ed.) *The South African Novel in English*, Macmillan, 1978.
 19. Walsh, William, *Commonwealth Literature*, Oxford, UP, 1973.
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CMSC 202 - Computer Science II Generic Syllabus Prerequisites CMSC 201 with a "C" or better and MATH 150, MATH 151, or MATH 152 with a "C" or better. There is no required textbook for this course. The book *Absolute C++*, Fifth Edition, by Walter Savitch is highly recommended. Topics. Object-oriented design concepts. Classes and objects. Encapsulation and data hiding. Aggregation.

University of pune. Circular No. 202 of 2002. Subject : Syllabus of M.A. English. It is hereby notified for the information of all concerned that, M.A. English Part I (Paper I, II, III & IV) has been revised as enclosed. The above decision will come into force from the Academic Year 2002-2003. } Ganeshkhind, Pune-411007. Ref. No. CB/A/3084 Date : 14-6-2002. L. F. Vasave for Registrar. No study of literature can begin without having read the literary text(s) to be studied. Teachers, therefore, should encourage students and help them go through the prescribed texts. To have the first hand experience of literature teachers should make students interact with the texts so that students develop their own responses rather than depend on the borrowed critical views. The major MA English subjects are Literature in English, Study of a Genre, Critical Theory, Indian Writing in English, American Literature and optional subjects. There is no common all India Entrance test for MA English admission, however, some colleges and universities conduct their entrance test, the syllabus and pattern for which is nearly the same. It consists of a written test of nearly 1 hour and 30 minutes duration. The syllabus of MA English Entrance Exam may vary depending upon the university you are applying to, but since the test is only designed to check your competency in English Literature, Reading and Writing, therefore it is nearly equivalent to the level of UG Level studies and most of them require 50% or more score to pass.

Ma english part - I. Semester I. Core Courses. EC101 The Structure of Modern English (Aspects of Linguistic Organization). OBJECTIVES EC 202 English Fiction (1881-1950). OBJECTIVES: 1. To acquaint the students with the major novelists in English Literature through a study of the novels representative of the age and of the novelist. 2. To develop in the students the ability to interpret, analyze and evaluate works of fiction in the perspective of literary history and theory. 4.1 Purpose of writing the Preface, characteristics of good poetry, Subjects and language of poetry, relationship between prose and verse. 4.2 Definition of Poetry, qualifications of a poet, function of poetry, aim of poetry. 4.3 Observations on meter in poetry. MA English Syllabus 2020 - Admission, Course Eligibility, Top Colleges, Course Structure, Books, Scope, Year and Semester Wise MA English Syllabus Subjects. Each semester of MA English comprises of various subjects. Students are provided with a deep understanding and knowledge of different fields in English Literature. The first semester is an introductory semester consisting of introductory subjects to provide students with an understanding of the different literature of countries around the world. Listed below are all the subjects classified into four semesters, in order to give you a clear view and understanding of MA English. Semester I. African/American English Studies.