



Symbiosis College of Arts and Commerce

(An Autonomous College under Savitribai Phule Pune University)
Senapati Bapat Road, Pune (Maharashtra) 411 004.

M.A. ENGLISH (SEMESTER – 4)

Twentieth Century -II

Objective: This course will focus on the literature of second half of twentieth century, post-World War II, when Postmodern literature came into prominence. A form of literature which is marked, both stylistically and ideologically, by a reliance on such literary conventions as fragmentation, paradox, unreliable narrators, often unrealistic and downright impossible plots, games, parody, paranoia, dark humor and authorial self-reference. Postmodern literature serves as a reaction to the supposed stylistic and ideological limitations of modernist literature and the radical changes the world underwent after the end of World War II. This course would range across writers from different countries and movements including genres like Magic Realism and Beat Generation poems, enabling the students' understanding of the development of this literary period in the wake of the aftermath.

Unit 1: Drama

Samuel Beckett – *Waiting for Godot*

Bertolt Brecht – *The Three Penny Opera*

Unit 2: Novels

Kurt Vonnegut – *Slaughterhouse five*

Gabriel Garcia Marquez- *Chronicles of a Death Foretold*

Unit 3: Poetry

Sylvia Plath – 'Daddy', 'Lady Lazarus'

Ted Hughes – 'Hawk Roosting', 'Love Song'

Seamus Heaney – 'Death of a Naturalist', 'Digging'

Philip Larkin – 'Church Going', 'MCMXIV'

Paul Celan – 'Deathfugue'

Unit 4: Short-stories

Doris Lessing – 'Through the Tunnel'

Margaret Atwood – 'Rape Fantasies'

Milan Kundera – 'The Apologizer'

Unit 5: Non-fictional Prose

Albert Camus – 'The Myth of Sisyphus'

Salman Rushdie – Selection from *Imaginary Homeland* (Selections)

Recommended Reading:

- Ackerley, C. J. and S. E. Gontarski, ed. *The Grove Companion to Samuel Beckett*. New York: Grove Press, 2004.
- Bell-Villada, Gene H. *García Márquez: The Man and His Work*. North Carolina: University of North Carolina Press, 1990.
- Billington, Michael. *Harold Pinter*. London: Faber and Faber, 2007.
- Burke, Seán. *The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault, and Derrida* (3 ed.). Edinburgh University Press, 2010.
- Cooke, Nathalie. *Margaret Atwood: A Critical Companion*. Connecticut: Greenwood Press, 2005.
- Duvall, John N. *The Identifying Fictions of Toni Morrison: Modernist Authenticity and Postmodern Blackness*. UK: Palgrave Macmillan, 2000.
- Erich Auerbach. *Mimesis: The Representation of Reality in Western Literature*. (trans.) Willard R. Trask. Princeton, 1953, repr. 1974
- Esslin, Martin. *The Theatre of the Absurd*. Garden City, NY: Anchor Books, 1969.
- Felluga, D. *General Introduction to Postmodernism*. College of Liberal Arts: Purdue University. Retrieved August 16, 2013.
- Harvey, David. *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*. Oxford and Cambridge, Mass.: Blackwell, 1989.
- Hayman, Ronald. *World Dramatists: Eugène Ionesco*. New York: Frederick Unger, 1976.
- Huyssen, Andreas. *After the Great Divide: Modernism, Mass Culture, Postmodernism*. Bloomington: Indiana University Press, 1986.
- Kramer, Jane. *Allen Ginsberg in America*. New York: Random House, 1968.
- Lewis, Barry. *The Routledge Companion to Postmodernism*. NY: Routledge, 2002.
- Martin, Gerald. *Gabriel García Márquez: A Life*. London: Penguin, 2008.
- Phillips, Lisa. *The American Century: Art and Culture 1950–2000*. New York: Whitney Museum of American Art in association with W. W. Norton, 1999.
- Ridout, Alice and Susan Watkins. *Doris Lessing: Border Crossings*. London: Continuum International Publishing, 2009.
- Taberner, S. (Ed.). *The Cambridge Companion to Günter Grass*. Cambridge University Press, 2009.
- Todd, Olivier. *Albert Camus: A Life*. New York: Carroll & Graf, 2000.



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AMERICAN LITERATURE

UNIT -1 POETRY

- 1) Walt Whitman - “Song of Myself” (Section 6 and Section 32)
- 2) Wallace Stevens- Sunday Morning, The Emperor of Ice-cream
- 3) Emily Dickinson – Success is not counted sweetest, This is My Letter to the
a. World”
- 4) e.e. cummings – o sweet spontaneous, somewhere I have never travelled
- 5) Langston Hughes – Mother to Son, I too sing America
- 6) William Carlos Williams – Willow Poem, Dawn
- 7) Maya Angelou – Caged Birds, Still I Rise
- 8) Sylvia Plath – Ariel, Mad Girl’s Love Song
- 9) Allen Ginsberg – Howl
- 10) Vijay – Seshadri

UNIT – 2 DRAMA

1. Arthur Miller – Death of a Salesman
2. Tennessee Williams – A Street Car Named Desire

UNIT – 3 FICTION

1. Ernest Hemingway – For Whom the Bell Tolls
2. Toni Morrison – The Bluest Eye

UNIT – 4 SHORT STORY

1. R.W. Emerson – Self Reliance
2. Mark Twain - The Five Boons of Life
3. Nathaniel Hawthorne – The Birth Mark
4. H.W. Longfellow – The Slave’s Dream
5. Bharati Mukherjee



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Contemporary World Literature

This course introduces students to literature from the world outside British, American and Indian cultural traditions. The readings will range across genres (including fiction, poetry, and drama) and include writers from multiple geographies- Latin America, Africa, the Middle East, Europe and Asia. Students are expected to expand their knowledge of different cultures, acquire theoretical understanding of postcolonial issues since the mid-twentieth century, and enhance their skills in reading and interpreting literatures from other parts of the world. We shall explore innovations in aesthetics as well as historical developments that have influenced recent literary production. In particular, our readings will compel us to investigate how ethnicity, nationalism, religion, gender, and economics have impacted the formation of world literature.

Unit 1

- Chimamanda Ngozi Adichie – Half of a Yellow Sun

Unit 2

- Mahmoud Darwish – Passport, under siege, Identity Card, He is quiet and so am I, The Horse fell of the Poem, Promises of a Storm, On this Earth, The Everlasting Indian fig.
- Kei Miller – This Zinc Roof
- Pablo Neruda – I am explaining a few things, What Spain was like, Ode to tomatoes, So that you will hear me, The poet
- Wislawa Szymborska- First Love, Two monkeys by Brueghel, Utopia, On Death, without Exaggeration, The three Oddest Words, Possibilities, The Joy of Writing

Unit 3-

- Shyam Selvadurai – Funny Boy
- Kamila Shamsie – The city on the Sea

Unit 4 –

- Nilo Cruz – Anna in the Tropics / Two Sisters and a Piano
- Vargas Llosa – The Feast of the Goat

Unit 5

- Elena Ferrante – My Brilliant Friend
- Han Kang – The Vegetarian



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Writing for Academics, Editing and Publishing

Objective: The course explores writing as a practice and its essentials in an attempt to help develop the individual's writing skills and find expression according to the genre and market for which one writes. It will explore forms of writing through classroom discussions, writing exercises and constructive peer critiques. The course will also involve analysis of a wide variety of selected readings. The emphasis of the course is on extensive writing, writing practices and constructive self and peer criticism. Students will need to submit at least two projects – non-fiction and fiction, as well as an academic essay on topics of their choice and a group writing assignment besides the daily writing that will take place during the class hours.

Unit 1 - Writing Essentials

a) Ice breaker (2 classes)

- Sentences as worlds
- Fooling around with the sentence: imploding and exploding sentences
- Word play and etymology
- Forming new words

b) The Essentials of Writing: The writing toolbox

- Writing the coherent paragraph
- Thesis sentences and their importance. Types of thesis sentences vis-à-vis their subjects
- Body paragraphs
- Conclusions

c) Individual Exercise in writing out the essay followed by peer critique

UNIT 2 - Non-fiction: Creating compelling narratives from the world around us

- Theme
- Subject
- Paragraph formation (a continuation from and refinement of the paragraph writing done in unit 1)
- Presenting ideas in a structured manner
- Introducing and concluding
- Finding ideas around you: writing about the self and the world as it evolves
- The blank page before you and taking risk

Categories

- I. Creative Non-fiction
- II. Memoir
- III. Formal Essay
- IV. Review Writing
- V. Writing for the Digital Media
- VI. Writing for the Print Media

Individual and group exercises in writing a couple of different forms followed by peer critique

UNIT 3- Fiction

- Ideas
- Writing the narrative
- Scene
- Character
- Flat characters and vertical depth
- Dialogue (words to use and not use, to repeat or not while introducing speech; pace of dialogue; tone; frequency, register, etc)
- Description – push the envelope
- Tone, style, language, pace (will have elements in common with the preceding unit)
- Structure: short story and the novel

Complete a short story each and in groups: individual writing and group dynamics with peer reviews and self assessment.

UNIT 4 After You Have Written

- I. Incubation and Editing: The essentials of editing. Will include self edit and peer edit
- II. How to tap into writing markets

UNIT 5- Academic Writing

- 1) Kinds of academic writing –
 - Scholarly articles
 - Case Studies
 - Research proposals
 - Book reviews,
 - Brief research reports,
- 2) learning to respond to the field
 - Summarizing, agreement/ disagreement, Argument, Literature review
 - Citation, Plagiarism,
- 3) Styles – MLA, Chicago, Harvard, etc

Writing a short research essay followed by peer-review

Travel Literatures

A Course Outline

This course would introduce students to the genre of travel literature through critical readings of travel works from diverse cultures of both the East and the West. The travel narratives would range across historical time-periods to enable an understanding of the way the genre has evolved from the medieval to the contemporary and how every travel narrative as a discourse is impacted by the socio cultural condition of its production. Students would be made to develop a contextual understanding of travel writing's relation with the processes of European colonialism and post-colonialism and travel writing's position in the present context of globalization. The genre of travel literature shows various innovations in forms and narrative strategies, especially twentieth century onwards. Through the readings students are expected to develop an appreciation of the aesthetics of the genre and its traditions, the points of continuities and departures.

Unit 1

Concepts/Theories

- The emergence of travel writing as a genre through a historical overview of travel works produced in Europe and in the East, especially in South East Asia and India
- The discourse of travel writing and the beginnings of 'Orientalism' – the 'imperial gaze', the binary of 'the self and the other'

Texts

- Mandeville's *Travels* (1356) (excerpts)
- *Nicolo de Conti's Early Fifteenth Century Travels in the East*. Tr. John Frampton (1579) (excerpts)
- Ibn Battuta's *Travels – Rihla* (1304-1369) (excerpts)

Unit 2

Concepts/Theories

- Travel writing in the era of European colonialism
- 'Travel' as experiences of colonial encounters - travel works of colonial masters, travel writing by colonial subjects, women travellers of colonial India
- Discourses of difference - travel writers of the metropolitan centre of the empire/ travel writers of the periphery

Texts

- Henry Morton Stanley - *In Darkest Africa* (1890) (excerpts)
- B.M.Malabari – *The Indian Eye on English Life* (1893) (excerpts)
- Keshab Chander Sen – *Diaries*, on his travel from Calcutta to England (1870)(excerpts)
- Pandita Ramabai – *Pandita Ramabai's American Encounters : The Peoples of the United States* (1889) Tr. and Ed. Meera Kosambi (excerpts)

Unit 3

Concepts/Theories

- The inter-war decades in Europe – the socio-political context
- Political ideologies and the travel works of the time
- Travel writing in the era of imperial dissolution
- Travel works with new aesthetics – a turn in the genre from the utilitarian to the literary

Texts

- George Orwell – *The Road to Wigan Pier* (1937)
- Christopher Isherwood and W.H.Auden – *Journey to a War* (1939) (excerpts)
- Smedley, Agnes. *China Fights Back: An American Woman with the Eighth Route Army* (1938) (excerpts)

Unit 4

Concepts/Theories

- Travel literature and post colonialism
- Concepts of 'transculturation', 'counter-travel' or 'reverse travel' and 'writing back'

- Counter-flows to colonialism - travel narratives from the descendants of colonized subjects

Texts

- Vikram Seth – *From Heaven Lake: Travels through Sinkiang and Tibet* (1983)
- Amitav Ghosh – *In an Antique Land* (1992)

Unit 5

Concepts/Theories

- Travel writing in the era of globalization
- Travel in 'the Petrol Age' and the age of technology - globetrotters vs. armchair travellers
- Travel writing and the postmodern issues of exile and loneliness
- Innovations in narrative strategies - interiorization of 'travel' / representations of 'places' as 'spaces'

Texts

- Paul Theroux – *The Old Patagonian Express: By Train through the Americas* (1979)
- Pico Iyer – *The Global Soul: Jet Lag, Shopping Malls and the Search for Home* (2000)

Suggested Readings

- Youngs, Tim. *The Cambridge Introduction to Travel Writing*. Cambridge: Cambridge University Press, 2013.
- Hulme, Peter, and Tim Youngs, eds. *The Cambridge Companion to Travel Writing*. London: Cambridge University Press, 2002.
- Pratt, Mary Louise. *Imperial Eyes: Travel Writing and Transculturation*. London: Routledge, 1992.
- Korte, Barbara. *English Travel Writing: from Pilgrimages to Post-Colonial Explorations*. Great Britain: Macmillan Press Ltd., U.S.A: St.Martin's Press, INC., 2000.
- Mills, Sara. *Discourses of Difference: An Analysis of Women's Travel Writing and Colonialism*. London: Routledge, 1991

- Ghose, Indira. *Women Travellers in Colonial India: The Power of the Female Gaze*. Delhi: Oxford University Press, 1998.
- Sen, Simonti. *Travels to Europe. Self and Other in Bengali Travel Narratives, 1870 – 1910*. New Delhi: Orient Longman, 2005.
- Moraes, Dom ed. *The Penguin Book of Indian Journeys*. New Delhi: Penguin Books India, 2001.
- Bhattacharji, Shobhana ed. *Travel Writing in India*. New Delhi: Sahitya Akademi, 2008.
- Said, Edward. *Orientalism*. New York: Pantheon Books, 1978.
- Blanton, Casey. *Travel Writing: the Self and the World*. New York: Twayne Publishers. London: Prentice Hall International, 1997.
- Fussell, Paul. *Abroad: British Literary Travelling Between the Wars*. New York: Oxford University Press, 1980.
- Kaplan, Caren. *Questions Of Travel: Postmodern Discourses of Displacement*. Durham: Duke University Press, 1996.
- Schweizer, Bernard. *Radicals on the Road: The Politics of English Travel Writing in the 1930s*. Richmond: University Press of Virginia, 2001.
- Greenblatt, Stephen, ed. *New World Encounters*. Berkeley: University of California Press, 1993.
- Greenblatt, Stephen. *Marvelous Possessions. The Wonder of the New World*. Chicago: The University of Chicago Press, 1991.
- Hadfield, Andrew. *Literature, Travel and Colonial Writing in the English Renaissance. 1545-1625*. Oxford: Clarendon Press, 1998.
- Huggan, Graham. *Extreme Pursuits: Travel/writing in an Age of Globalization*. USA: University of Michigan Press, 2009.