



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.