

Unit-2. August Strindberg *Miss Julie (Methuen)*

Unit-3. Background Prose Readings and Topics :

Readings:

- a. Stanislavski, *An Actor Prepares* (Penguin) Chapter 8. "Faith and the Sense of Truth," sections 1,2,7,8, 9 (pp. 121--5, 137--46).
- b. Raymond Williams, *Tragedy and Revolution in Modern Tragedy*, revised edition (London,: Verso, 1979) pp. 61--84.
- c. Bertolt Brecht, 'The Street Scene' (pp. 121-8), 'Theatre for Pleasure or Theatre for Instruction' (pp. 68-76) and 'Dramatic Theatre vs. Epic Theatre' (chart)- (p.31) from *Brecht on Theatre. The Development of an Aesthetic*, ed. John Willet (London : Methuen, 1992).
- d. Antonin Artaud, 'No More Masterpieces', from *The Theatre and its Double* (London : Calder and Boyars, 1970), pp. 55.63.
- e. George Steiner, 'On Modern Tragedy', from *The Death of Tragedy* (London : Faber), pp. 303-24.
- f. Jean Genet, *Reflections on Theatre* (London: Faber), chapter 2: 'The Strange Word Urb...' pp.63-74.
- g. *Topics :*
Naturalism, expressionism in theatre; Forms of realism in European drama; Politics, social change and theatre,; Performance and text; Avant Garde drama; Tragedy and notion of heroism in post-war European drama.

SEMESTER VI

Paper 20: English Literature 5 (ii)

Unit-1.	Joseph Conrad	<i>Heart of Darkness</i>
Unit-2.	D.H. Lawrence	<i>Sons and Lovers</i>
Unit-3.	Virginia Woolf	<i>Mrs. Dalloway</i>

Paper 21: Contemporary Literature (ii)

Unit-1.	Gabriel Garcia Marquez	<i>Chronicle of a Death Foretold</i>
Unit-2.	Dario Fo Ngugi wa Thiongo	<i>Accidental Death of an Anarchist</i> <i>The Trial of Dedan Kimatby</i>
Unit-3.	Pablo Neruda	'Poetry', 'Tonight I can Write', 'The Way Spain Was', 'Ars Poetica', 'Discoverers of Chile', 'Ode to a Tomato'(Penguin)
	Derek Walcott	'A Far Cry from Africa', 'Goats and Monkeys', 'Names', 'The Sea is History'
	Margaret Atwood	'Spelling', 'This is a Photograph of Me', 'Procedures for Underground', 'The Animals in that Country', 'The Landlady'.

Paper 22: Any one of the following

Students who have opted for Part (i) of a given option in Paper 15 will be required to opt for Part (ii) of the same option here.

Option A. Anglo-American Writing from 1930(ii)

Unit-1.	Arthur Miller	<i>The Crucible</i>
	Tom Stoppard	<i>Rosencrantz and Guildenstern are Dead</i>
Unit-2.	Toni Morrison	<i>Beloved</i>
Unit- 3.	Adrienne Rich	‘Aunt Jennifer’s Tigers’, ‘Necessities of Life’. ‘Diving into the Wreck’, ‘Snapshots For a Daughter-in-law’, ‘A Valediction Forbidding Mourning’.
	Philip Larkin	‘Whitsun Weddings’, ‘Annus Mirabilis’, ‘Dublinesque’, ‘Homage to a Government’, ‘Toads’, ‘The Explosion’
	Seamus Heaney	‘Bogland’, ‘Traditions’, ‘Punishment’, ‘An Ulster Twilight’, ‘The Railway Children’, ‘From the Frontier of Writing’.

Option B. Literary Theory (ii)

- Unit 1. *Post-Structuralism, Deconstruction, Post-Modernism:*
- i. Jacques Derrida, ‘Structure, Sign and Play in the Discourse of the Human Science in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London: Longman, 1988), pp. 108-23.
 - ii. Michel Foucault, ‘Truth and Power,’ from *Power/Knowledge* (New York: Pantheon, 1977).
 - iii. Jean-Francois Lyotard, ‘Answering the Question: What is Postmodernism?,’ from *The Postmodern Condition: A Report on Knowledge* (Minneapolis: University of Minnesota Press. 1984).
- Unit 2. *Cultural Studies:*
- i. Raymond Williams, from ‘Forms,’ in *Culture* (London: Fontana. 1981), pp. 154-80.
 - ii. Stephen Greenblatt, ‘Introduction’ in *Renaissance Self-Fashioning* (Chicago: University of Chicago Press, 1980), pp. 1-9.
 - iii. Alan Sinfield and Jonathan Dollimore, ‘Foreword’ and ‘Introduction’ in *Political Shakespeare. New Essays in Cultural Materialism* (Ithaca: Cornell, 1985), pp. vii-viii, 2-17.

- iv. Roland Barthes, from *Mythologies* (New York: Noonday Press, 1972): 'The World of Wrestling: 'Novels and Children', 'Toys; 'Striptease', 'Photography and Electoral Appeal', 'The Lost Continent; Plastic; and 'The Great Family of Man'; pp. 15-25,50-5,84-7 and 91-102.

Unit-3. Background Prose Readings:
Terry Eagleton, *Literary Theory: An Introduction*. 2nd edn. (Oxford: Blackwell).

Option C. Women's Writing the Nineteenth and Twentieth Centuries (ii)

Unit-1. Alice Walker *The Colour Purple*

Unit-2. Doris Lessing *The Golden Notebook*

Unit-3. Rassundari Debi Excerpts from Amar Jiban
in Susie Tharu and K. Lalita,
ed., *Women's Writing in India*
(Delhi : Oxford, 1989),
Vol. 1, pp. 191-202.

Pandita Ramabai Excerpts from Tharu and Lalita
ed. *Women's Writing in India*
vol. 1, pp. 247-53.

Florence Nightingale *Cassandra*
Harriet Jacob *Incidents in the Life of a Slave Girl*

Option D. Modern European Drama (ii)

Unit-1. Bertolt Brecht *The Good Woman of Szechuan* (Methuen)

Unit-2. Jean Genet *The Balcony* (Faber)

Unit-3. Eugene Ionesco *Rhinoceros* (Penguin)