



**DEPARTMENT OF ENGLISH  
UNIVERSITY OF DELHI  
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**M.Phil. Courses to be offered in the Summer Semester  
(August - December 2007)**

**1. CHILDREN'S LITERATURE: CHILDHOOD, PEDAGOGY AND  
LITERARY FORMS**

(MAIN CAMPUS)

*-Dr. Rimli Bhattacharya*

The course will explore and interrogate the category of Children's Literature as it has evolved in the west from the nineteenth-century onwards, its interaction with and impact on India. We shall begin by engaging with the construction of childhood in European history, with special reference to philosophers and writers from among the Romantics, such as Rousseau, Blake and Wordsworth. Based on this historical overview and with the focus on English language children's literature, three areas have been selected for close study from a variety of genres and modes. These are: nursery rhymes; folk/fairy tales; and, adventure fiction. The focus will be on the author as illustrator as well as the artist as author. In the third section, working with the assumption that colonialism marks an entry into a 'new state of childhood' we shall be looking at the production of tracts, chapbooks, primers and other material produced by the British and Indians. Students are encouraged to take up as one of the class projects an in-depth study of aspects of contemporary children's literature in English in India or elsewhere (globally) or any other Indian language, supplementing the latter with a working translation, as and when necessary.

Writers include the Brothers Grimm, Hans Christian Anderson, Edward Lear, Lewis Carroll, Rider Haggard, Hoffmann, A.A. Milne, Beatrix Potter, Oscar Wilde, Enid Blyton, Ursula Leguin, Pandit Vidyasagar, Rabindranath Tagore, Lila Majumdar, Sukumar Ray, Roald Dahl, J.K. Rowling, as well as selections from psychoanalytic, formalist and post-modernist theory.

**2. HUMAN NATURE, POLITICS AND LANGUAGE IN EARLY  
EIGHTEENTH-CENTURY BRITAIN**

(MAIN CAMPUS)

*Professor Shirshendu Chakrabarti*

Placed between the two revolutions, English and French, the early eighteenth century in England used to be interpreted in terms of stability, reason and a placid classicism. Recent scholarship has questioned this picture of stability by highlighting the demotic energies jostling with patrician decorums, especially in the melting pot of London. Despite its comparative calm, the age experienced the Financial Revolution which in its turn set off the Industrial Revolution and the twin process is not unrelated to what has been called the structural transformation of the public sphere. Even as the new money economy confronted the old landed society, the age became the site of ideological polarization. The division extends even to language; for instance, what the 'moneyed interest' means or understands by

“liberty” or “luxury” is very different from what the ‘landed interest’ means by it. Actually, the well-known oppositions of country and city, land and money, polite and popular hold the age together, permeating the different aspects of human nature in society: the social contract, property and the rule of law, ethics, economics and psychology. The rationale of the course is discernible in the texts chosen for it since they open up to critical scrutiny these diverse elements of ideology. Further, the texts assume and make manifest a discourse of interrelationship among the elements, the basis for which is the experience of the European subject in emerging bourgeois society.

### **Texts**

- Thomas Hobbes, *Leviathan* (Part I & II) 1651  
 John Locke, ‘Of Words’ Book Three, *An Essay concerning Human Understanding*.  
*The Second Treatise of Government: An Essay concerning the True Original, Extent, and End of Civil Government* 1689/90  
 Anthony Ashley Cooper, 3<sup>rd</sup> Earl of Shaftesbury, Selections from *Characteristicks of Men, Manners, Opinions and Times* (1711)  
 Francis Hutcheson, ‘Reflections on the Common Systems of Morality’  
 ‘Inaugural Lecture on the Social Nature of Man’  
 Daniel Defoe, Selections from:  
*An Essay Upon Projects*(1697), *A Review* (1704-13), *The Complete English Tradesman* (1725), *The History of the Pyrates: Of Captain Bellamy* (1728),  
*The Compleat English Gentleman* (1728-29)  
 Jonathan Swift, *The Examiner* (1710-14)  
 Bernard Mandeville, *The Fable of the Bees* (1714-25)  
 Bolingbroke, Henry St. John, Lord, *The Idea of a Patriot Kind* (c.1740)  
 Henry Fielding, *An Enquiry into the Causes of Late Increase in Robbers* (1751)  
 David Hume, Selections from *Political Essays* (Cambridge Texts in the History of Political Thought)

### **3. MODERN INDIA IN PAINT AND PRINT**

(MAIN CAMPUS)

*Dr. Christel R. Devadawson*

This course will explore themes that shape urban space in twentieth-century India and after, as these work through painting and literature. The course begins with New Delhi, the city constructed in response to the imperial vision for the new ‘National-style’ capital of the Raj. Early concerns include: the ways in which Indian myths are re-presented for Western audiences, Nature is retrieved for an urban world and women operate as individuals within communities. Partition is a defining moment. It is worked into a developing urban aesthetic that includes responses to modernism, fabulism and the middle phase of the women’s movement. City-life redraws itself by

recovering the past to change the present. Contemporary challenges faced by the city include different kinds of violence as related to gender, religion and ethnicity. The course ends in the world of 'Artists of Colour,' as artists of Indian origin refuse to work on Indian themes. Throughout, the work of painters and writers will be used to focus imaginatively on issues rather than to mechanically establish connection and influence. Themes and topics will be selected from the following:

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|--------|------------------------------------|---|
| (i)    | Indian myths for Western audiences | Jamini Roy and E M Forster                  |
| (ii)   | Nature and the primitive           | Benodebehari Mukherjee and Gopinath Mohanty |
| (iii)  | Women: individuals in community    | Amrita Sher Gill and Sarojini Naidu         |
| (iv)   | Comedy and the artist              | Bhupen Khakhar and G V Desani               |
| (v)    | Riots and the city                 | Satish Gujral and Nissim Ezekiel            |
| (vi)   | Responses to modernism             | N S Bendre and Arun Kolatkar                |
| (vii)  | Women artists as life-writers      | Anjolie Ela Menon and Kamala Das            |
| (viii) | Fabulism                           | Manjit Bawa and Shashi Tharoor              |
| (ix)   | Women and violence                 | Arpana Caur and Anita Desai                 |
| (x)    | Redrawing the city                 | Sanjay Bhattacharya and William Dalrymple   |
| (xi)   | Cultural voyaging                  | Vivan Sundaram and Amitav Ghosh             |
| (xii)  | Fundamentalism and censorship      | M F Hussain and Salman Rushdie              |
| (xiii) | Ethnicity and the establishment    | Anish Kapoor and Hanif Kureishi             |

#### **4. CONTEMPORARY FICTION AND CONSTRUCTIONS OF HISTORY** (MAIN CAMPUS)

*Professor Manju Jain*

In recent years several novelists have turned to reconstructions of the past in order to contest received versions of history. This is specially so in the case of writers who have been subjected to or who interrogate the forces of colonialism and imperialism. The course will explore the different ways in which the novelists concerned have used history in order to bring the past and the present into a critical relationship; to challenge and subvert authorised versions of history; or to comment obliquely on prevailing structures of power. The course will attempt to locate the texts in their cultural, political and historical milieux, as well as to study the narrative and historiographical traditions appropriated by the novelists. Epistemological issues concerning the nature of historical representation in fiction will also be explored. Some of the authors and texts included will be: Peter Carey, *Oscar and Lucinda*;

Timothy Mo, *An Insular Possession*; Caryl Phillips, *Cambridge or Crossing the River*  
Barry Unsworth, *Sacred Hunger*; Maxine Hong Kingston, *China Men*; Carlos  
Fuentes, *The Campaign*; Allan Sealy, *The Trotter Nama*; Orhan Pamuk, *My Name is*  
*Red*, Khaled Hosseini, *The Kite Runner*.

The theoretical writings will include the works of Georg Lukacs, R.G. Collingwood,  
H.G. Gadamer, Hayden White, and Michel Foucault.

**5. A VOICE OF HER OWN**  
(MAIN CAMPUS)

*Professor Shormishtha Panja*

This course will analyse French feminism, Anglo-American feminism and Indian feminism to discover if there is such a thing as a gendered voice and whether it is possible for woman to eschew patriarchal discourse and “write woman.” Besides focusing on the biological, cultural and political ramifications of feminism, this course will deal with topics such as

Patriarchy  
First wave feminism  
Second wave feminism  
Feminism and the body  
Motherhood  
Culture-specific feminism  
Post-feminism  
Feminism and gender  
Feminism and science  
Feminism and the media  
First world and third world feminism  
Male feminism

**Primary Texts**

Butler, Judith *Gender Trouble*

De Beauvoir, Simone *Memoirs of a Dutiful Daughter*

Genette, Gerard *Narrative Discourse*

Gilbert, Sandra & Gubar, Susan eds., *Anthology of Literature by Women* (selections: 14th century onwards)

Kristeva, Julia *The Kristeva Reader*

Sangari, Kumkum and Vaid, Sudesh, eds. *Recasting Women*

Sunder Rajan, Rajeswari *Real and Imagined Women*

Tharu, Susie & Lalitha, K. eds., *Women Writing in India* (selections:600 BC onwards)

Wollstonecraft, Mary *Vindication of the Rights of Women*

Woolf, Virginia *A Room of One's Own*

Essays by Helene Cixous, Luce Irigaray, Monique Wittig, Elaine Showalter, Stephen Heath and others.

## 6. WRITING REVOLUTION: PUBLIC AND PRIVATE IN LATE EIGHTEENTH CENTURY BRITAIN

(MAIN CAMPUS)

*Dr. Anjana Sharma*

The decade of the 1790s in Britain is a period of creative efflorescence as multiple genres such as political and educational treatises, Continental and British novels, the autobiography, and the travelogue, in addition to Romantic poetry, all contested for space in the public domain. It was a decade most intensely impacted upon by the multiple revolutions that occurred from the mid eighteenth century onwards in Europe and America. Revolutions that were political, economic, and ideological. This course attempts to map some of the intellectual currents that lead up to the decade of the 1790s in Britain and its “war of ideas.” In a decade marked by intense ferment, writers of different political persuasions fiercely contested ideas of self and society in terms of class, of gender, and economics. The idea of a fixed self—stable and unchanging—slowly transmuted as the works of Continental writers such as Rousseau and Goethe gained currency in Britain and forever altered the consciousness of British intellectuals. Ideas of an individuated self, notions of subjectivity, questions of private and public were debated with a fresh rigour. The selection of texts for this course, especially those of the decade of the 1790s, reflect the spirit of the age as they dialogue, debate, contest, affirm or negate in their struggle to find a method of representing a new, emergent self. A self loosely anchored in a shifting balance of power between State and individual authority; between the discourse of “duties” and the discourse of “rights.”

### Texts for discussion

1. Jean Jacques Rousseau, **Emile** (1762).
2. Jean Jacques Rousseau, **Confessions** (1781)
3. J W von Goethe, **The Sorrows of Young Werther** (1774)
4. Edmund Burke, **Reflections on the Revolution in France** (1790)
5. Mary Wollstonecraft, **Vindication of the Rights of Men** (1790)
6. Thomas Paine, **Rights of Man** (1792)
7. William Godwin, Selections from **Enquiry concerning Political Justice** (1793); **Caleb Williams** (1794)
8. Mary Wollstonecraft, **Letters Written during a Short Residence in Norway, Sweden and Denmark** (1796)
9. Mary Hays, **The Memoirs of Emma Courtney** (1796)
10. Wollstonecraft and Godwin, **Maria; or, The Wrongs of Woman** (1798); **The Memoirs of Mary Wollstonecraft Godwin** (1798)
11. Wordsworth and Coleridge, **The Lyrical Ballads**

**7. FORMS OF STAIRE : STUDIES IN A LITERARY GENRE**  
(SOUTH CAMPUS)

Professor Rajiva Verma

The course will focus on forms of satire in prose and verse e.g. formal verse satire, satire, satirical comedy, the imaginary voyage, utopias and dystopias, and the satirical Novel. The texts chosen for discussion will not be confined to English Literature but will cut across linguistic and cultural boundaries. Questions relating to the theory and technique of satire will also be taken up, with a focus on such issues as the extension of the concept of Menippean satire in the writings of Northrop Frye and Bakhtin and its relevance to some modernist and post modernist works.

The Primary texts would be selected out of the following.

1. Selected satires of Horace, Juvenal and Persius
2. Selections from Lucian
3. Selected verse satires in English: Marston, Hall, Pope, Byron, Roy Campbell
4. Petronius: *Satyricon*
5. Apuleius: *The Golden Ass*
6. Selected works of Thomas Peacock
7. Swift-Selection of Shorter Prose Pieces
8. The Birds Aristophanes
9. Cynthia's Revels Ben Jonson
10. Huxley's *Brave New World*
11. Slaughterhouse 5 Vonnegut
12. Gravity's Rainbow Thomas Pynchon
13. Selected works of Harishankar Parsai
14. SamueButler, *The Way of All Flesh or Erewhom*