West Bengal State University
Berunanpukuria, Malikapur, Barasat, 24 Parganas (North)
Kolkata - 700126
Ph. : 2524-1975 / 1976 / 1977 / 1978 / 1979
Fax : (033) 2524-1977

NOTICE ON UG HONOURS AND GENERAL SYLLABI

DATED 12.08.2020.

In view of the pandemic situation certain changes have been made in the existing Honours and General syllabi of UG English. Patterns of questions have also been simplified for semesters 4, 5, 6 following the revised question patterns of semesters 1,2, & 3. The revised question patterns in individual courses will be followed henceforth. The revised syllabi of English Honours and General are enclosed. These will be effective for semesters 5 & 6 (2020-21), and also 4 (if examination is held later).

By Order

The Controller's Department

West Bengal State University

Dated: 12.08.20.

WEST BENGAL STATE UNIVERSITY

CBCS SYLLABUS FOR UG ENGLISH HONS

ENGLISH HONS CBCS SYLLABUS REVISED AND QUESTION PATTERNS RESET AS ON 12.08.2020 FOR SEMESTERS IV, V, VI.

THIS PATTERN WILL BE FOLLOWED HENCEFORTH.

CORE COURSES(CC) —14 COURSES, 6 CREDITS/PAPER

GENERIC ELECTIVE(GE) —4 COURSES, 6 CREDITS/PAPER

DISCIPLINE SPECIFIC ELECTIVE (DSE) —4 COURSES, 6 CREDITS /PAPER

ABILITY ENHANCEMENT COMPULSORY COURSE (AECC) —2COURSES, 2 CREDITS/PAPER

SKILL ENHANCEMENT COURSES (SEC) —2 COURSES, 2 CREDITS/PAPER

[NB: CORE COURSE: 6 CREDITS (5+1)=90 HOURS (75 LECTURE HOURS+ 15 TUTORIAL HOURS)

AECC & SEC COURSE: 2 CREDITS=30 LECTURE HOURS]

UNIVERSITY COURSE CODES & COURSE TITLES:

CORE COURSES

ENGACOR01T- INDIAN CLASSICAL LITERATURE

ENGACOR02T-- EUROPEAN CLASSICAL LITERATURE

ENGACOR03T- INDIAN WRITING IN ENGLISH

ENGACOR04T- BRITISH POETRY & DRAMA (14^{TH}-17^{TH} C)

ENGACOR05T- AMERICAN LITERATURE

ENGACOR06T- POPULAR LITERATURE

ENGACOR07T- BRITISH POETRY & DRAMA (17^{TH}-18^{TH} C)

ENGACOR08T- BRITISH LITERATURE (18^{TH} C)

ENGACOR09T- BRITISH ROMANTIC LITERATURE

ENGACOR10T- 19^{TH} C BRITISH LITERATURE

ENGACOR11T- WOMEN'S WRITING

ENGACOR12T- EARLY 20^{TH} C BRITISH LITERATURE

ENGACOR13T- MODERN EUROPEAN DRAMA

ENGACOR14T- POSTCOLONIAL LITERATURE

GENERIC ELECTIVE COURSES [for disciplines other than English Hons]

ENGHGEC01T- THE INDIVIDUAL & SOCIETY

ENGHGEC02T- POEMS & SHORT STORIES

ENGHGEC03T- NOVELS & PLAYS

ENGHGEC04T- SYLLABUS GIVEN.

ABILITY ENHANCEMENT COMPULSORY COURSES

ENVSAEC01T-ENVS

ENGSAEC01M- ENGLISH/MIL

SKILL ENHANCEMENT COURSES

ENGSSEC01M- CREATIVE WRITING

ENGSSEC02M- ELT

DISCIPLINE CENTRIC ELECTIVE COURSES

SEMESTER 5: STUDENTS TO CHOOSE ANY 2

ENGADSE01T- OLD ENGLISH, PHILOLOGY, RHETORIC & PROSODY

ENGADSE02T--LITERARY TYPES & TERMS

ENGADSE03T- AUTOBIOGRAPHY

SEMESTER 6: STUDENTS TO CHOOSE ANY 2

ENGADSE04T- LITERARY CRITICISM

ENGADSE05T- PARTITION LITERATURE

ENGADSE06T- TRAVEL WRITING

BA HONOURS PROGRAMME IN ENGLISH UNDER CBCS:

COURSE DESIGN AT A GLANCE

Semester	Course Code	Course Types	Course Credit	Tutorial Credit
1				
	ENGACOR01T	Core course	5	1
	ENGACOR02T	Core course	5	1
	ENGHGEC01T	Generic Elective	6	
	ENVSAEC01T	ENVS	2	
2	ENGACOR03T	Core course	5	1
	ENGACOR04T	Core course	5	1
	ENGHGEC02T	Generic Elective	6	
	ENGSAEC01M	Eng Communications/MIL	2	
3	ENGACOR05T	Core course	5	1
	ENGACOR06T	Core course	5	1
	ENGACOR07T	Core Course	5	1
	ENGHGEC03T	Generic Elective	6	
	ENGSSEC01M	ELT	2	
4	ENGACOR08T	Core course	5	1
	ENGACOR09T	Core course	5	1
	ENGACOR10T	Core Course	5	1
	ENGHGEC04T	Generic Elective	6	
	ENGSSEC02M	Creative Writing	2	
5	ENGACOR11T	Core course	5	1
	ENGACOR12T	Core Course	5	1

	[ENGADSE01T ENGADSE02T ENGADSE03T] (ANY 2)	Discipline Centric Elective Discipline Centric Elective	6 6	
6	ENGACOR13T ENGACOR14T [ENGADSE04T ENGADSE05T ENGADSE06T] (ANY 2)	Core course Core Course Discipline Centric Elective Discipline Centric Elective	5 5 6 6	1 1
6			126	14

NB:

DSE3 and DSE6 will not be offered for Honours Sem V July 2020 and Sem VI January 2021 respectively for the pandemic situation. The courses will be offered again once normalcy resumes.

SEMESTER 4

CORE 8.-18TH C BRITISH LITERATURE: 6 CREDITS

Suggested background topics—the 18th century as the age of prose and reason; the Enlightenment and Neoclassicism; the mock-epic and satire; the country and the city; rise of sensibility; the rise of the periodical press and the novel as a genre.

Group A. Poetry.

Samuel Johnson, 'London'; Gray, 'Elegy Written in a Country Churchyard'; Blake, Introduction to *Songs of Innocence,* 'The Lamb', 'The Tyger' from *Songs of Experience.*

Group B. Drama

William Congreve, *The Way of the World*

Group C. Fictional & Non-fictional Prose

Jonathan Swift, *Gulliver's Travels* BK.3 & 4.

Non-fictional Prose: Joseph Addison, 'The Scope of Satire'; Daniel Defoe, 'The Complete English Gentleman' in *Literature and Social Order in Eighteenth-Century England,* ed Stephen Copley (London, 1984); Samuel Johnson, Essay 156 in *The Rambler* from *Selected Writings: Samuel Johnson,* ed Peter Martin (Cambridge, Mass, 2009: 194-97).

Pattern of Questions:

Internal: Group B to be covered in internal assessment of 20 marks; 05 on attendance.

End Semester:

Group A. 1 long question out of 2 of 15 from poetry;

2 locate & annotate of 5 marks each out of 3.

[Students cannot attempt long and RTC questions from the same text.]

Group C.

- **One essay type question with internal choice from Swift of 15 marks**
- **2 short questions out of 3 of 5 marks each from non-fictional prose.**

SUGGESTED READINGS

- Willian Congreve, *The Way of the World,* ed. Shirshendu Chakrabarty(Hyderabad: OBS, 2007)
- Jonathan Swift, *Gulliver's Travels,* ed. Pramod K Nayar (Hyderabad: OBS, 2011)
- Rasselas Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from The Life of Pope, in The Norton Anthology of English Literature, vol.1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.

- Oliver Goldsmith, 'An Essay on the Theatre; or, A Comparison between Laughing and Sentimental Comedy.' E-text from Project Gutenberg
- Boris Ford. *From Dryden to Johnson.* The New Pelican Guide to English Literature (London: Penguine Books, 1957)
- Stephen Copley, *Literature and Social Order in Eighteenth Century England* (London: Croom Helm, 1984)
- G.J. Barker-Benfield, *The Culture of Sensibility: Sex and Society in Eighteenth Century Britain* (Chicago & London: Chicago UP, 1996)
- Robert D. Hume, *The Development of English Drama in the Late Seventeenth Century.* (Oxford: Clarendon P, 1976).
- John Loftis, *Comedy and Society from Congreve to Fielding* (Stanford: Stanford UP, 1959.
- Chandrava Chakravarty, *Gendering the Nation: Identity Politics and the English Stage* (Hyderabad: Orient BlackSwan, 2013).

CORE 9.- BRITISH ROMANTIC LITERATURE: 6 CREDITS

Backgrounds to Romantic, Victorian poetry—trends, traditions and techniques and a general overview of poets and their works. Social, political and intellectual developments and their impact on literature. Suggested topics are: reason & imagination; conceptions of man and nature; literature & revolution; the gothic; dramatic monologue, utilitarianism; victorian novel and the novelist in society; faith and doubt; marriage and sexuality.

Group A. Poetry

William Wordsworth- 'Tintern Abbey'; Ode on Intimations of Immortality

S.T. Coleridge- 'Kubla Khan,' Christabel I

P.B. Shelley- 'Ode to the West Wind', Ozymandias

John Keats— 'Ode on a Grecian Urn', Ode to Autumn

Group B: Fiction & Non-fiction:

Charles Lamb- Dream Children, The Superannuated Man

William Hazlitt- 'On the Love of the Country' from *Selected Essays* as edited by Geoffrey Keynes (London: Nonsuch Press, 1930).

Horace Walpole-*The Castle of Otranto*

Pattern of Questions:

Internal: 20 on Walpole; 05 on attendance

End Semester:

Group A. 2 long questions out of 3 of 15 marks each.

1 short question/reference to context out of 2 of 5 marks

Group B. One long question out of 2 of 10 marks.

1 short question/note out of 2 of 5 from non-fiction.

[Students cannot attempt long and RTC from the same text.]

SUGGESTED READINGS

- William Wordsworth, 'Preface to *Lyrical Ballads'*, in *Romantic Prose and Poetry*, ed.Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.
- John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–78.
- Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).
- Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.
- M.H.Abrams, *Natural Supernaturalism* (NY & London: WW Norton & Company, 1971)
- Marilyn Gaull *English Romanticism: The Human Context* (NY & London: WW Norton & Company, 1988)
- M. H. Abrams *The Mirror and the Lamp* (Oxford: OUP, 1972)
- W. J. Bate *From Classic to Romantic* (Harvard, Mass.: Harvard UP, 2013 ed)
- M. H. Abrams, ed. *English Romantic Poets: Modern Essays in Criticism* (Oxford: OUP,1975)
- Harold Bloom, ed. *Romanticism and Consciousness* (NY & London: WW Norton & Comp,1970)
- Harold Bloom *The Visionary Company* (Garden City, NY: Doubleday1961)
- Julia Prewitt Brown, *A Reader's Guide to the Nineteenth Century English Novel* (NY & London: Macmillan,1985)
- Louis Cazamian, *The Social Novel in England, 1830-50: Dickens, Disraeli, Mrs. Gaskell, Kingsley*, trans. Martin Fido (1903)
- David Cecil, *Early Victorian Novelists: Essays in Revaluation* (Michigan: Bobbs-Merrill,1935)
- Catherine Gallagher, *The Industrial Reformation of English Fiction: Social Discourse and Narrative Form, 1832-1867* (Chicago: U of Chicago P,1985)

CORE 10 : 19TH CENTURY BRITISH LITERATURE

Historical Background:Utilitarianism; The 19th Century Novel; Marriage and Sexuality; The Writer and Society; Faith and Doubt; The Dramatic Monologue

Group A. Poetry

Tennyson-'Ulysses'; 'The Lady of Shallot'

Robert Browning - 'My Last Duchess'; 'The Last Ride Together'

Christina Rossetti --'The Goblin Market'

Matthew Arnold- Dover Beach

Group B. Novel

Jane Austen - *Pride and Prejudice*

Charles Dickens—*David Copperfield*

Group C. Non-fictional Prose:

Arnold –'Modern Elements in Literature'

Darwin- 'Introduction'. *Origin of Species (TEXT PROVIDED, Courtesy Project Gutenberg)*

Carlyle- *Heroes and Hero Worship,* Lecture III, 'The Hero as Poet' (only the portion on Shakespeare)

Pattern of Questions:

Internal 20 on Dickens; 05 on attendance

End Semester:

Group A. 1 long question of 15 marks out of 2.

1 reference to context of 5 marks each out of 2.

[Students cannot attempt long and RTC from the same text]

Group B. 1 long ques of 15 marks with internal choice from Austen.

Group C. 1 long question of 10 marks out of 2.

1 short question/note of 5 marks out of 2.

[Students cannot attempt long and short question from the same text]

SUGGESTED READINGS

1. Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy,* ed. Howard Selsam and Harry Martel (New York: International

Publishers,1963) pp. 186–8, 190–1, 199–201.

2. Charles Darwin, 'Natural Selection and Sexual Selection', in *The Descent of Man* in

The Norton Anthology of English Literature, 8th edn, vol. 2, ed. Stephen Greenblatt

(New York: Northon, 2006) pp. 1545–9.

3. John Stuart Mill, 'The Subjection of Women' in *The Norton Anthology of English Literature,*8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1,pp. 1061–9.

GENERIC ELECTIVE: 6 CREDITS

(ENGHGEC04T)

Essay:

'Sir Roger at Home'-Joseph Addison

'The Seaside'—Robert Lynd

Short Fiction:

'The Last Leaf'—O. Henry

'Tiger in the Tunnel'—Ruskin Bond

Poetry:

'The Solitary Reaper—William Wordsworth

'Road Not Taken—Robert Frost

'Goodbye Party for Miss Puspa T.S.—Nissim Ezekiel

'A River'—A.K. Ramanujan

Pattern of Questions:

Internal: Project of 10 marks on any one writer; written exam of 10 marks on Ezekiel and Ramanujan.

End Semester:

2 long question of 15 marks each; 10 short questions of 2 marks each.

SKILL ENHANCEMENT COURSE: 2 CREDITS
(ENGSSEC02M)

CREATIVE WRITING

Group A.

Unit 1. What is Creative Writing ?
Unit.II. The Art and Craft of Writing.
Unit III. Modes of Creative Writing.

Group B.

Unit IV. Writing for the Media.
Unit. V. Preparing for Publication.

Pattern of Question:

Internal Examination to be taken by college: 20 written exam; 05 attendance.

SUGGESTED READING:

Creative Writing: A Beginner's Manual **by Anjana Neira Dev & others (Delhi 2009)**

SEMESTER 5

CORE 11: WOMEN'S WRITING: 6 CREDITS

Background study:

The Confessional Mode in Women's Writing

Sexual Politics

Race, Caste and Gender

Social Reform and Women's Rights

Group A:Poetry

Emily Dickinson- 'I cannot live with you'

Sylvia Plath -'Daddy','Lady Lazarus'

Eunice De Souza 'Advice to Women', 'Bequest'

Group B. Fiction

Jean Rhys—*The Wide Sargasso Sea*

Charlotte Perkins Gilman- 'The Yellow Wallpaper'

Katherine Mansfield -'Bliss'

Group C: Non-fiction

1. Mary Wollstonecraft A Vindication of the Rights of Woman (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38.

2. Pandita Ramabai Saraswati, 'A Testimony of our Inexhaustible Treasures', in Pandita Ramabai, *Through Her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324.

3. Rassundari Debi, excerpts from *Amar Jiban* in Susie Tharu & K. Lalita eds. *Women's Writingin India.* Vol 1.

Pattern of Questions:

Internal of 20 on Mary Wollstonecraft; 05 on attendance

End Semester:

Group A. 1 long question of 15 marks out of two;

Group B. 1 long question from Jean Rhys of 15 marks with internal choice;

2 short questions out of 3 of 5 marks each from short fictions.

Group C. 1 long question of 10 marks out of 2.

SUGGESTED READINGS:

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.

2. Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.

3. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.

4. Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

CORE 12: EARLY 20TH CENTURY BRITISH LITERATURE:

6 CREDITS

Background Readings:

Modernism, Post-modernism and non-European Cultures

The Women's Movement in the Early 20th Century

Psychoanalysis and the Stream of Consciousness

The Uses of Myth

The Avant Garde

Group A. Poetry

W.B. Yeats 'Lake Isle of Innisfree, 'Sailing to Byzantium'

T.S. Eliot 'The Love Song of J. Alfred Prufrock', Preludes,

Owen- Spring Offensive

Rupert Brooke- Peace

W.H. Auden- Musée des Beaux Arts

Group B. Fiction

Joseph Conrad- *Heart of Darkness*.

D.H. Lawrence- *Sons and Lovers*

Virginia Woolf- *To the Lighthouse*

Pattern of questions:

Internal of 20 marks on D.H.Lawrence; 05 on attendance.

End Semester:

Group A.

1long question out of 2 of 15 marks.

1 Reference to context out of 2 of 5 marks.

Group B.

2 long questions of 15 marks each from novels with internal choice from each.

[Long and RTC questions cannot be attempted from the same text.]

SUGGESTED READINGS:

1. Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition,* ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.

2. T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. S tephen Greenblatt (New York: Norton, 2006) pp. 2319–25.

3. Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence*

(London: Hogarth Press, 1984) pp. 9–27.

DSE I : OLD ENGLISH LITERATURE, PHILOLOGY, RHETORIC & PROSODY: 6 CREDITS

Group A. Old English Literature [Texts provided in Appendix]

- Old English Poetry- Background of the age, culture, structure of the epic, style, theme. A passage from *Beowulf*. The idea is to use an extract and from there work into the context and analyze how that shapes the writing. Specific questions from the extracted portions to be set along with broader topics.

- Non-epic, secular, elegiac poetry, theme, style, social picture, language, style with genera reference to *Seafarer, Wanderer, Deor's Lament etc.* One sample text provided for class reference but not for intensive reading. Students may be asked to substantiate their argument with reference to one poem.

- Christian poetry- Caedmon's hymn; Cynewulf's poetry. *Dream of the Rood* as sample text, not for intensive reading. Students may be asked to substantiate their argument with reference to one poem.

- Old English Prose - An overview

Group B. Philology:

Unit I. Growth and Structure of English Language

- Indo-European family of Languages, Grimm's Law, Latin, Greek, Scandinavian, French influences, Native Resources, Impact of the Bible, Influence of Shakespeare, American Influence.

- The following topics will be covered for short notes: hybridism; monosyllabism; back-formation; free and fixed compounds; malapropism; assimilation; ing-endging; s-ending; standardization of spellings;

- Word notes: alms, assassination, anticlockwise, daisy, window, varsity, pram, pendulum, declassify, egg, bread, boycott, bishop, dream, camouflage, gossip, gospel, housewife, mob, kindergarten, pea, pandemonium, vixen, law, admiral.

Unit II. Growth & Structure of Indian English (Only word notes)

- Loan words
- Loan translations
- Hybrids
- Adaptations
- Diffusions

Students will be asked to write philological notes on the following Indian words:

pen, guru, lathicharge, tiffin-box, military hotel, 420, communal, out of station, batchmate, match box.

SUGGESTED READINGS

Otto Jesperson- *Growth & Structure of the English Language*

C.L. Wren—*The English Language*

A.C. Baugh—*A History of the English Language*

J.B. Greenough & G.L.Kittredge—*Words and their Ways in English Speech*

H.Yule & A.C. Burnell- *Hobson-Jobson: A Glossary…*

J. Sethi—*Standard English & Indian Usage*

Group C. Rhetoric: The following figures of speech will have to be taught. Additionally the teachers are free to teach as far as practicable.

Simile, metaphor, personification, alliteration, onomatopoeia, pun, rhetorical question, interrogation, anticlimax, hendiadys, litotes, zeugma, oxymoron, hyperbole, anaphora, epigram, antithesis, metonymy,synecdoche, transferred epithet, pathetic fallacy, innuendo, irony, periphrasis, euphemism, chiasmus, assonance, inversion, polysyndeton, asyndeton.

Prosody: Teachers are advised to teach as far as practicable.

SUGGESTED READING:

A Handbook of Rhetoric and Prosody by Jaydip Sarkar & Anindya Bhattacharya (OrientBlackswan, 2017).

Pattern of Questions:

Internal of 20 on Group C. Rhetoric & Prosody; 05 on attendance

End Semester:

Group A. 2 long questions of 10 marks each out of 3.

Group B. 1 long question of 10 marks out of 2.

2 short notes out of 4 of 5 marks each.

4 word notes out of 6 of 2.5 marks each.

DSE 2. LITERARY TYPES & TERMS: 6 CREDITS

Group A. Literary types to be covered:

- Tragedy
- Comedy
- Novel

SUGGESTED READINGS:

- Aristotle. *Poetics.* Edited and translated by Stephen Halliwell. Loeb Classical Library 199.(Cambridge, Mass.: Harvard University Press, 1995.)
- Bayley, John. *Shakespeare and Tragedy.* (London: Routledge and Kegan Paul, 1981)
- Kelly, Henry Ansgar. *Ideas and Forms of Tragedy from Aristotle to the Middle Ages (*Cambridge, U.K.: Cambridge University Press, 1993).
- ——. *Tragedy and Comedy from Dante to Pseudo-Dante*. (Berkeley: University of California Press, 1989.)
- Nelson, T. G. A. *Comedy: An Introduction to the Theory of Comedy in Literature, Drama, and Cinema.* (New York: Oxford University Press, 1990.)
- Steiner, George. *The Death of Tragedy.* (New York: Knopf, 1961. Reprint, with new foreword, New York: Oxford University Press, 1980.)
- Williams, Raymond. *Modern Tragedy.* (London: Chatto and Windus, 1966. Reprint, with new afterword, London: Verso, 1979.)
- Ian Watt, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* (Berkeley: U of California P, 2001)
- David Lodge, *The Art of Fiction* (London: Vintage, 1992)
- Stephen Hazell ed, *The English Novel: Development in Criticism since Henry James (A Casebook),* (London: Macmillan, 1978)

Group B . Literary Terms:

Terms related to Poetry—lyric, ballad, blank verse, caesura, carpe diem, heroic couplet, epic, mock-epic, ode, sonnet, elegy, pastoral, refrain.

[SUGGESTED READINGS:

[M.H. Abrams—*A Glossary of Literary Terms*

John Lennard—*The Poetry Handbook*]

Terms related to Drama—anagnorisis, aside, antagonist, catastrophe, antihero, catharsis, chorus, conflict, climax, denouement, dramatic irony, hamartia, hubris, masque, peripety, three unities.

[SUGGESTED READINGS:

Wilfred L. Guerian—*A Handbook of Critical Approaches to Literature*

Patricia Waugh—*Literary Theory and Criticism*]

Terms related to Fiction—bildungsroman, character (flat, static, round, dynamic, stock), point of view, gothic novel, epistolary technique, picaresque & picaro, plot and subplot, setting, omniscient narrator, first person narrator, stream of consciousness.

[SUGGESTED READINGS:

M.H. Abrams—*A Glossary of Literary Terms*

Patricia Waugh—*Literary Theory and Criticism*]

Pattern of Questions:

Internal of 20 on Comedy; 05 on attendance

End Semester:

1 long question of 10 from Tragedy with internal choice.

1 long question of 10 from Novel with internal choice.

6 short notes of 5 marks each from literary terms, taking two from each genre. The paper setter is advised to set 4 options from each group.

DSE 3. AUTOBIOGRAPHY: 6 CREDITS

[Not to be offered in 2020-21]

Group A: Self and Society, Role of memory, Autobiography as Resistance, Autobiography as Rewriting History

Group B: Jean-Jacques Rousseau's *Confessions*, Part One, Book One, pp. 5-43, Translated by Angela Scholar (New York: Oxford University Press, 2000).

M. K. Gandhi's *Autobiography or the Story of My Experiments with Truth*, Part I Chapters II to IX, pp. 5-26 (Ahmedabad: Navajivan Trust, 1993).

Group C: Binodini Dasi's *My Story and Life as an Actress*, pp. 61-83 (New Delhi: Kali for Women,1998).
A Revathi's *The Truth about Me: A Hijra Life Story* (Chapters I to IV) New Delhi, Penguin, 2010.

Pattern of Questions:

Internal Assessment of 20 marks on A Revathi's *The Truth about Me: A Hijra Life Story*; 05 on attendance.
End Semester:
Group B and C: 3 long questions of 15 marks each with internal choice from each text.
1 short note out of 3 of 5 marks.

SUGGESTED READINGS

- James Olney, 'A Theory of Autobiography' in Metaphors of Self: the meaning of autobiography (Princeton: Princeton University Press, 1972) pp. 3-50.
- Laura Marcus, 'The Law of Genre' in Auto/biographical Discourses (Manchester:

Manchester University Press, 1994) pp. 229-72.

- Linda Anderson, 'Introduction' in Autobiography (London: Routledge, 2001) pp.1-17.
- Mary G. Mason, 'The Other Voice: Autobiographies of women Writers' in Life/Lines: Theorizing Women's Autobiography, Edited by Bella Brodzki and Celeste Schenck (Ithaca: Cornell University Press, 1988) pp. 19-44.

SEMESTER 6

CORE 13: MODERN EUROPEAN DRAMA: 6 CREDITS

Background Reading:

Politics, Social Change and the Stage

Text and Performance

European Drama: Realism and Beyond

Tragedy and Heroism in Modern European Drama

The Theatre of the Absurd

Plays:

1. Henrik Ibsen- *A Doll's House*
2. Bertolt Brecht -*The Good Woman of Szechuan*
3. Samuel Beckett -*Waiting for Godot*
4. Eugene Ionesco- *Rhinoceros*

Pattern of Questions:

Internal on Samuel Beckett of 20 marks; 05 on attendance

End Semester:

3 long questions each of 15 marks from the plays with internal choice from each play.

1 short note out of 3 of 5 marks.

SUGGESTED READINGS:

1. Constantin Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the S ense of Truth', tr. Elizabeth Reynolds Hapgood (Harm ondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.
2. Bertolt Brecht, 'The Street Scene', 'Theatre for P leasure or Theatre for Instruction',

and ‘Dramatic Theatre vs Epic Theatre’, in *Brecht on Theatre: The Development of an Aesthetic,* ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.

3. George Steiner, ‘On Modern Tragedy’, in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.

CORE 14: POSTCOLONIAL LITERATURE: 6 CREDITS

Background study—decolonization, globalization and literature; literature and identity Politics; writing for the new world; region, race and gender; postcolonial literatures and qestion of form.

Group A.

Pablo Neruda-- ‘Tonight I can Write’;‘The Way Spain Was’

Derek Walcott --‘A Far Cry from Africa’;‘Names’

David Malouf --‘Revolving Days’;‘Wild Lemons’

Mamang Dai --‘Small Towns and the River’;‘The Voice of the Mountain’

Group B. Fiction

Novels:

Chinua Achebe—*Things Fall Apart*

Gabriel Garcia Marquez-- *Chronicle of a Death Foretold*

Short Fiction:

Bessie Head ‘The Collector of Treasures’

Ama Ata Aidoo ‘The Girl who can’

Grace Ogot ‘The Green Leaves’

Pattern of Questions:

Internal of 20 marks on Marquez; 05 on attendance

End Semester:

Group A. 1 long question of 15 marks out of 2. (Broad topics advised to include all prescribed texts of a poet)

2 reference to context questions out of 3 of 5 marks each

Group B. 1 question of 15 marks from novel with internal choice.

1 long question of 10 marks out of 2 from short fiction

SUGGESTED READINGS

- Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
- Ngugi wa Thiong'o, 'The Language of African Literature', *in Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
- Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings,* ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

DSE4 . LITERARY CRITICISM: 6 CREDITS

Topics for Background Reading:

Summarising and Critiquing

Point of View

Reading and Interpreting

Media Criticism

Plot and Setting

Citing from Critics' Interpretations

Texts for detailed study:

Group A.

William Wordsworth: Preface to the *Lyrical Ballads* (1802)

S.T. Coleridge: *Biographia Literaria*. Chapters IV, XIII and XIV

Group B,

Virginia Woolf: Modern Fiction

T.S. Eliot: "Tradition and the Individual Talent" 1919; "The Function of Criticism" 1920

Group C.

I.A. Richards: *Principles of Literary Criticism,* Chapters 1,2 and 34 (London 1924) .

Group D.

Cleanth Brooks: "The Heresy of Paraphrase", and "The Language of Paradox" in

The Well-Wrought Urn: Studies in the Structure of Poetry (1947)

Gerda Lerner, Excerpt from Introduction to *The Creation of Patriarchy (*Wisconsin,1985).

Pattern of Questions:

Internal on Wordsworth's Preface to *Lyrical Ballads*; 05 on attendance.

End Semester:

3 long questions out of 5 of 10 marks each.

5 short questions/notes out of 7 of 4 marks each.

[Students will not attempt long and short questions from the same text.]

SUGGESTED READINGS:

1. C.S. Lewis: Introduction in *An Experiment in Criticism*, Cambridge University Press 1992

2. M.H. Abrams: *The Mirror and the Lamp*, Oxford University Press,!971

3. Rene Wellek, Stephen G. Nicholas: *Concepts of Criticism*, Connecticut, Yale University 1963

4. Taylor and Francis Eds. *An Introduction to Literature, Criticism and Theory*, Routledge, 1996

DSE 5: PARTITION LITERATURE: 6 CREDITS

Background Study: Colonialism, Nationalism, and the Partition, Communalism and Violence, Homelessness and Exile, Women in Partition

Group A. Poetry

1.Faiz Ahmad Faiz, 'For Your Lanes, My Country', in In English: Faiz Ahmad Faiz, A Renowned Urdu Poet, tr. and ed. Riz Rahim (California: Xlibris, 2008) p. 138.
2. Jibananda Das, 'I Shall Return to This Bengal', tr. Sukanta Chaudhuri, in Modern Indian Literature (New Delhi: OUP, 2004) pp. 8–13.
3. Gulzar, 'Toba Tek Singh', tr. Anisur Rahman, in Translating Partition, ed. Tarun Saint et. al. (New Delhi: Katha, 2001) p. x.

Group B. Novel

1.Khuswant Singh—*Train to Pakistan*
2.Intizar Husain --*Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).

Group C. Short Fiction

3. a) Dibyendu P alit, ‘Alam's Own House’, tr. Sarika Chaudhuri, *Bengal Partition Stories:An Unclosed Chapter,* ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453–72.
b) Manik Bandhopadhya, ‘The Final Solution’, tr. Rani Ray, *Mapmaking: Partition Stories from Two Bengals,* ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp. 23–39.
c) Sa’adat Hasan Manto, ‘Toba Tek Singh’, in *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212–20.
d) Lalithambika Antharajanam, ‘A Leaf in the S torm ’, tr. K. Narayana Chandran, in *Stories about the Partition of India* ed. Alok Bhalla (New Delhi: Manohar, 2012) pp. 137–45.

Pattern of Questions:
Internal: 20 on *Basti;* 05 on attendance

End Semester:

Group A. 1 long question of 10 marks out of 2.

1 locate & annotate of 5 marks out of 2.

Group B. 1 long question of 15 marks with internal choice from novel.

Group c. 1 long question of 15 marks out of 2 from short stories.

1 short question out of 2 of 5 marks.

SUGGESTED READINGS

- Ritu Menon and Kamla Bhasin, ‘Introduction’, in *Borders and Boundaries* (New Delhi: Kali for Women, 1998).
- Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004).
- Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000).
- Sigmund Freud, ‘Mourning and Melancholia’, in *The Complete Psychological Works of Sigmund Freud,* tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–

Films:

- Garam Hawa (dir. M.S. Sathyu, 1974).
- Khamosh Paani: Silent Waters (dir. Sabiha Sumar, 2003).
- Subarnarekha (dir. Ritwik Ghatak, 1965)

DSE 6 : TRAVEL WRITING: 6 CREDITS

[Not to be offered in 2020-21]

Group A: Travel Writing and Ethnography, Gender and Travel, Globalisation and Travel, Travel and Religion ,Orientalism and Travel.

Group B: Al Biruni: Chapter LXIII, LXIV, LXV, LXVI, in India by Al Biruni, edited by Qeyamuddin Ahmad, National Book Trust of India

Group C: Mark Twain: The Innocent Abroad (Chapter VII, VIII and IX) (Wordsworth Classic Edition)

Group D: William Dalrymple: City of Dijnn (Prologue, Chapters I and II) Penguin Books

Pattern of Questions:

Internal: 05 on attendance; 20 marks exam on Group A.

End Sem:

3 essay type questions of 15 marks each with internal choice from each group.

2 short questions out of 4 of 2.5 marks each from the texts.

SUGGESTED READINGS

- Susan Bassnett, 'Travel Writing and Gender', in Cambridge Companion to Travel Writing, ed. Peter Hulme and Tim Young (Cambridge: CUP,2002) pp, 225-241
- Tabish Khair, 'An Interview with William Dalyrmple and Pankaj Mishra' in Postcolonial Travel Writings: Critical Explorations, ed. Justin D Edwards and Rune Graulund (New York: Palgrave Macmillan, 2011), 173-184
- Casey Balton, 'Narrating Self and Other: A Historical View', in Travel Writing: The Self and The Other (Routledge, 2012), pp.1-29
- Sachidananda Mohanty, 'Introduction: Beyond the Imperial Eyes' in Travel Writing and Empire (New Delhi: Katha, 2004) pp. ix –xx.

APPENDIX

[ENCLOSED TEXT OF DARWIN]

INTRODUCTION.

When on board H.M.S. 'Beagle,' as naturalist, I was much struck with certain facts in the distribution of the inhabitants of South America, and in the geological relations of the present to the past inhabitants of that continent. These facts seemed to me to throw some light on the origin of species—that mystery of mysteries, as it has been called by one of our greatest philosophers. On my return home, it occurred to me, in 1837, that something might perhaps be made out on this question by patiently accumulating and reflecting on all sorts of facts which could possibly have any bearing on it. After five years' work I allowed myself to speculate on the subject, and drew up some short notes; these I enlarged in 1844 into a sketch of the conclusions, which then seemed to me probable: from that period to the present day I have steadily pursued the same object. I hope that I may be excused for entering on these personal details, as I give them to show that I have not been hasty in coming to a decision.

My work is now nearly finished; but as it will take me two or three more years to complete it, and as my health is far from strong, I have been urged to publish this Abstract. I have more especially been induced to do this, as Mr. Wallace, who is now studying the natural history of the Malay archipelago, has arrived at almost exactly the same general conclusions that I have on the origin of species. Last year he sent to me a memoir on this subject, with a request that I would forward it to Sir Charles Lyell, who sent it to the Linnean Society, and it is published in the third volume of the Journal of that Society. Sir C. Lyell and Dr. Hooker, who both knew of my work—the latter having read my sketch of 1844—honoured me by thinking it advisable to publish, with Mr. Wallace's excellent memoir, some brief extracts from my manuscripts.

This Abstract, which I now publish, must necessarily be imperfect. I cannot here give references and authorities for my several statements; and I must trust to the reader reposing some confidence in my accuracy. No doubt errors will have crept in, though I hope I have always been cautious in trusting to good authorities alone. I can here give only the general conclusions at which I have arrived, with a few facts in illustration, but which, I hope, in most cases will suffice. No one can feel more sensible than I do of the necessity of hereafter publishing in detail all the facts, with references, on which my conclusions have been grounded; and I hope in a future work to do this. For I am well aware that scarcely a single point is discussed in this volume on which facts cannot be adduced, often apparently leading to conclusions directly opposite to those at which I have arrived. A fair result can be obtained only by fully stating and balancing the facts and arguments on both sides of each question; and this cannot possibly be here done.

I much regret that want of space prevents my having the satisfaction of acknowledging the generous assistance which I have received from very many naturalists, some of them personally unknown to me. I cannot, however, let this opportunity pass without expressing my deep obligations to Dr. Hooker, who for

the last fifteen years has aided me in every possible way by his large stores of knowledge and his excellent judgment.

In considering the Origin of Species, it is quite conceivable that a naturalist, reflecting on the mutual affinities of organic beings, on their embryological relations, their geographical distribution, geological succession, and other such facts, might come to the conclusion that each species had not been independently created, but had descended, like varieties, from other species. Nevertheless, such a conclusion, even if well founded, would be unsatisfactory, until it could be shown how the innumerable species inhabiting this world have been modified, so as to acquire that perfection of structure and coadaptation which most justly excites our admiration. Naturalists continually refer to external conditions, such as climate, food, etc., as the only possible cause of variation. In one very limited sense, as we shall hereafter see, this may be true; but it is preposterous to attribute to mere external conditions, the structure, for instance, of the woodpecker, with its feet, tail, beak, and tongue, so admirably adapted to catch insects under the bark of trees. In the case of the misseltoe, which draws its nourishment from certain trees, which has seeds that must be transported by certain birds, and which has flowers with separate sexes absolutely requiring the agency of certain insects to bring pollen from one flower to the other, it is equally preposterous to account for the structure of this parasite, with its relations to several distinct organic beings, by the effects of external conditions, or of habit, or of the volition of the plant itself.

The author of the 'Vestiges of Creation' would, I presume, say that, after a certain unknown number of generations, some bird had given birth to a woodpecker, and some plant to the misseltoe, and that these had been produced perfect as we now see them; but this assumption seems to me to be no explanation, for it leaves the case of the coadaptations of organic beings to each other and to their physical conditions of life, untouched and unexplained.

It is, therefore, of the highest importance to gain a clear insight into the means of modification and coadaptation. At the commencement of my observations it seemed to me probable that a careful study of domesticated animals and of cultivated plants would offer the best chance of making out this obscure problem. Nor have I been disappointed; in this and in all other perplexing cases I have invariably found that our knowledge, imperfect though it be, of variation under domestication, afforded the best and safest clue. I may venture to express my conviction of the high value of such studies, although they have been very commonly neglected by naturalists.

From these considerations, I shall devote the first chapter of this Abstract to Variation under Domestication. We shall thus see that a large amount of hereditary modification is at least possible, and, what is equally or more important, we shall see how great is the power of man in accumulating by his Selection successive slight variations. I will then pass on to the variability of species in a state of nature; but I shall, unfortunately, be compelled to treat this subject far too briefly, as it can be treated properly only by giving long catalogues of facts. We shall, however, be enabled to discuss what circumstances are most favourable to variation. In the next chapter the Struggle for Existence amongst all organic beings throughout the world, which inevitably follows from their high geometrical powers of increase,

will be treated of. This is the doctrine of Malthus, applied to the whole animal and vegetable kingdoms. As many more individuals of each species are born than can possibly survive; and as, consequently, there is a frequently recurring struggle for existence, it follows that any being, if it vary however slightly in any manner profitable to itself, under the complex and sometimes varying conditions of life, will have a better chance of surviving, and thus be NATURALLY SELECTED. From the strong principle of inheritance, any selected variety will tend to propagate its new and modified form.

This fundamental subject of Natural Selection will be treated at some length in the fourth chapter; and we shall then see how Natural Selection almost inevitably causes much Extinction of the less improved forms of life and induces what I have called Divergence of Character. In the next chapter I shall discuss the complex and little known laws of variation and of correlation of growth. In the four succeeding chapters, the most apparent and gravest difficulties on the theory will be given: namely, first, the difficulties of transitions, or in understanding how a simple being or a simple organ can be changed and perfected into a highly developed being or elaborately constructed organ; secondly the subject of Instinct, or the mental powers of animals, thirdly, Hybridism, or the infertility of species and the fertility of varieties when intercrossed; and fourthly, the imperfection of the Geological Record. In the next chapter I shall consider the geological succession of organic beings throughout time; in the eleventh and twelfth, their geographical distribution throughout space; in the thirteenth, their classification or mutual affinities, both when mature and in an embryonic condition. In the last chapter I shall give a brief recapitulation of the whole work, and a few concluding remarks.

No one ought to feel surprise at much remaining as yet unexplained in regard to the origin of species and varieties, if he makes due allowance for our profound ignorance in regard to the mutual relations of all the beings which live around us. Who can explain why one species ranges widely and is very numerous, and why another allied species has a narrow range and is rare? Yet these relations are of the highest importance, for they determine the present welfare, and, as I believe, the future success and modification of every inhabitant of this world. Still less do we know of the mutual relations of the innumerable inhabitants of the world during the many past geological epochs in its history. Although much remains obscure, and will long remain obscure, I can entertain no doubt, after the most deliberate study and dispassionate judgment of which I am capable, that the view which most naturalists entertain, andwhich I formerly entertained—namely, that each species has been independently created—is erroneous. I am fully convinced that species are not immutable; but that those belonging to what are called the same genera are lineal descendants of some other and generally extinct species, in the same manner as the acknowledged varieties of any one species are the descendants of that species. Furthermore, I am convinced that Natural Selection has been the main but not exclusive means of modification.

Old English Texts

Beowulf

THEN from the moorland, by misty crags, with God's wrath laden, Grendel came.

The monster was minded of mankind now

sundry to seize in the stately house.

Under welkin he walked, till the wine-palace there,

gold-hall of men, he gladly discerned,

flashing with fretwork. Not first time, this,

that he the home of Hrothgar sought, --

yet ne'er in his life-day, late or early,

such hardy heroes, such hall-thanes, found!

To the house the warrior walked apace,

parted from peace;[35] the portal opended,

though with forged bolts fast, when his fists had

struckit, and baleful he burst in his blatant rage,

the house's mouth. All hastily, then,

o'er fair-paved floor the fiend trod on,

ireful he strode; there streamed from his eyes

fearful flashes, like flame to see.

He spied in hall the hero-band,

kin and clansmen clustered asleep,

hardy liegemen. Then laughed his heart;

for the monster was minded, ere morn should dawn,

savage, to sever the soul of each,

life from body, since lusty banquet

waited his will! But Wyrd forbade him

to seize any more of men on earth

after that evening. Eagerly watched

Hygelac's kinsman his cursed foe,

how he would fare in fell attack.

Not that the monster was minded to pause!

Straightway he seized a sleeping warrior

for the first, and tore him fiercely asunder,

the bone-frame bit, drank blood in streams,

swallowed him piecemeal: swiftly thus

the lifeless corse was clear devoured,

e'en feet and hands. Then farther he hied;

for the hardy hero with hand he grasped,

felt for the foe with fiendish claw,

for the hero reclining, -- who clutched it boldly,

prompt to answer, propped on his arm.

Soon then saw that shepherd-of-evils

that never he met in this middle-world,

in the ways of earth, another wight

with heavier hand-gripe; at heart he feared,

sorrowed in soul, -- none the sooner escaped!

Fain would he flee, his fastness seek,

the den of devils: no doings now

such as oft he had done in days of old!

Then bethought him the hardy Hygelac-thane

of his boast at evening: up he bounded,

grasped firm his foe, whose fingers cracked.

The fiend made off, but the earl close followed.

The monster meant -- if he might at all --

to fling himself free, and far away

fly to the fens, -- knew his fingers' power

in the gripe of the grim one. Gruesome march

toHeorot this monster of harm had made!

Din filled the room; the Danes were bereft,

castle-dwellers and clansmen all,

earls, of their ale. Angry were both

those savage hall-guards: the house resounded.

Wonder it was the wine-hall firm

in the strain of their struggle stood, to earth

the fair house fell not; too fast it was

within and without by its iron bands

craftily clamped; though there crashed from sill

many a mead-bench -- men have told me --

gay with gold, where the grim foes wrestled.

So well had weened the wisest Scyldings

that not ever at all might any man

that bone-decked, brave house break asunder,

crush by craft, -- unless clasp of fire

in smoke engulfed it. -- Again uprose

din redoubled. Danes of the North

with fear and frenzy were filled, each one,

who from the wall that wailing heard,

God's foe sounding his grisly song,

cry of the conquered, clamorous pain

from captive of hell. Too closely held him

he who of men in might was strongest

in that same day of this our life.

Deor's Lament

http://www.rado.sk/old_english/texts/Deor.htm

Welund tasted misery among snakes.

The stout-hearted hero endured troubles

had sorrow and longing as his companions

cruelty cold as winter - he often found woe

Once Nithad laid restraints on him,

supple sinew-bonds on the better man.

That went by; so can this.

To Beadohilde, her brothers' death was not

so painful to her heart as her own problem

which she had readily perceived

that she was pregnant; nor could she ever

foresee without fear how things would turn out.

That went by, so can this.

We have learnt of the laments of Mathild,

of Geat's lady, that they became countless

so that the painful passion took away all sleep.

That went by, so can this.

For thirty years Theodric possessed

theMaring's stronghold; that was known to many.

That went by, so can this.

We have heard of Eormanric's

wolfish mind; he ruled men in many places

in the Goths' realm - that was a grim king.

Many a man sat surrounded by sorrows,

misery his expectation, he often wished

that the kingdom would be overcome.

That went by, so may this.

A heavy-hearted man sits deprived of luck.

He grows gloomy in his mind and thinks of himself

that his share of troubles may be endless.

He can then consider that throughout this world

the wise Lord often brings about change

to many a man, he shows him grace

and certain fame; and to some a share of woes.

I wish to say this about myself:

That for a time I was the Heodenings' poet,

dear to my lord - my name was "Deor".

For many years I had a profitable position,

a loyal lord until now that Heorrenda,

the man skilled in song, has received the estate

which the warriors' guardian had given to me.

That went by, so can this.

Translated by Steve Pollington. Alternatively the following website may be consulted :http://home.ix.netcom.com/~kyamazak/myth/beowulf/deor-ae.htm
http://www.rado.sk/old_english/texts/Hymn.html

Cædmon's Hymn

Now shall we praise the heavenly kingdom's Guardian,

the Creator's ability and his wisdom,

3 work of the glorious Father, so he wonder each,

eternalLord,origins created.

He first created the earth for the children

6 Heaven as a roof, holy Creator;

then the earth mankind's Guardian,

eternal Lord afterwards created

9 for men as earth, Lord almighty.

The Dream of the Rood

http://www.lightspill.com/poetry/oe/rood.html

Manuscript: The Vercelli Book (chapter library of the cathedral at Vercelli, Codex CXVII). Editions: Krapp, George Philip, ed. The Vercelli Book.ASPR 2. New York: Columbia UP, 1932; Dickens, Bruce, and Alan S. C. Ross, eds. The Dream of the Rood.Methuen's Old English Library. New York: Appleton, 1966; Swanton, Michael, ed.The Dream of the Rood. Manchester Old and Middle English Texts. New York: Barnes (for Manchester UP), 1970. Pope, John C., ed. Seven Old English Poems. 2nd ed. New York: Norton, 1981. It will be obvious that I have relied heavily on Swanton's edition in my notes (click on the hyperlinked superscripts in the text to go to the notes). A general observation should be made here: this poem is remarkable for its extensive use of hypermetric lines, "used contrapuntally to accommodate significantly more complex thematic material" (Swanton 61).

Hyperlinks to annotations are added in-line in the text, in bolded brackets. See also my notes on The Dream of the Rood.

Listen! The choicest of visions I wish to tell, which came as a dream in middle-night, after voice-bearers lay at rest. It seemed that I saw a most wondrous tree born aloft, wound round by light,5 brightest of beams. All was that beacon sprinkled with gold. Gems stood fair at earth's corners; there likewise five shone on the shoulder-span [1]. All there beheld the Angel of God [2], fair through predestiny [3]. Indeed, that was no wicked one's gallows,10 but holy souls beheld it there, men over earth, and all this great creation. Wondrous that victory-beam--and I stained with sins, with wounds of disgrace. I saw glory's tree honored with trappings, shining with joys,15 decked with gold; gems had wrapped that forest tree worthily round. Yet through that gold I clearly perceived old strife of wretches [4], when first it began to bleed on its right side. With sorrows most troubled,20 I feared that fair sight. I saw that doom-beacon [5] turn trappings and hews: sometimes with water wet, drenched with blood's going; sometimes with jewels decked. But lying there long while, I, troubled, beheld the Healer's tree,25 until I heard its fair voice. Then best wood spoke these words: "It was long since--I yet remember it-- that I was hewn at holt's end, moved from my stem. Strong fiends seized me there,30 worked me for spectacle; cursèd ones lifted me [6]. On shoulders men bore me there, then fixed me on hill; fiends enough fastened me. Then saw I mankind's Lord come with great courage when he would mount on me. Then dared I not against the Lord's word35 bend or break, when I saw earth's fields shake. All fiends I could have felled, but I stood fast. The young hero stripped himself--he, God Almighty-- strong and stout-minded. He mounted high gallows,40 bold before many, when he would loose mankind. I shook when that Man clasped me. I dared, still, not bow to earth, fall to earth's fields, but had to stand fast. Rood was I reared. I lifted a mighty King, Lord of the heavens, dared not to bend.45 With dark nails they drove me through: on me those sores are seen, open malice-wounds. I dared not scathe anyone. They mocked us both, we two together [7]. All wet with blood I was, poured out from that Man's side, after ghost he gave up. Much have I born on that hill50 of fierce fate. I saw the God of hosts harshly stretched out. Darknesses had

wound round with clouds the corpse of the Wielder, bright radiance; a shadow went forth, dark under heaven. All creation wept,55 King's fall lamented. Christ was on rood. But there eager ones came from afar to that noble one. I beheld all that. Sore was I with sorrows distressed, yet I bent to men's hands, with great zeal willing. They took there Almighty God,60 lifted him from that grim torment. Those warriors abandoned me standing all blood-drenched, all wounded with arrows. They laid there the limb-weary one, stood at his body's head; beheld they there heaven's Lord, and he himself rested there, worn from that great strife. Then they worked him an earth-house,65 men in the slayer's sight carved it from bright stone, set in it the Wielder of Victories. Then they sang him a sorrow-song, sad in the eventide, when they would go again with grief from that great Lord. He rested there, with small company. But we there lamenting a good while70 stood in our places after the warrior's cry went up. Corpse grew cold, fair life-dwelling. Then someone felled us all to the earth. That was a dreadful fate! Deep in a pit one delved us. Yet there Lord's thanes,75 friends, learned of me,. . . . . adorned me with silver and gold. Now you may know, loved man of mine, what I, work of baleful ones, have endured of sore sorrows. Now has the time come80 when they will honor me far and wide, men over earth, and all this great creation, will pray for

themselves to this beacon. On me God's son suffered awhile. Therefore I, glorious now, rise under heaven, and I may heal85 any of those who will reverence me. Once I became hardest of torments, most loathly to men, before I for them, voice-bearers, life's right way opened. Indeed, Glory's Prince, Heaven's Protector,90 honored me, then, over holm-wood [8]. Thus he his mother, Mary herself, Almighty God, for all men, also has honored over all woman-kind. Now I command you, loved man of mine,95 that you this seeing [9] tell unto men; discover with words that it is glory's beam which Almighty God suffered upon for all mankind's manifold sins and for the ancient ill-deeds of Adam.100 Death he tasted there, yet God rose again by his great might, a help unto men. He then rose to heaven. Again sets out hither into this Middle-Earth, seeking mankind on Doomsday, the Lord himself,105 Almighty God, and with him his angels, when he will deem--he holds power of doom--

everyone here as he will have earned for himself earlier in this brief life. Nor may there be any unafraid110 for the words that the Wielder speaks. He asks before multitudes where that one is who for God's name would gladly taste bitter death, as before he on beam did. And they then are afraid, and few think115 what they can to Christ's question answer [10]. Nor need there then any be most afraid [11] who ere in his breast bears finest of beacons; but through that rood shall each soul from the earth-way enter the kingdom,120 who with the Wielder thinks yet to dwell." I prayed then to that beam with blithe mind, great zeal, where I alone was with small company [12]. My heart was impelled on the forth-way, waited for in each125 longing-while. For me now life's hope: that I may seek that victory-beam alone more often than all men, honor it well. My desire for that is much in mind, and my hope of protection130 reverts to the rood. I have not now many strong friends on this earth; they forth hence have departed from world's joys, have sought themselves glory's King; they live now in heaven with the High-Father, dwell still in glory, and I for myself expect135 each of my days the time when the Lord's rood, which I here on earth formerly saw, from this loaned life will fetch me away and bring me then where is much bliss, joy in the heavens, where the Lord's folk140 is seated at feast, where is bliss everlasting; and set me then where I after may dwell in glory, well with those saints delights to enjoy. May he be friend to me who here on earth earlier died145 on that gallows-tree for mankind's sins. He loosed us and life gave, a heavenly home. Hope was renewed with glory and gladness to those who there burning endured. That Son was victory-fast [13] in that great venture,150 with might and good-speed [14], when he with many, vast host of souls, came to God's kingdom, One-Wielder Almighty: bliss to the angels and all the saints--those who in heaven dwelt long in glory--when their Wielder came,155 Almighty God, where his homeland was.

Annotations

[1] shoulder-span. OE eaxlegespanne. Of this hapax legomenon, Swanton writes: "It would be tempting to identify this with the 'axle-tree' or centre-piece of the cross, although 'axle' in this sense of wheel-centre is not otherwise recorded before the thirteenth century. . . . It might . . . simply refer to the beam of the gallows

along which Christ's arms were stretched, although the 'crux gemmata' normally has jewels along all four arms."

[2] All . . . God. Most editors assume that engel 'angel' is the subject of the sentence, but I follow Swanton in treating ealle 'all' as subject and engel as object. Swanton considers this to cause difficulties about identifying the engel, but the OE word can carry the sense 'messenger,' which obviously suggests that the Cross itself is the engeldryhtnes 'angel/messenger of God.'

[3] fair . . . predestiny. OE fægereþurhforðgesceaft, an ambiguous phrase,forðgesceaft being used elsewhere to mean both 'creation' and 'future destiny.' See Swanton for a discussion of the possibilities. My translation indicates that I take it to mean 'what is preordained.' Thus the Rood is part of an eternal plan, like "the Lamb slain from the foundation of the world" (Rev. 13:8)

[4] old strife of wretches. OE earmraærgewin, lit. 'of wretches ere-strife.' The phrase, in this context, appears to refer to the whole battle between Christ and Satan, Good and Evil; more immediately, of course, it refers to Christ's Passion, viewed as battle.

[5] doom-beacon. OE fusebeacen. Considering that "the word fus is commonly associated with death," Swanton notes: "Clearly, within the poet's vision we must recognize not simply the church year hastening to its sacrificial end, but a concrete symbol of death and the doom to come. This beacen is at once an emblem of death (Christ's) and of doom (that of the dreamer and world). At Judgement Day it is this symbol that will be seen again in the heavens. . . ."

[6] cursèd . . . me. As Swanton observes, the syntax could conceivably support the rendering "made me lift cursèd ones."

[7] both . . . together. OE uncbutuætgædere 'we two both together.' Unc is dual in number, underscoring the close relationship--the near identification--of Cross and Christ in the poem.

[8] holm-wood. OE holmwudu, a hapax legomenon and obscure. Swanton notes three possible ways to find meaning in the term: (1) interpret it as 'sea-wood' (either 'ship' or--more understandably--lignum vitae 'tree of life,' which grows by the waters of Paradise); (2) emend to holtwudu 'forest wood'; or (3) take holm in the OS sense 'hill,' providing a "powerful oblique reference to the gallows of Golgotha."

[9] seeing. OE gesyhð 'thing seen, vision' (> NE sight), clearly referring to the dreamer's vision of the Cross. B. Huppé, Web of Words, entitles this poem "Gesyhþrodes."

[10] Christ's . . . answer. More literally: "what they may begin to say to Christ."

[11] most afraid. OE unforht, usually emended to anforht 'fearful'; Swanton retains the MS reading un- as an intensive: 'very afraid.'

[12] small company. See line 69. This is one of the numerous echoes set up to link Christ, Cross, and Dreamer.

[13] victory-fast. I.e., secure in or sure of victory.

[14] with . . . good-speed. OE mihtigondspedig 'mighty and successful' (the latter being the original meaning of speedy).

GERDA LERNER: THE CREATION OF PATRIARCHY

Introduction

WOMEN'S HISTORY is indispensable and essential to the emancipation of women. After twenty-five years of researching, writing, and teaching Women's History, I have come to this conviction on theoretical and practical grounds. The theoretical argument will be more fully developed in this book; the practical argument rests on my observation of the profound changes in consciousness which students of Women's History experience. Women's History changes their lives. Even short-term exposure to the past experience of women, such as in two-week institutes and seminars, has the most profound psychological effect on women participants.

And yet, most of the theoretical work of modern feminism, beginning with Simone de Beauvoir and continuing to the present, has been ahistorical and negligent of feminist historical scholarship. This was understandable in the early days of the new wave of feminism, when scholarship on the past of women was scant, but in the 1980s, when excellent scholarly work in Women's History is abundantly available, the distance between historical scholarship and feminist criticism in other fields persists. Anthropologists, literary critics, sociologists, political scientists, and poets have offered theoretical work based on "history," but the work of Women's History specialists has not become part of the common discourse. I believe the reasons for this go beyond the sociology of the women doing feminist criticism and beyond the constraints of their academic background and training. The reasons lie in the conflict-ridden and highly problematic relationship of women to history.

The exclusion of women's history

What is history? We must distinguish between the unrecorded past—all the events of the past as recollected by human beings—and History—the recorded and interpreted past.* Like men, women are and always have been actors and agents in history. Since women are half and sometimes more than half of humankind, they always have shared the world and its work equally with men. Women are and have been central, not marginal, to the making of society and to the building of civilization. Women have also shared with men in preserving collective memory, which shapes the past into cultural tradition, provides the link between generations, and connects past and future. This oral tradition was kept alive in poem and myth, which both men and women created and preserved in folklore, art, and ritual.

History-making, on the other hand, is a historical creation which dates from the invention of writing in ancient Mesopotamia. From the time of the king lists of ancient Sumer on, historians, whether priests, royal servants, clerks, clerics, or a professional class of university-trained intellectuals, have selected the events to be recorded and have interpreted them so as to give them meaning and significance. Until the most recent past, these historians have been men, and what they have recorded is what men have done and experienced and found significant. They have called this History and claimed universality for it. What women have done and experienced has been left unrecorded, neglected, and ignored in interpretation. Historical scholarship, up to the most recent past, has seen women as marginal to the making of civilization and as unessential to those pursuits defined as having historic significance.

Thus, the recorded and interpreted record of the past of the human race is only a partial record, in that it omits the past of half of humankind, and it is distorted, in that it tells the story from the viewpoint of the male half of humanity only. To counter this argument, as has often been done, by showing that large groups of men, possibly the majority of men, have also for a long time been eliminated from the historical record through the prejudiced interpretations of intellectuals representing the concerns of small ruling elites, is to beg the question. One error does not cancel out another; both conceptual errors need correction. As formerly subordinate groups, such as peasants, slaves, proletarians, have risen into positions of

*In order to emphasize the difference I will spell "history," the unrecorded past, with a lower-case h, and "History," the recorded and interpreted past, with an upper-case H.

power or at least inclusion in the polity, their experiences have become part of the historical record. That is, the experiences of the males of their group; females were, as usual, excluded. The point is that men and women have suffered exclusion and discrimination because of their class. No man has been excluded from the historical record because of his sex, yet all women were.

Women have been kept from contributing to History-making, that is, the ordering and interpretation of the past of humankind. Since this process of meaning-giving is essential to the creation and perpetuation of civilization, we can see at once that women's marginality in this endeavor places us in a unique and segregate position. Women are the majority, yet we are structured into social institutions as though we were a minority.

While women have been victimized by this and many other aspects of their long subordination to men, it is a fundamental error to try to conceptualize women primarily as victims. To do so at once obscures what must be assumed as a given of women's historical situation: Women are essential and central to creating society; they are and always have been actors and agents in history. Women have "made history," yet they have been kept from knowing their history and from interpreting history, either their own or that of men. Women have been systematically excluded from the enterprise of creating symbol systems, philosophies, science, and law. Women have not only been educationally deprived throughout historical time in every known society, they have been excluded from theory-formation. The tension between women's actual historical experience and their exclusion from interpreting that experience I have called "the dialectic of women's history." This dialectic has moved women forward in the historical process.

The contradiction between women's centrality and active role in creating society and their marginality in the meaning-giving process of interpretation and explanation has been a dynamic force, causing women to struggle against their condition. When, in that process of struggle, at certain historic moments, the contradictions in their relationship to society and to historical process are brought into the consciousness of women, they are then correctly perceived and named as deprivations that women share as a group. This coming-into-consciousness of women becomes the dialectical force moving them into action to change their condition and to enter a new relationship to male-dominated society.

Because of these conditions unique to themselves, women have

had a historical experience significantly different from that of men.

I began by asking the question: what are the definitions and concepts we need in order to explain the unique and segregate relationship of women to historical process, to the making of history and to the interpretation of their own past?

Another question which I hoped my study would address concerned the long delay (over 3500 years) in women's coming to consciousness of their own subordinate position in society. What could explain it? What could explain women's historical "complicity" in upholding the patriarchal system that subordinated them and in transmitting that system that subordinated them and in transmitting that system, generation after generation, to their children of both sexes?

Both of these are big and unpleasant questions because they appear to lead to answers indicating women's victimization and essential inferiority. I believe that is the reason these questions have not earlier been addressed by feminist thinkers, although traditional male scholarship has offered us the patriarchal answer: women have not produced important advances in thought because of their biologically determined preoccupation with nurturance and emotion, which led to their essential "inferiority" in regard to abstract thought. I begin instead with the assumption that men and women are biologically different, but that the values and implications based on that difference are the result of culture. Whatever differences are discernible in the present in regard to men-as-a-group and women-as-a-group are the result of the particular history of women, which is essentially different from the history of men. This is due to the subordination of women to men, which is older than civilization, and to the denial of women's history. The existence of women's history has been obscured and neglected by patriarchal thought, a fact which has significantly affected the psychology of men and women.

I began with the conviction, shared by most feminist thinkers, that patriarchy as a system is historical: it has a beginning in history. If that is so, it can be ended by historical process. If patriarchy were "natural," that is, based on biological determinism, then to change it would mean to change nature. One might argue that changing nature is precisely what civilization has done, but that so far most of the benefits of that domination over nature which men call "progress" has accrued to the male of the species. Why and how this happened are historical questions, regardless of how one explains the causes of female subordination. My own hypothesis on

the causes and origins of women's subordination will be more fully discussed in Chapters One and Two. What is important to my analysis is the insight that the relation of men and women to the knowledge of their past is in itself a shaping force in the making of history.

If it were the case that the subordination of women antedated Western civilization, assuming that civilization to have begun with the written historical record, my inquiry had to begin in the fourth millennium B.C. This is what led me, an American historian specializing in the nineteenth century, to spend the last eight years working in the history of ancient Mesopotamia in order to answer the questions I consider essential to creating a feminist theory of history. Although questions of "origin" initially interested me, I soon realized that they were far less significant than questions about the historical process by which patriarchy becomes established and institutionalized.

This process was manifested in changes in kinship organization and economic relations, in the establishment of religious and state bureaucracies, and in the shift in cosmogonies expressing the ascendancy of male god figures. Basing myself on existing theoretical work, I assumed these changes occurred as "an event" in a relatively short period, which might have coincided with the establishment of archaic states or which might have occurred perhaps somewhat earlier, at the time of the establishment of private property, which brought class society into being. Under the influence of Marxist theories of origin, which will be more fully discussed in Chapter One, I envisioned a kind of revolutionary "overthrow" which would have visibly altered existing power relations in society. I expected to find economic changes leading to changes in ideas and religious explanatory systems. Specifically, I was looking for visible changes in the economic, political, and juridical status of women. But as I entered into the study of the rich sources in the history of the Ancient Near East and began to look at them in historical sequence, it became clear to me that my assumption had been too simplistic.

The problem is not one of sources, for these are certainly ample for the reconstruction of a social history of ancient Mesopotamian society. The problem of interpretation is similar to the problem faced by a historian in any field approaching traditional history with questions pertaining to women. There is little substantive work on women available, and what there is, is purely descriptive. No interpretations or generalizations concerning women have as yet been offered by specialists trained in the field.

Thus, the history of women and the history of the changing relations of the sexes in Mesopotamian societies still need to be written. I have the greatest respect for the scholarship and technical and linguistic knowledge of scholars working in Ancient Near Eastern Studies and am certain that from among their ranks will eventually come a work, which will synthesize and put into proper perspective the largely untold story of women's changing social, political, and economic status in the third and second millennia B.C. Not being a trained Assyriologist and being unable to read the cuneiform texts in their original languages, I did not attempt to write such a history. I did, however, observe that the sequence of events seemed to be rather different from what I had anticipated. While the formation of archaic states, which followed upon or coincided with major economic, technological, and military changes, brought with it distinct shifts in power relations among men, and among men and women, there was nowhere evidence of an "overthrow." The period of the establishment of patriarchy was not one "event" but a process developing over a period of nearly 2500 years, from app. 3100 to 600 B.C. It occurred, even within the Ancient Near East, at a different pace and at different times in several distinct societies.

Further, women seemed to have greatly different status in different aspects of their lives, so that, for example, in Babylon in the second millennium B.C. women's sexuality was totally controlled by men, while some women enjoyed great economic independence, many legal rights and privileges and held many important high status positions in society. I was puzzled to find that the historical evidence pertaining to women made little sense, when judged by traditional criteria. After a while I began to see that I needed to focus more on the control of women's sexuality and procreativity than on the usual economic questions, so I began to look for the causes and effects of such sexual control. As I did this, the pieces of the puzzle began to fall into place. I had been unable to comprehend the meaning of the historical evidence before me because I looked at class formation, as it applied to men and women, with the traditional assumption that what was true for men was true for women. When I began to ask how class definition was different for women than for men at the very inception of class society, the evidence before me made sense.

I will, in this book, develop the following propositions:

a) The appropriation by men of women's sexual and reproductive capacity occurred prior to the formation of private property and class society. Its commodification lies, in fact, at the foundation of private property. (Chapters One and Two)

b) The archaic states were organized in the form of patriarchy; thus from its inception the state had an essential interest in the maintenance of the patriarchal family. (Chapter Three)

c) Men learned to institute dominance and hierarchy over other people by their earlier practice of dominance over the women of their own group. This found expression in the institutionalization of slavery, which began with the enslavement of women of conquered groups. (Chapter Four)

d) Women's sexual subordination was institutionalized in the earliest law codes and enforced by the full power of the state. Women's cooperation in the system was secured by various means: force, economic dependency on the male head of the family, class privileges bestowed upon conforming and dependent women of the upper classes, and the artificially created division of women into respectable and not-respectable women. (Chapter Five)

e) Class for men was and is based on their relationship to the means of production: those who owned the means of production could dominate those who did not. For women, class is mediated through their sexual ties to a man, who then gives them access to material resources. The division of women into "respectable" (that is, attached to one man) and "not-respectable" (that is, not attached to one man or free of all men) is institutionalized in laws pertaining to the veiling of women. (Chapter Six)

f) Long after women are sexually and economically subordinated to men, they still play active and respected roles in mediating between humans and gods as priestesses, seers, diviners, and healers. Metaphysical female power, especially the power to give life, is worshiped by men and women in the form of powerful goddesses long after women are subordinated to men in most aspects of their lives on earth. (Chapter Seven)

g) The dethroning of the powerful goddesses and their replacement by a dominant male god occur in most Near Eastern societies following the establishment of a strong and imperialistic kingship. Gradually the function of controlling fertility, formerly entirely held by the goddesses, is symbolized through the symbolic or actual mating of the male god or God-King with the Goddess or her priestess. Finally, sexuality (eroticism) and procreativity are split in the emergence of separate goddesses for each function, and the Mother-Goddess is transformed into the wife/consort of the chief male God. (Chapter Seven)

h) The emergence of Hebrew monotheism takes the form of an attack on the widespread cults of the various fertility goddesses. In

the writing of the Book of Genesis, creativity and procreativity are ascribed to all-powerful God, whose epitaphs of "Lord" and "King" establish him as a male god, and female sexuality other than for procreative purposes becomes associated with sin and evil. (Chapter Eight)

i) In the establishment of the covenant community the basic symbolism and the actual contract between God and humanity assumes as a given the subordinate position of women and their exclusion from the metaphysical covenant and the earthly covenant community. Their only access to God and to the holy community is in their function as mothers. (Chapter Nine)

j) This symbolic devaluing of women in relation to the divine becomes one of the founding metaphors of Western civilization. The other founding metaphor is supplied by Aristotelian philosophy, which assumes as a given that women are incomplete and damaged human beings of an entirely different order than men (Chapter Ten). It is with the creation of these two metaphorical constructs, which are built into the very foundations of the symbol systems of Western civilization, that the subordination of women comes to be seen as "natural," hence it becomes invisible. It is this which finally establishes patriarchy firmly as an actuality and as an ideology.