

ENGLISH (H)

CORE COURSE II, 1ST SEMESTER

COURSE: ***OEDIPUS THE KING*** (The Text in English Translation)

ANINDYA BANDYOPADHYAY, Associate Professor

OUTCOME (Marked with # symbols) and **COURSE SPECIFIC OUTCOME** (Marked with * symbols):

At the end of the Lectures and the Tutorials the Students should come to terms with the following:

- 1) **Understanding ‘Tragedy’:** #
 - a) Understanding Greek Tragedy; *
 - b) Understanding Sophoclean Tragedy; *
 - c) *Oedipus - Rex* or *Tyrannus*? *
 - 2) **The ‘Three Unities’ in Greek Tragedy:** #
 - a) Unity of Place; *
 - b) Unity of Time; *
 - c) Unity of Action; *
 - 3) **The ‘Chorus’ in Greek Tragedy:** #
 - a) Use of ‘Chorus’ by Sophocles in his plays; *
 - b) Use of ‘Chorus’ in *Oedipus the King*; *
 - 4) **The ‘Drama’ in *Oedipus the King*:**
 - a) ‘Nomos’ vs ‘Phusis’(Physis); *
 - b) The tension between ‘innocence’ and ‘experience’; *
 - c) The journey from ‘certainty’ to ‘uncertainty’ or from ‘uncertainty’ to ‘certainty’; *
 - d) Blindness vs insight: ignorance vs foreknowledge; *
 - e) The ‘moral’ vs the ‘primordial’; *
 - f) Character vs Destiny; *
 - 5) **Modern Critical views;** #
 - a) The ‘id’, ‘ego’ and ‘super ego’ in *Oedipus the King*; *
 - b) The ‘Oedipus Complex’- Freudian psychoanalysis; *
 - c) Comparison between Oedipus, Macbeth and the Mariner: crime and punishment; *
 - d) Oedipus and the Mariner; confession as suffering; *
 - 6) **Post-structural approaches: innovative critical reading;** #
 - a) *Oedipus the King* as the earliest and darkest crime/detective thriller on record in the form of a play; *
 - b) The detective as/vs the criminal; *
- Covered in twenty (20) lectures of one (01) hour duration.
 - Two (02) tutorial sessions, each of which continued over two (02) hours, covered two (02) screenings of Movies, the 1st made by Tyron Guthrie and the 2nd by Passolini, and discussion on the respective movies spanned two more tutorial sessions, each of two (02) hours.

CORE COURSE IV, 2nd SEMESTER

COURSE: *MACBETH*

ANINDYA BANDYOPADHYAY, Associate Professor

OUTCOME (Marked with # symbols) and **COURSE SPECIFIC OUTCOME** (Marked with * symbols):

At the end of the Lectures and the Tutorials the Students should come to terms with the following:

1) Shakespeare's Tragedies and *Macbeth*; #

- a) A 'dark' tragedy; *
- b) A tragedy of ambition; *
- c) Macbeth in the light of the Greek concepts of Nomos and Physis (Physis); *

2) Shakespeare's Cosmic theory in relation to *Macbeth* and his fall; #

- a) Balance vs ambition; *
- b) Ambition and temptation; *
- c) Temptation and murder; *
- d) 'Cosmos', 'State', 'Throne' and 'Power'; *

3) Kingship and 'androgyny' in *Macbeth*; #

- a) The 'male' vs the 'androgynous'; *
- b) The 'male' vs the 'female'; *
- c) The 'female' vs the 'androgynous'; *
- d) The 'subordinate' vs the 'rebel'; *

4) The 'Margin' vs the 'Centre' in *Macbeth*; #

- a) The "weird sisters"; *
- b) The outcaste/ margin vs the throne/ centre; *
- c) Dis-integration in 'brotherhood' vs the integration of the 'sisterhood'; *
- d) Terry Eagleton on the "witches"; *
- e) Lady Macbeth and Duncan; *
- f) Lady Macbeth and Macbeth; *
- g) The "witches" and Lady Macbeth; *

5) Irony and 'dramatic irony' in *Macbeth*; #

- a) Equivocation; *
- b) "imperfect speakers"; *

6) The power of 'lies' vs the power of 'truth'; to employ a Foucauldian perspective; #

- a) Construction of the 'Holy'; *

- b) Construction of the 'Evil'; *
- c) Construction of 'truth'; *
- d) Construction of 'lies'; *

Each screening of the three (03) movies (adaptations of *Macbeth* by Orson Wells, Roman Polanski and Justin Kurzel) covered about three (03) hours; discussions on each of those screenings spanned about one hour .

-----0-----

CORE COURSE VII, 3rd SEMESTER

COURSE: ***PARADISE LOST (BOOK 1)***

ANINDYA BANDYOPADHYAY, Associate Professor

OUTCOME (Marked with # symbols) and **COURSE SPECIFIC OUTCOME** (Marked with * symbols):

At the end of the Lectures and the Tutorials the Students should come to terms with the following:

1) What is Epic? #

- a) 'Primary' and 'secondary' epic; *
- b) Pagan or pre-Christian tradition of Epic; *
- c) *Iliad, Odyssey, Aeneid, Divina Comedia* and *Paradise Lost*; *

2) The ambition of Milton and his use of Christian 'theology'; #

- a) Political ambition and the Cromwellian revolution; *
- b) Poetic ambition bearing traces of political ambition; *

3) The 'Invocation' in the 1st Book of *Paradise Lost*; #

- a) Its correspondence with the 'Argument'; *
- b) The limits of the 'Argument' and the dominance of the 'Invocation' over it; *
- c) The 'Invocation' as the gist of the entire Epic (12 Books); *
- d) Miltonian 'puritanism: progressive or regressive! *
- e) Attitude to 'renaissance spirit': 'anthropocentrism replaced by 'theocentrism'; *

4) Heaven, Earth and Hell in *Paradise Lost* with specific reference to *The Bible*; #

- a) Geography or psychology! *
- b) Place or Space! *
- c) Externality and internalization; *

5) Milton's 'Grand style': #

- a) Milton's 'tools'; *
- b) The 'similies'; *
- c) The 'epic similies'; *
- d) Archaism; *
- e) Biblical and mythical allusions; *

6) Structuring Satan: #

- a) The mistake by the Romantics; *
- b) The 'hidden logic' behind construction of magnanimity in Satan's character in the 1st Book; *

7) Milton the 'colonialist'! #

- a) Hatred of 'paganism'; *
- b) Milton's construction of 'disobedience', 'crime' and 'punishment'; *

Covered in twenty-three (23) lectures, each of one (01) hour duration.

Four tutorial classes, each of one (01) hour duration would consist in Students' seminars.

-----0-----
