

## **PREFACE**

In the curricular structure introduced by this University for students of Bachelor Degree Programme, the opportunity to pursue Honours course in any Subject introduced by this University is equally available to all learners. Instead of being guided by any presumption about ability level, it would perhaps stand to reason if receptivity of a learner is judged in the course of the learning process. That would be entirely in keeping with the objectives of open education which does not believe in artificial differentiation.

Keeping this in view, study materials of the Honours level in different subjects are being prepared on the basis of a well laid-out syllabus. The course structure combines the best elements in the approved syllabi of Central and State Universities in respective subjects. It has been so designed as to be upgradable with the addition of new information as well as results of fresh thinking and analysis.

The accepted methodology of distance education has been followed in the preparation of these study materials. Cooperation in every form of experienced scholars is indispensable for a work of this kind. We, therefore, owe an enormous debt of gratitude to everyone whose tireless efforts went into the writing, editing and devising of a proper lay-out of the materials. Practically speaking, their role amounts to an involvement in 'invisible teaching'. For, whoever makes use of these study materials would virtually derive the benefit of learning under their collective care without each being seen by the other.

The more a learner would seriously pursue these study materials, the easier it will be for him or her to reach out to larger horizons of a subject. Care has also been taken to make the language lucid and presentation attractive so that they may be rated as quality self-learning materials. If anything remains still obscure or difficult to follow, arrangements are there to come to terms with them through the counselling sessions regularly available at the network of study centres set up by the University.

Needless to add, a great deal of these efforts is still experimental—in fact, pioneering in certain areas. Naturally, there is every possibility of some lapse or deficiency here and there. However, these do admit of rectification and further improvement in due course. On the whole, therefore, these study materials are expected to evoke wider appreciation the more they receive serious attention of all concerned.

**Professor (Dr.) Subha Sankar Sarkar**  
Vice-Chancellor

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**BACHELORS DEGREE PROGRAMME: ENGLISH**  
**[BDP: EEG]**

**New Syllabus effective from July 2015 Session**  
**Paper - 7**

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**Notification**

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## **General Editors' Foreword**

It has been a rewarding experience coordinating the syllabus revision exercise and the induction of new Self Learning Materials (SLM) for the EEG Programme under the aegis of the School of Humanities of our University. The new syllabus and its attendant study materials are the result of concerted endeavours through workshops, repeated interactions, shared leadership and above all, protracted labour on the part of everyone who has been associated with this project.

The need for a thorough syllabus revision for BDP English was a long standing one, as the existing framework had long stood its time and needed to take a fresh look at the dynamically altered literary scenario. In framing the new syllabus, experts have been guided by the rationale of putting in place a curriculum that would effectively serve as proper foundations for a Graduation level course in English Literature, which by itself has come to be seen as a widely interdisciplinary area. The Learning Objectives envisaged in this syllabus include a periodic knowledge of History of English Literature spread across Papers that will be divided mainly in a chronology – genre pattern; acquaintance with literary texts in a similar sequence and logic; primary knowledge of relevant literary criticism/theory; essentials of History of Language and basics of pronunciation; and an introduction to the basics of Indian Writing in English which is the least that one can think of from the New Literatures arena at this level.

Being a University dedicated to Open and Distance Learning, the creation of SLM's is a corollary to the formulation of a new syllabus. This has traditionally been the mainstay of Student Support Services at NSOU and efforts have been made to produce SLM's that can be as learner friendly as possible. While the print material shall be inducted to begin with, there is in the pipeline a project for introducing multimedia learning aids for relevant portions of the syllabus, to augment SLM's at the earliest possible instant. This could include live audio-video interactions on select topics, on-screen and on-stage footage clips, readings of poetry and prose, recordings from classrooms and the like; all of it for widest possible dissemination among our learners. We would welcome suggestions on this from our BDP counsellors as well. It is hoped that since our Study Centres are now mostly ICT enabled, learners will be able to enjoy their studies with the help of both versions of study tools. While they can look upon NSOU materials thus provided on offline and online modes as primary aids, they will however be expected to equip themselves with thorough reading of

texts and references on the lines indicated in the SLM's. After all, we presume that as a student of literature by choice, one has a predilection for literary texts and has taken up this Programme to augment his/her levels of understanding, along with the necessity of acquiring a degree that shall stand in good stead in life.

On behalf of the School of Humanities and Social Sciences, Netaji Subhas Open University, we stand to thank the experts on the Syllabus Committee, the content writers and the Paper editors for their constant support and adherence to timelines, the valuable academic inputs they have provided, and the numerous ways in which they have embellished the final print materials, their own engagements notwithstanding. It has I'm sure, been a labour of love for all of you, and we acknowledge your support for enabling us to see through the successful implementation of the entire project.

To all our learners, dear students, we congratulate you on your choice of NSOU as the preferred institution for enhancing your academic pursuits. Here's hoping and wishing that you will make the most out of our blend of the serious acquiring of knowledge amidst flexible conditions and achieve your cherished goals in life. Let us make learning an enjoyable activity.

Dated: Kolkata  
15<sup>th</sup> June, 2017

**Srideep Mukherjee**  
Assistant Professor in English  
School of Humanities

**Dr Oindrila Ghosh**  
Assistant Professor in English  
School of Humanities

## **Paper Editors' Introduction to Paper VII**

Dear Learners,

With Paper VII of your EEG course, you have arrived at the last portion of your syllabus of British history. This Paper which is titled "Literature of the Modern and Postmodern Periods" commences where Paper VI concluded, and takes you even beyond the middle of the twentieth century. But more than the time frame covered, what is important is that here you are into the thick of the Modernist movement and are as well introduced to the confluence of Modernism and Postmodernist tendencies. As students, your obvious question should concern the epithet 'post' in postmodern, for this is indeed one of the most intriguing aspects of 20<sup>th</sup> century literature. Without doubt, the texts in this Paper have been so chosen as to give you a feel of this transition that has indeed left literature a far more complex proposition than what you have studied in your previous Papers.

Accordingly, Module 1 of this Paper, in keeping with the general trend of the syllabus, takes up in great detail the study of literature and culture of this period. Striking a continuity with where we left off in Paper VI, the background of the age has been perused. Against this, various facets of modernism and the turn it has gradually taken towards postmodernity have been explained in as much detail as possible. In your interest, you are to consult the texts of History of English literature and Social History that have been referred to at the end of each Unit. Consequently, the second, third and fourth Modules take up for detailed study the representative trends in poetry, prose – both fictional and non-fictional, and drama respectively. As you read through these Units carefully, you will definitely have a view of the diverse tendencies that literature of the era has come to converge upon. Naturally, literary criticism and theory in the 20<sup>th</sup> century comes across as equally complex, but for the present we have not exposed you to its study.

As in your earlier Papers, the question pattern for Assignment and Term-End examinations remain the same:

2 (out of 4) essay-type questions of 20 marks each

3 (out of 6) mid-length questions of 12 marks each

4 (out of 8) short answer type questions of 6 marks each

As always, the reading of complete texts, even those that are not included in this SLM, remain a prerequisite for satisfactory results.

Kolkata

15<sup>th</sup> June 2017

Editors

# SYLLABUS

## **Module 1 –Literature and Culture in the 20<sup>th</sup> Century**

Unit 1 – The Background of the Age

Unit 2 – The Moderns

Unit 3 – Towards Postmodernity

## **Module 2 – Reading Poetry**

Unit 1 – Yeats: *The Second Coming*; Eliot: *The Love Song of J. Alfred Prufrock*

Unit 2 – Brooke: *The Soldier*; Owen: *Strange Meeting*;

Unit 3 – Larkin: *Church Going*; Heaney: *Digging*

## **Module 3 – Reading Prose**

Unit 1 – Lawrence: *Sons and Lovers*

Unit 2 – Conrad: *The Lagoon*; Maugham: *The Lotus Eater*

Unit 3 – Shaw: *Freedom*; Orwell: *Shooting an Elephant*

## **Module 4 – Reading Drama**

Unit 1 – Shaw: *Pygmalion*

Unit 2 – Osborne: *Look Back in Anger*

Unit 3 – Pinter: *The Birthday Party*



**Module**

**1 Literature and Culture in the 20<sup>th</sup> Century**

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|                 |  |        |
|-----------------|--|--------|
| <b>Unit - 1</b> | <input type="checkbox"/> The Background of the Age | 13-55  |
| <b>Unit - 2</b> | <input type="checkbox"/> The Moderns               | 56-82  |
| <b>Unit - 3</b> | <input type="checkbox"/> Towards Postmodernity     | 83-100 |

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**Module**

**2 Reading Poetry**

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|                 |  |         |
|-----------------|--|---------|
| <b>Unit - 1</b> | <input type="checkbox"/> W. B. Yeats: The Second Coming;<br>T. S. Eliot: The Love Song of J. Alfred Prufrock | 101-142 |
| <b>Unit - 2</b> | <input type="checkbox"/> Rupert Brooke: The Soldier;<br>Wilfred Owen: Strange Meeting;                       | 143-160 |
| <b>Unit - 3</b> | <input type="checkbox"/> Philip Larkin: Church Going;<br>Seamus Heaney: Digging                              | 161-175 |

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## Module

### 3 Reading Prose

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**Unit - 1** □ D. H. Lawrence: *Sons and Lovers* 176-204

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**Unit - 2** □ Joseph Conrad: *The Lagoon*;  
Somerset Maugham: *The Lotus Eater* 205-265

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**Unit - 3** □ G. B. Shaw: *Freedom*;  
George Orwell: *Shooting an Elephant* 266-293

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## Module

### 4 Reading Drama

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**Unit - 1** □ G. B. Shaw: *Pygmalion* 294-318

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**Unit - 2** □ John Osborne: *Look Back in Anger* 319-356

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**Unit - 3** □ Harold Pinter: *The Birthday Party* 357-384

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**Timeline Chart (Modern and Postmodern Periods)** 385-398

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