

GUJARAT ARTS AND SCIENCE
COLLEGE AHMEDABAD

Department of English

Academic Year: 2022-23 (BA Sem-6)



PROJECT DETAILS

Sr. No.	Title of Project	Students Name
1	Indian Poetry in English	MAKWANA ANJALIBEN BHARATBHAI
		PATEL NILAY DHARMENDRA
		TAVIYAD VIPULKUMAR BABUBHAI
		PARMAR SHILPA SHAILESHBHAI
		SHAH KAMINI RAJENDRAKUMAR
2	Indian English Drama	THAKOR PRATIKBHAI PARESHKUMAR
		MAKWANA PAYALBEN SAGARBHAI
		SALOT NEHA MANISHKUMAR
		BAVALIYA KALPESHBHAI HEMUBHAI
		DAMOR VIRENDRABHAI RAMANBHAI
3	20th Century American Literature	KORI PINKY MANOJBHAI
		VASAVA JIGNALKUMAR RAJESHBHAI
		VIHOL HITANSHIBA
		CHAVDA DHRUVIK CHANDULAL
		DESAI SIDDHARTH VISHNUBHAI
4	Post-Modern Schools of Literary Criticism	GURJAR JITU SAHIRAM
		RATHOD VISHWADIPSINH RAJENDRASINH
		ROHINI M GUPTA
		VAGHELA PRIYA BHUPATSINH
		DAVE PRAYUSHI JIGNESHBHAI
5	Cinematic Adaptations of Literary Texts: Issues and Challenges	GOR DEV ARAVINDKUMAR
		MASANI DIVYA ROHITSINH
		KHACHAR DHRUVRAJBHAI ABHALBHAI
		DARJI FENIL SANJAYKUMAR
		DODIYA JAYRAJ SINH MAHENDRA SINH
6	Origin, Growth and Development of the English Language	MANSURI ARSH RAFIKBHAI
		SHAH KARTIKKUMAR RAMESHBHAI
		SINGH RUDRADEV
		DABHI KRUTI DHIRAJLAL
		SHAIKH FARHATBANU MAHAMMADHANIF
7	Aristotle's notion of Tragedy	DAVE KISHANKUMAR BHARATBHAI
		KUMAVAT NAVJEET TARACHAND
		MAITRAK NIRALI BABUBHAI
		PRAJAPATI JONI GHISARAM
		VASAVA ANILBHAI VECHANABHAI




 Principal
 Gujarat Arts & Science College
 Ahmedabad.



Estd. 1863

GUJARAT ARTS & SCIENCE COLLEGE

ELLISBRIDGE, AHMEDABAD - 380 006

(Government of Gujarat)

(NAAC Accredited Grade 2.83)

Phone : 079-26446939, Fax: 079-26446939, Email : gascpin@gmail.com

CERTIFICATE

It is hereby certified that the 6th Semester BA Students of the English Department, **Makwana Anjaliben Bharatbhai, Patel Nilay Dharmendra, Taviyad Vipulkumar Babubhai, Parmar Shilpa Shaileshbhai, and Shah Kamini Rajendrakumar**, have submitted their project on “**Indian Poetry in English**” in due time. Their project work is extensive and satisfactory, benefitting the purpose of their academic training.

Date: 28/02/2023

Placement: Ahmedabad



Head,
English Department,
Gujarat Arts and Science College,
Ellisbridge, Ahmedabad

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The Origin of Indian English Poetry

Sr No.	Topic
1	The Origin of Indian English Poetry
2	The Identity of Indian English Poetry
3	The Growth and Development of Indian English Poetry through various periods: Colonialism and Nationalism
4	The Growth and Development of Indian English Poetry through various periods: Modernism and Post-Modernism
5	Conclusion

The Origin of Indian English Poetry

Cavelly Venkata Ramaswami's English rendering of '**Viswagunadarsana**' of Arasanipala Venkatadhvarin, an early seventeenth-century Sanskrit poem, is probably the earliest (1825) book of verse in English by an Indian, though being a translation (and not an original work), it cannot properly form part of Indian English literature. An interesting point about the book is that it was published in Calcutta, with the help of donations, and the list of donors given on the last page includes the names of Rammohun Roy and Dwaraknath Tagore. In his *Biographical Sketches of Dekkart Poets*, Ramaswami also gives a competent translation in heroic couplets of passages from Vasu Charitra, a Telugu epic by the sixteenth-century poet, Bhattu Murti.

The first Indian English poet of note, **Henry Louis Vivian Derozio** (1809-31) was the son of an Indo-Portuguese father and an English mother. A precocious child, he had already taken to writing in his teens. After completing his school education, he worked for some time as a clerk in Calcutta and on an indigo plantation at Bhagalpur and also tried his hand at journalism before joining the Hindu College, Calcutta, as a lecturer. Here, his fearless spirit of inquiry, his passion for ideas, his reformist idealism and his romantic enthusiasm fired the imagination of many a student. Under his leadership, a debating club ('The Academic Association') and a magazine (The Parthenon) were started to discuss all subjects under the sun, including Hindu religious practices, the rights of women and political issues. Orthodox Hindu society in Calcutta was seriously alarmed at these activities which wild rumour painted in the darkest colours.



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Phone : 079-26446939, Fax: 079-26446939, Email : gascpin@gmail.com

CERTIFICATE

It is hereby certified that the 6th Semester BA Students of the English Department, **Thakor Pratikbhai Pareshkumar, Makwana Payalben Sagarbhai, Salot Neha Manishkumar, Bavaliya Kalpeshbhai Hemubhai, and Damor Virendrabhai Ramanbhai**, have submitted their project on "**Indian English Drama**" in due time. Their project work is extensive and satisfactory, benefitting the purpose of their academic training.

Date: 28/02/2023
Placement: Ahmedabad



Head,
English Department,
Gujarat Arts and Science College,
Ellisbridge, Ahmedabad

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Indian English Drama

Sr No.	Topic
1	Introduction: Indian English Drama
2	Pre-Independence Indian English Drama
3	Post-Independence Indian English Drama
4	Challenges Faced by Indian English Dramatists
5	Conclusion

Introduction: Indian English Drama

Indian English Drama dates back to the 18th century when the British Rule became stable in India. The British brought the theatre with them. During the initial decades of their rule, they could not present English Drama because Indians were not familiar with the English Language. Hence, a lot of English plays, like those of Shakespeare, were translated into Indian Languages and then presented before the Indians. Gradually, Western education made its way to India. As a result, Indian English Drama came into existence. Most of the playwrights preferred to write short plays as compared to full-length plays. As far as themes are concerned, social problems were the main focus of this era. Plays dealing with legendary and historical themes occupied the next place to the social ones. Dr N Velmani comments:

Theatre has proved to be a creative and effective instrument of protest and social change all over the world. In India too, drama has been effectively used during the Freedom Struggle to reach out to the masses with the message of satyagraha – non-violent struggle for freedom from the British yoke and also for social and economic changes.

Pre-Independence Indian English Drama

The British brought modern theatre to India and the first theatrical companies were established in those areas which first came under its rule and influence. The earliest Indian English play was written in 1831 when Krishna Mohan Banerji wrote *The Persecuted of Dramatic Scenes Illustrative of the present state of Hindoo Society in Calcutta*. The year of the play clearly shows that English plays could only be written after the English found a strong foothold for themselves in India. The production of the play also required an audience proficient in English. So, this play comes after the establishment of Hindu College in Calcutta.



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CERTIFICATE

It is hereby certified that the 6th Semester BA Students of the English Department, **Kori Pinky Manojbhai, Vasava Jignalkumar Rajeshbhai, Vihol Hitanshiba, Chavda Dhruvik Chandulal, and Desai Siddharth Vishnubhai**, have submitted their project on “**20th Century American Literature**” in due time. Their project work is extensive and satisfactory, benefitting the purpose of their academic training.

Date: 28/02/2023
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Head,
English Department,
Gujarat Arts and Science College,
Ellisbridge, Ahmedabad

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20th Century American Literature

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1	Introduction: The 20th Century American Literature
2	Characteristics: Experimentation with Form and Style & Social and Political Commentary
3	Characteristics: Urbanization and Modernity & Self-reflection
4	Characteristics: Exploration of the complexities of American society
5	Characteristics: Diversification of voices & The American Dream

The 20th Century American Literature

Introduction

The twentieth century was a time of great change in America, and the literature of the time reflected this. The country was undergoing rapid industrialization, urbanization, and social change, and writers of the period were keenly aware of the changes taking place around them.

One of the most prominent literary movements of the early twentieth century was the Modernist movement. Modernist writers rejected the traditional forms and themes of literature, and instead experimented with new styles and techniques. They sought to capture the fast-paced, chaotic nature of modern life in their writing. Some of the most famous modernist writers in America include Ernest Hemingway, F. Scott Fitzgerald, and T.S. Eliot.

Another important literary movement of the time was the Harlem Renaissance. This movement, which took place in the 1920s and 1930s, was a flowering of African American literature, art, and culture. African-American writers, such as Langston Hughes and Zora Neale Hurston wrote about the experiences of black Americans and the struggle for civil rights. Their work was a powerful statement against the racism and discrimination of the time and helped to pave the way for future civil rights movements.

During the Great Depression of the 1930s, literature took on a more socially conscious tone. Many writers of the time wrote about the struggles of the working class and the effects of the economic downturn on ordinary people. World War II had a profound effect on American literature, as several writers were called upon to serve in the war. The war years saw a rise in patriotic and propaganda literature, but after the war, writers began to question the values and beliefs that had led to the war. This led to a new literary movement known as the Beat Generation.



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CERTIFICATE

It is hereby certified that the 6th Semester BA Students of the English Department, **Gurjar Jitu Sahiram, Rathod Vishwadipsinh Rajendrasinh, Rohini M Gupta, Vaghela Priya Bhupatsinh,** and **Dave Prayushi Jigneshbhai,** have submitted their project on “**Post-Modern Schools of Literary Criticism**” in due time. Their project work is extensive and satisfactory, benefitting the purpose of their academic training.

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English Department,
Gujarat Arts and Science College,
Ellisbridge, Ahmedabad

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Post-Modern Schools of Literary Criticism

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2	Deconstruction
3	New Historicism
4	Postcolonial Criticism
5	Cultural Studies
6	Gender Studies
7	Conclusion

Post-Modern Schools of Literary Criticism

Introduction:

Since the early twentieth century, literary criticism and critical theories have witnessed several changes. A vast range of tendencies and movements have shaped the way we analyse and interpret literary texts. The term post-modernism is often applied to the literature and art after the Second World War. Postmodern critics reject elitism, formal experimentation, the traditional aesthetics of beauty and a release from the orthodoxies of high culture. The effort of post-modernist writing is to subvert the foundations of accepted modes of thought and experience. Some of the post-modern schools of literary criticism are as follows:

Deconstruction:

Deconstruction is one of the most influential of all the post-modernist theories. Jacques Derrida, a French philosopher, inaugurated the theory of deconstruction in the late 1960s. Derrida's essay "Structure, Sign and Play in the Discourse of Human Sciences" started a new movement in the US, influencing literary study the world over. Deconstruction has been regarded as a way of reading, a mode of writing and a way of challenging interpretations of texts. For Derrida, language is not a reliable source of communication as we believe it is. It does not possess the stability or solidity we think it possesses. It is fluid and slippery. Language is full of contradictions and associations. It is through language we conceive and perceive the world. In this system of language, a spoken word is much closer to the original thought than a written word. Giving more importance to speech than writing is 'phonocentrism'. However, in Western philosophy, descriptions of speech often rely on examples and metaphors related to writing. In effect, these texts describe speech as a form of writing, even in cases where writing is explicitly claimed to be secondary to speech. Writing does not require the writer's presence but speech implies the immediate presence of the speaker. This coupling of 'writing' and 'speech' is an example of what Derrida calls a 'violent hierarchy'.



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CERTIFICATE

It is hereby certified that the 6th Semester BA Students of the English Department, **Gor Dev Aravindkumar, Masani Divya Rohitsinh, Khachar Dhruvrajbhai Abhalbhai, Darji Fenil Sanjaykumar, and Dodiya Jayraj Sinh Mahendra Sinh**, have submitted their project on **“Cinematic Adaptations of Literary Texts: Issues and Challenges”** in due time. Their project work is extensive and satisfactory, benefitting the purpose of their academic training.

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Gujarat Arts and Science College,
Ellisbridge, Ahmedabad

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Cinematic Adaptations of Literary Texts: Issues and Challenges

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Cinematic Adaptations of Literary Texts: Issues and Challenges

The end of the nineteenth century witnessed the emergence of cinema, a new art form that soon became popularly known as film, motion picture, or movie. In recent decades, across the globe, cinema has been constantly interfacing with literature and life in rapidly changing sociocultural contexts. Cinema is also a medium with immense mass appeal. The most general notion of popular cinema being merely ‘an entertainment industry’ has observed radical changes over the previous couple of decades all over the world.

Introduction:

The word ‘Cinema’ is derived from the French ‘cinématographe’ based partly on the Greek ‘Kinema’ originally meaning movement. So, cinema is a word meaning a moving picture. The word ‘Movie’ is a slang for a moving or motion picture. Film is the medium on which motion pictures are fixed. Thus, over a while, these words have been popularly used for motion pictures.

For many centuries literature has remained one of the most significant forms of expression, but the scenario has been under transformation since the 20th century; and as a result, cinema pervades as a universal art. Consequently, the present culture has quickly shifted from text-based to visual-based. In other words, cinema is accessed by and interest of more number of people than literature. One of the prominent reasons is many people tend to have less time and limited desire to read a novel and opt to watch the same story on screen.

Since its beginning, every year several films continue to derive from novels- classics as well as new ones. Whether Hollywood or Bollywood, the public lines up enthusiastically at the box office for films based on literary works

that they have read or heard about. At the same time, there are film critics, authors, academic theorists, readers, spectators as well as creative artists who complain about the cinematic adaptations of literary works, especially novels, into films.



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CERTIFICATE

It is hereby certified that the 6th Semester BA Students of the English Department, **Mansuri Arsh Rafikbhai, Shah Kartikkumar Rameshbhai, Singh Rudradev, Dabhi Kruti Dhirajlal, and Shaikh Farhatbanu Mahammadhanif**, have submitted their project on “**Origin, Growth and Development of the English Language**” in due time. Their project work is extensive and satisfactory, benefitting the purpose of their academic training.

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Origin, Growth and Development of the English Language

Sr No.	Topic
1	Introduction
2	Old English Period
3	Middle English Period
4	Modern English Period

Origin, Growth and Development of the English Language

Introduction:

Sir William Jones (1746-1794) came to Calcutta (now Kolkata) in 1783 as a judge of the Supreme Court of India. He was a classical scholar with a passion for Greek and Latin literature. He knew Hebrew, Arabic and Persian when he came to India. He learnt Sanskrit after coming here. In 1784, he founded the Asiatic Society (modelled on the Royal Society of England) to promote Oriental research. Jones served as the President of the Society for ten years from its foundation.

At the meeting of the Asiatic Society in February 1786 Jones presented a theory that Sanskrit, Latin and Greek had so much similarity in terms of vocabulary and grammar. He hypothesized that these languages could “have sprung from some common source.” He also added Persian, Germanic and Celtic languages to the same family. Inspired by Jones’ above proposition, German philologists searched for the supposed common source between Sanskrit and the European languages. This search led them to the discovery of the Indo-European family of languages. Almost half of the world's population speaks about 400 Indo-European languages. English and German belong to the West Germanic branch of this largest family of languages.

All great languages have humble beginnings and English is not an exception. English began in what is now Britain as ‘a transplanted variety’ of Low German. It did not begin as a single, homogenous language. The Celts had settled in Britain about 400 BC. A Celtic king sought the help of the Jutes to fight the tribes of the Scots and the Picts. About 449 AD, the Jutes migrated in great numbers from their homeland in Jutland (Denmark and north Germany) and

settled in Kent. Two more Germanic tribes – the Angles and the Saxons – followed them to Britain. The native Celts fled to Wales and Scotland for safety. Some of the Celts crossed the sea and settled in what is now Brittany in northern France.



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Phone : 079-26446939, Fax: 079-26446939, Email : gascpin@gmail.com

CERTIFICATE

It is hereby certified that the 6th Semester BA Students of the English Department, **Dave Kishankumar Bharatbhai, Kumavat Navjeet Tarachand, Maitrak Nirali Babubhai, Prajapati Joni Ghisaram, and Vasava Anilbhai Vechanabhai**, have submitted their project on “**Aristotle’s notion of Tragedy**” in due time. Their project work is extensive and satisfactory, benefitting the purpose of their academic training.

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Head,

English Department,
Gujarat Arts and Science College,
Ellisbridge, Ahmedabad



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Aristotle's notion of Tragedy

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2	Definition & Characteristics of Tragedy
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4	Simple & Complex Plot
5	Views on Catharsis
6	Dramatic Unities
7	Tragic Hero

Aristotle's notion of Tragedy

Brief Introduction to *Poetics*:

Aristotle's famous study of Greek dramatic art *Poetics* is a fragment of a treatise that greatly influenced the theory of Neoclassicism. It is the source of the principles elaborated by later critics as the Unities, and it also introduced many much-discussed concepts related to the theory of tragedy, such as *mimesis* (imitation); *catharsis* (purgation or purification); *peripeteia* (reversal); and *hamartia* (tragic flaw or error of judgment). *Hubris* (overweening pride or confidence) was a form of *hamartia*. (Margaret Drabble, *The Oxford Companion to English Literature*).

Like many important documents in the history of philosophy and literary theory, Aristotle's *Poetics*, composed around 330 BCE, was most likely preserved in the form of students' lecture notes. This brief text, through its various interpretations and applications from the Renaissance onward, has had a profound impact on Western aesthetic philosophy and artistic production.

Poetics is in part Aristotle's response to his teacher, Plato, who argues in Book X of *The Republic* that poetry is the representation of mere appearances and is thus misleading and morally suspect. Aristotle's approach to the phenomenon of poetry is quite different from Plato's. Rather than concluding that poets should be banished from the perfect society, as does Plato, Aristotle attempts to describe the social function, and the ethical utility, of art.

This work compares tragedy to such other metrical forms as comedy and epic. He determines that tragedy, like all poetry, is a kind of imitation (*mimesis*), but adds that it has a serious purpose and uses direct action rather than narrative to achieve its ends. He says that **poetic *mimesis* is an imitation of things as they could be, not as they are** — thus poetry is a more philosophical and exalted

medium than history, which merely records what has happened. Given that poetry is imitative, thus when it represents living persons, Aristotle writes, they are represented as being better than, or worse than the average. Tragedy presents people as somewhat better than average, while comedy presents somewhat worse people. Epic poetry differs from tragedy in that it has a single meter and is narrative in form. A further difference results from the Greek convention that a tragedy encompasses events taking place within a single day, while the period of the epic poem was unlimited.