

CENTRAL UNIVERSITY OF ODISHA KORAPUT



DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE (DELL)

M.A. SYLLABUS

SYLLABUS UNDER CHOICE-BASED CREDIT SYSTEM

Course Structure

The M.A. programme in English aims to acquaint the students with:

- a) The core areas of literary studies in English without adopting the national and chronological model of English literary history.
- b) World literature in English in a broad spectrum of genre-based representation.
- c) The interface between Indian literature and other global literatures.
- d) The challenges and possibilities of literary translation.
- e) Issues relating to Indian/Comparative literature/ New literature in English.
- f) Issues relating to race/class/gender/ethnicity/region etc.
- g) Connections between literature and other arts.
- h) Basics of research methodology and computer application.
- i) Fundamentals and current issues of Theoretical Linguistics and Applied Linguistics.
- j) Challenges of English Language Teaching and Testing.

M.A. in English programme is divided into **80 credits** with the following break up:

Core :	56 credits
Electives:	24 credits

The Semester-I shall comprise 5 core courses and the remaining three semesters shall have three core courses and two of the three elective courses, offered in each semester.

Each student must earn 56 credits only of compulsory courses from the Department. The rest credits (i.e., 24 credits) of courses can be chosen either from the elective courses provided in Semester-III and Semester-IV or the on-line MOOC courses as available from time to time.

The students of Semester –I and Semester-II could also avail one MOOC course, either Audited or Credited Course in the programme.

Sl. No.	Name of the Course	Course Code	Credits
	SEMESTER – I		
01	Introduction to English Literature	ENG 301	4
02	Structure of Modern English	ENG 302	4
03	Shakespeare and 17 th C English Literature and Thought	ENG 303	4
04	Indian Writing in English	ENG 304	4
05	Literary Theory and Criticism-I	ENG 305	4
	SEMESTER – II		
06	British Literature: 1700-1830(Augustan age, Romantic age)	ENG 306	4
07	British Literature: 1837-1950(Victorian age, Modern age)	ENG 307	4
08	African/African-American Literature	ENG 308	4
	ELECTIVES		
09	English Language Teaching	ENG 309	4
10	Diasporic Literature	ENG 310	4
11	Literature and Environment	ENG 311	4
12	Children's Literature	ENG 312	4
13	Canadian Literature	ENG 313	4
14	Dalit Literature	ENG 314	4
15	Popular Literature	ENG 315	4
	SEMESTER – III		
16	American Literature	ENG 316	4
17	Postcolonial Literatures	ENG 317	4
18	Translation Theory and Practice	ENG 318	4
	ELECTIVES		
19	Studying Gender through Literature	ENG 319	4

20	Aesthetics and Literature	ENG 320	4
21	Tribal Literature	ENG 321	4
22	Dystopian Literature	ENG 322	4
23	Partition Literature	ENG 323	4
24	Indian Knowledge System	ENG 324	4
25	Indian Literature in English Translation	ENG 325	4
26	World Drama	ENG 326	4
	SEMESTER IV		
27	Literary Theory and Criticism – II	ENG 327	4
28	Dissertation	ENG 328	4
29	World Literature	ENG 329	4
	ELECTIVES		
30	Women's Writing in English	ENG 330	4
31	Trauma Literature	ENG 331	4
32	Comparative Literature	ENG 332	4
33	Literature of Marginalized	ENG 333	4
34	Research Methodology	ENG 334	4
35	Introduction to Cultural Studies	ENG 335	4
36	Disability Studies	ENG 336	4
37	Indigenous Knowledge System	ENG 337	4

SEMESTER-I

ENG 301: INTRODUCTION TO ENGLISH LITERATURE

Credit: 04

COURSE OBJECTIVE: The objective of the course is to offer the students of English Literature (M.A.) a holistic view of the socio-cultural, political and historical background of English literature. The course would also enable the students to map the development of various literary genres/forms through ages.

COURSE LEARNING OUTCOMES:

- Able to understand the different phases in the history of English Literature
- Identify the various literary forms and popularity of various literary devices that developed in different ages
- Able to appreciate the contribution of major literary figures
- Trace the significance of the various literary schools and literary movements

Module 1:

1.1.Middle English Literature (1066–1500)

- 1.1.1 Development of Poetry
- 1.1.2 Pre-Chaucerian, Chaucerian, Post-Chaucerian Poetry
- 1.1.3 Development of Drama
- 1.1.4 Miracle plays, Mystery plays, Morality plays, Interludes

1.2.English Renaissance (1500–1660)

- 1.2.1 Socio-cultural, Political and Historical Background
- 1.2.2 Development of Sonnet
- 1.2.3 Development of Drama (University wits, Shakespeare)
- 1.2.4 Metaphysical and Caroline Poetry
- 1.2.5 Jacobean Prose

Module2:

2.1. Restoration Age (1660–1700)

- 2.1.1 Socio-cultural, Political and Historical Background
- 2.1.2 Restoration Drama

2.1.3 Restoration prose and Poetry

2.2. The Augustan Age (1700-1798)

- 2.2.1 Socio-cultural, Political and Historical Background
- 2.2.2 Periodical Essays
- 2.2.3 Augustan Poetry and Prose
- 2.2.4 Transitional Poets
- 2.2.5 The Rise of the Novel
- 2.2.6 Sentimental and Anti-sentimental Comedy

Module 3:

3.1.The Romantic Age(1798–1837)

- 3.1.1 First-generation Romantic Poets

- 3.1.2 Second-generation Romantic Poets
- 3.1.3 Romantic Prose
- 3.1.4 Novelists of the Romantic age

Module 4:

- 4.1. The Victorian Literature (1837–1901)
 - 4.1.1 Socio-cultural, Political and Historical Background
 - 4.1.2 Victorian Fiction and Non-fiction
 - 4.1.3 Victorian Poetry

Module 5:

- 5.1. The 20th century British Literature (Modern and Postmodern)
 - 5.1.1 Socio-cultural, Political and Historical Background
 - 5.1.2 Modern and Postmodern Poetry
 - 5.1.3 Modern and Postmodern Fictional and Non-fictional Prose
 - 5.1.4 Modern and Postmodern Drama

Suggested Readings:

- David Daiches. (1960). *A Critical History of English Literature*.
- Dinah Brich. (2009). *The Oxford Companion to English Literature*.
- Dinah Brich and Katy Hooper. (2012). *Oxford Concise Companion to English Literature*.
- Edward Albert. (1979). *History of English Literature*.
- Harry Blamires. (1982) *Twentieth Century English Literature*. London: Macmillan.
- Hudson William Henry. (2008). *An Outline History of English Literature*.
- Ian Mackean. (2005). *The Essentials of Literature in English, post-1914*.
- Ifor Evans. (1990). *A Short History of English Literature*. Penguin.
- Margaret Drabble and Jennny Stringer. (1996). *Oxford Concise Companion to English Literature*.
- Ronald Carter and John McRae. (2001). *The Routledge History of Literature in English*

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

ENG 302: STRUCTURE OF MODERN ENGLISH

Credit: 04

COURSE INTRODUCTION:

The main objective of this course is to introduce the basic concepts of sound systems, word structures and major grammatical concepts and categories associated with English. The course will specifically focus on the basic units and structures of sentence formation in English grammar. It will also present a broader picture of what linguistic knowledge is regarding sentence structure with specific emphasis on the issue of Universal Grammar. In addition to the above, it also sheds its light to the various domains of meanings and different usage and the varieties of English in the world.

COURSE LEARNING OUTCOMES:

- To have the mastery over the Phonology and Phonetics of RP.
- To be acquainted with the varieties of English available all over the World.
- To command over the Morphological analysis and process of English Language.
- To be acquainted with the basic Syntactic Structures of English and its immediate constituents along with the types of movements in English.
- To have the mastery over Semantic and Pragmatic values associated with the structural units of Language.

Module 1:

English Phonology and Phonetics, Principles of phonemic analysis, Phonemes and allophones, Word accent Intonation, Assimilation, Segments and features.

Module 2:

Morphology of English: Free and Bound morpheme, Word formation processes, Inflectional and derivational morphology, Morphological analysis of words.

Module 3:

English Syntax: Basic clause types, Subordination and coordination, Phrases, Noun Phrase, Verb Phrase, Adjective phrase, Adverb phrase, I.C. analysis of a simple sentence, X-bar theory, NP movement and WH movement, Chomsky's Transformational-Generative Grammar.

Module 4:

Semantics: sense and reference, denotation and connotation, components and contrast of meaning (synonym, antonym, etc.), Entailment, Presupposition etc.

Pragmatics: Speech Act theory, Text and discourse, Conversational Principles(Grice's Maxims), Basic concepts of socio-linguistics and psycho-linguistics.

Language and style.

Module 5:

Varieties of English: British English, American English, Australian English, Black English Vernacular, Indian English.

Suggested Readings:

- Bala Subramanian, T. 1981. A Text book of English Phonetics for Indian Students. Madras: MacMillan.
- Bansal, R. K. and J.B. Harrison. 2013. *Spoken English: A Manual of Speech and Phonetics*. Orient Blackswan.
- Bolinger, D. 1975. *Aspects of Language*. 2nd edition. New York: Harcourt Brace Jovanovich.
- Chomsky, Noam. 1957. *Syntactic Structures*. The Hague/Paris: Mouton.
- Chomsky, Noam. 1995. *The Minimalist Program*. MIT Press.
- Cook, Vivian J. and Mark Newson. 2007. *Chomsky's Universal Grammar*. Wiley-Blackwell.
- De Carrico, J. S. 2002. *The Structure of English*. The University of Michigan Press: Ann Arbor.
- Fromkin, V. *et al.* 2003. *An Introduction to Language*. UK: Thomson Wadsworth.
- Gimson, A. C. 1962. *An Introduction to Pronunciation of English* (ELBS).
- Gleason, H. A. 1955. *Introduction to Descriptive Linguistics*. OUP/IBH.
- Jacobs, R. A. 1995. *English Syntax*. Oxford University Press.
- J. Kenworthy. 1987. *Teaching English Pronunciation*. London: Longman Publishers.
- Lyons. John. 1968. *An Introduction to Theoretical Linguistics*. Cambridge: CUP.
- Tallerman, M. 1998. *Understanding Syntax*. Arnold: London.
- Verma, S. K. and N. Krishnaswamy. 1997. *Modern Linguistics: An Introduction*. OUP.

**(Grading: 40% internal assessment comprising two tests and two presentations.
End semester examination: 60%)**

ENG 303: SHAKESPEARE AND 17TH CENTURY ENGLISH LITERATURE AND THOUGHT

Credit: 04

COURSE OBJECTIVE: The objective of the course is to foster the study of the major dramatists, essayists, poets belonging to 16th and 17th centuries. The course puts special emphasis on the dramas of William Shakespeare. Along with drama, the course also puts stress on playwrights like Ben Jonson, John Webster, William Congreve, Oliver Goldsmith. The course offers an elaborate discussion on sonnets, metaphysical poetry, epic poems and also essays.

COURSE LEARNING OUTCOME:

- Able to locate the development of various forms of drama like- tragedy, comedy, restoration comedy of manners, anti-sentimental comedy
- Grasp the contribution of William Shakespeare in the field of drama and poetry
- Able to articulate the emergence of essays as a new form during the 16th century

Module 1:

1.1 William Shakespeare- Life and Works

1.2 Understanding Shakespearean Tragedy

1.2.1 *Hamlet/ Othello*

1.3 Understanding Shakespearean Comedy

1.3.1 *As You Like It/ The Tempest*

Module 2:

2.1 Ben Jonson

2.1.1 Life and Works

2.1.2 Understanding Comedy of Humours

2.1.3 *The Alchemist/Volpone*

2.2 John Webster

2.2.1 Life and Works

2.2.2 *The Duchess of Malfi/ The White Devil*

2.3 William Congreve

2.3.1 Life and Works

2.3.2 Understanding Restoration Comedy of Manners

2.3.3 *The Way of the World*

2.4 Oliver Goldsmith

2.4.1 Life and Works

2.4.2 Understanding Anti-Sentimental Comedy

2.4.3 *She Stoops to Conquer*

Module 3:

3.1 Francis Bacon

3.1.1 Life and Works

3.2 Detailed study of Francis Bacon's Selected Essays

- 3.2.1 *Of Truth* (1625), *Of Revenge* (1625), *Of Marriage and Single Life* (1612, slightly enlarged 1625), *Of Love* (1612, rewritten 1625), *Of Friendship* (1612, rewritten 1625)
 3.2.2 *Of Studies* (1597, enlarged 1625), *Of Anger* (1625)

Module 4:

4.1 Understanding the form: Sonnet

- 4.1.1 William Shakespeare – Sonnet 18, 29, 116, 130

4.2 Understanding Metaphysical Conceit, Metaphysical Poetry

- 4.2.1 John Donne – “Canonization”, “A Valediction: Forbidding Mourning”, “The Sun Rising”

4.3 Understanding ‘Carpe- diem’

- 4.3.1 Andrew Marvel – “To His Coy Mistress”, “The Garden”

Module 5:

5.1 John Milton

- 5.1.1 Life and Works

5.2 Features of Epic Poetry

- 5.2.1 *Paradise Lost* (Book-1)

Suggested Readings:

Erika Fischer-Lichte, *History of European Drama and Theatre*. Routledge, 2002.

J.L. Styan, *The English Stage: A History of Drama and Performance*. Cambridge University Press, 1996

Thomas Marc Parrott, Robert Hamilton Ball, *A Short View of Elizabethan Drama, Together with Some Account of Its Principal Playwrights and the Conditions Under which it was Produced*, the University of Virginia, 2009

Harold Bloom, *Elizabethan Drama- Bloom's period studies*, Infobase Publishing, 2004.

Katherine Armstrong, Graham Atkin, *Studying Shakespeare: A Practical Introduction*, Routledge 2014.

Laurie Maguire, *Studying Shakespeare: A Guide to the Plays*, John Wiley & Sons, 2008.

Rosalind Miles, *Ben Jonson: His Life and Work*, Routledge 2017.

Sean McEvoy, *Ben Jonson, Renaissance Dramatist*, Edinburgh University Press, 2008.

Ralph Berry, *The Art of John Webster*, Taylor & Francis, 2016.

David Coleman, *John Webster, Renaissance Dramatist*, Edinburgh University Press, 2010.

Alexander Lindsay, Howard Erskine-Hill, *William Congreve-The Critical Heritage*, Taylor & Francis, 2012.

Doris Davis, *Gale Researcher Guide for: Francis Bacon's Meditative Essays*

Margaret Kean, *John Milton's Paradise Lost: A Routledge Study Guide and Sourcebook* Taylor & Francis, 2013.

Noam Reisner, *John Milton's 'Paradise Lost': A Reading Guide*, Edinburgh University Press, 2011.

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

ENG 304: INDIAN WRITING IN ENGLISH

Credit: 04

COURSE OBJECTIVE: The objective of this course is to offer the students a comprehensive understanding of the growth and development of Indian Writing in English. The course will put emphasis on the history of Indian Writing in English by discussing various texts written by Indian authors.

COURSE LEARNING OUTCOME:

- Able to trace the emergence and development of Poetry during the colonial and post-colonial times
- Able to make sense of the cultural significance of drama
- Identify the various socio-cultural, political and historical dimensions responsible for the development of the novel form in India

Module 1:

1.1 Indian English Poetry

1.1.1 A Brief History of the Development of Indian English Poetry

1.2 Indian English Poetry: Colonial Times

1.2.1 Henry Derozio- “The Harp of India”, “To the Pupils of Hindoo College”

1.2.2 Toru Dutt – “Our Casuarina Tree”, “Sita”, “Lotus”

1.2.3 Sri Aurobindo – Sonnets [selections]

1.2.4 Sarojini Naidu- “The Bangle Sellers”, “The Purdah Nashin”

1.3 Indian English Poetry: Post-Colonial Times

1.3.1 A.K. Ramanujan – “Obituary”, “River”

1.3.2 Jayanta Mahapatra- “Dawn at Puri”, “My Grandfather”

1.3.3 Kamala Das- “Summer in Calcutta”, “An Introduction”

1.3.4 Nissim Ezekiel – “Night of the Scorpion”, “Background Casually”

Module 2:

2.1 Indian English Drama

2.1.1 A Brief History of the Development of Indian English Drama

2.2 Indian English Drama- in Translation

2.2.1 Girish Karnad – *Hayavadana*

2.2.2 Badal Sircar – *Ebom Indrajit*

2.2.3 Mangal Charan Biswal - *Bhukha*

2.2.4 Bijay Kumar Mishra - *Tata Niranjana*

2.2.5 Vijay Tendulkar- *Silence! The Court is in Session!*

Module 3:

3.1 Indian English Novel

3.1.1 A Brief History of the Development of Indian English Novel

3.2 Reading the Trio

3.2.1 Raja Rao – *Kanthapura*, *The Serpent and the Rope*

3.2.2 Mulk Raj Anand – *Untouchable*, *Coolie*

3.2.3 R.K. Narayan – *The Guide*, *The Man Eater of Malgudi*

Module 4:

4.1 Reading Contemporary Indian English Novels

- 4.1.1 Salman Rushdie – *Midnight's Children*
- 4.1.2 Anita Desai- *In Custody*
- 4.1.3 Arundhanti Roy- *The God of Small Things*
- 4.1.4 Aravind Adiga- *The White Tiger*

Module 5:

5.1 Autobiography

- 5.1.1 Mahatma Gandhi – *The Story of My Experiments with Truth (Selections)*
- 5.1.2 R.K. Narayan – *My Days (Selections)*
- 5.1.3 Nirad C Chowdhury- *The Autobiography of an Unknown Indian(Selections)*

Suggested Readings:

M. K. Naik, *A History of Indian English Literature*, Sahitya Akademi, 1982.

A. K. Mehrotra, *A Concise History of Indian Literature in English*, Palgrave Macmillan, 2009.

Bijay Kumar Das, *Postmodern Indian English Literature*, Atlantic Publishers, 2003.

Ulka Anjaria, *A History of the Indian Novel in English*, Cambridge University Press, 2015.

Subhendu Mund, *The Making of Indian English Literature*, Taylor & Francis Group, 2021.

Priyamvada Gopal, *The Indian English Novel-Nation, History, and Narration*, Oxford University Press, 2009.

Shirish Chindhade, *Five Indian English Poets: Nissim Ezekiel, A.K. Ramanujan, Arun Kolatkar, Dilip Chitre, R. Parthasarathy*, Atlantic Publishers and Distributors, 1996.

Kanwar Dinesh Singh, *Contemporary Indian English Poetry: Comparing Male and Female Voices*, Atlantic Publishers & Distributors, 2008.

Amar Nath Prasad, Rajiv K. Mallik, *Indian English Poetry and Fiction Critical Elucidations · Volume 2*, Sarup & Sons, 2007.

Neeru Tandon, *Perspectives and Challenges in Indian-English Drama*, Atlantic Publishers & Distributors, 2006.

Kaustav Chakraborty, *Indian Drama In English*, PHI Learning, 2014.

Arnab Kumar Sinha, Himadri Lahiri, Sajalkumar Bhattacharya, *Contemporary Indian English Poetry and Drama: Changing Canons and Responses*, Cambridge Scholars Publishing, 2019.

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

ENG 305: LITERARY THEORY AND CRITICISM - I

Credit: 04

COURSE OBJECTIVE: The objective of the course is to make students aware of the relevance of literary theory and criticism and to make them conscious of the contemporary theories. It will also make them acquaint with the contribution of major critical thinkers and philosophers.

COURSE LEARNING OUTCOME:

- Able to understand the relevance of theory and criticism
- Learn how to apply theory to analyze literary texts

Module 1:

1.1 Classical Criticism

1.1.1 Relevance of Classical Criticism

1.1.2 Major Classical Thinkers (Plato, Aristotle, Longinus, Horace)

1.1.3 Concepts—Mimesis, catharsis, hamartia, sublime

1.2 Aristotle: *The Poetics*

1.3 Horace: *Ars Poetica*

1.4 Longinus: *On the Sublime*

Module 2:

2.1 New Criticism

2.1.1 Chief exponents

2.1.2 Concepts—Intentional fallacy, Affective fallacy, Close reading

2.2 Structuralism

2.2.1 Chief exponents

2.2.2 Concepts—sign, signifier, signified, syntagmatic, paradigmatic, langue, parole, synchronic, diachronic

2.3 Deconstruction

2.3.1 Chief exponents

2.3.2 Concepts—Différance, trace, erasure, aporia

2.4 Reader Response theory

2.4.1 Chief exponents

2.4.2 Concepts— Interpretive community, Readerly text, Writerly text, Implied reader,

Actual

Reader

2.5 Phenomenology

2.5.1 Chief exponents

2.5.2 Concepts—Hermeneutics, Horizon of expectations, Affective stylistics

Module 3:

3.1 Marxism

3.1.1 Chief exponents

3.1.2 Concepts—Class, Base, Superstructure, Ideology, Hegemony, Interpellation, ISA, RSA

3.2 Feminism

3.2.1 Chief exponents

3.2.2 Concepts—Sex, Gender, Ecriture feminism, Gyno criticism

3.3 Psychoanalytic Criticism

3.3.1 Chief exponents

3.3.2 Concepts—collective consciousness, collective unconsciousness, Oedipus complex, real, imaginary and mirror stages

3.4 Post-colonialism

3.4.1 Chief exponents

3.4.2 Concepts—Colonialism, Postcolonial/ Post-colonial, Orientalism, Orient, Occident, Hybridity, Ambivalence, Mimicry

3.5 Eco-criticism

3.5.1 Chief exponents

3.5.2 Concepts—eco-feminism, ecopoetic, environmental justice, climate crisis, slow violence, Anthropocene, bio-politics

3.6 New historicism and Cultural Materialism

3.6.1 Chief exponents

3.6.2 Concepts—culture, history, power

Module 4:

4.1 Sir Philip Sidney: *“An Apology for Poetry”*

4.2 John Dryden: *“An Essay on Dramatic poesy”*

4.3 Samuel Johnson: *Preface to Shakespeare*

4.4 Wordsworth: “The Preface to Lyrical Ballads”

4.5 S. T. Coleridge: *Biographia Literaria* (Ch- XIII and XXVI)

4.6 P. B. Shelley: “The Defense of Poetry”

Module 5:

5.1 Matthew Arnold: “The Study of Poetry”

5.2 Thomas Love Peacock: “The Four Ages of Poetry”

5.3 Henry James: *Art of Fiction*

5.4 T. S. Eliot: “Tradition and Individual Talent”

5.5 F. R. Leavis: “The Great Tradition”

5.6 I. A. Richards: “Four Kinds of Meaning”

Suggested Readings:

- Patricia Waugh**, *Literary Theory and Criticism: An Oxford Guide*, Oxford University Press, 2006.
- Rafey Habib**, *Modern Literary Criticism and Theory: A History*, Blackwell, 2008.
- Chris Baldick**, *Criticism and Literary Theory 1890 to the Present*, Taylor & Francis, 2014.
- Sara Upstone**, *Literary Theory: A Complete Introduction*, John Murray Press, 2017.
- Jeffrey Williams, John McGowan, Laurie A. Finke, T. Denean Sharpley-Whiting, Vincent B. Leitch, William E. Cain**, *The Norton Anthology of Theory and Criticism*, 2018.
- Andrew Bennett, Nicholas Royle**, *An Introduction to Literature, Criticism and Theory*, Taylor & Francis, 2016.
- Patricia Waugh**, *Literary Theory and Criticism: An Oxford Guide*, Oxford University Press, 2006
- Kenneth Alderman Telford**, *Aristotle's Poetics: Translation and Analysis*, Literary Licensing, LLC, 2011
- Paul Allen Miller**, *Horace*, Bloomsbury Publishing, 2018
- Reginald Heber Chase**, *The Works Of Horace: With English Notes* (1869), Kessinger Publishing, 2009
- Charles Sears Baldwin**, *Aristotle's Poetics And Longinus On The Sublime*, Literary Licensing, LLC 2011
- John Dryden**, *Literary Criticism of John Dryden*, University of Nebraska Press, 1967
- W.J.B. Owen**, *Wordsworth's Literary Criticism*, Taylor & Francis 2016
- Timothy Corrigan**, *Coleridge, Language and Criticism*, University of Georgia Press, 2008
- Nirmaljeet Oberoi**, *Matthew Arnold as a Critic: Background to Arnold's Criticism and Theory of Poetry*, Creative Books, 1998
- James Ley**, *The Critic in the Modern World: Public Criticism from Samuel Johnson to James Wood*, Bloomsbury Publishing, 2014
- David Newton-De Molina**, *The Literary Criticism of T.S. Eliot: New Essays*, Bloomsbury Publishing, 2014
- Brian Lee**, *Theory and Personality: The Significance of T. S. Eliot's Criticism*, Bloomsbury Publishing 2014

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

SEMESTER – II

ENG 306: BRITISH LITERATURE: 1700-1830 (AGUSTAN AGE, ROMANTIC AGE)

Credit: 04

COURSE OBJECTIVE: The objective of the course is to develop a holistic understanding of the 18th c with the Romantic age of British literature within its cultural and historical context. It will also provide the students with an in-depth assessment of the social and intellectual background of 18th c as well as Romantic literature. The course introduces to the students, Romantic poetry and fiction. It also puts emphasis on the Romantic Movement that emerged as a rebellion against rationalism.

COURSE LEARNING OUTCOME:

- Able to identify the distinct literary characteristics of 18th c British literature
- Able to understand the reasons behind the rise of party politics and its impact on the production of literature
- Able to make sense of the neo-classical strain
- Articulate the rising popularity of periodical essays
- Able to understand the reasons behind the rise of the novel form and the emergence of various types of novels
- Able to gain insights on the literary movement of ‘Romanticism’
- Able to appreciate the variety of genres including poetry, fiction and non-fictional essays
- Able to connect the works of the romantic writers to their social and historical background

Module 1:

- 1.1 Alexander Pope- *The Rape of the Lock*, *An Epistle to Dr. Arbuthnot*
- 1.2 Thomas Gray- “Elegy Written in a Country Churchyard”
- 1.3 Oliver Goldsmith- “The Deserted Village”
- 1.4 William Blake – *Songs of Innocence* (Selections), *Songs of Experience* (Selections)
- 1.5 Samuel Johnson- “London”, “The Vanity of Human Wishes”

Module 2:

- 2.1 William Wordsworth – *The Prelude* (Books I and II), “Lines Composed a Few Miles above Tintern Abbey, on Revisiting the Banks of the Wye During a Tour, July 13, 1798”
- 2.2 Samuel Taylor Coleridge – “The Rime of the Ancient Mariner”, “Kubla Khan”, “Dejection: An Ode”
- 2.3 Robert Southey- Sonnets on Slave Trade (Selections), “The Inchcape Rock”
- 2.4 John Keats – “Ode to a Nightingale”, “Ode to a Grecian Urn”, “To Autumn”
- 2.5 P. B. Shelly – “Ode to the West Wind”, “To a Skylark”
- 2.6 Lord Byron – “And Thou art Dead, as Young and Fair”, “She Walks in Beauty”

Module 3:

3.1 Daniel Defoe- *Robinson Crusoe*

3.2 Jonathan Swift – *Gulliver’s Travels*

Module 4:

4.1 Samuel Richardson – *Pamela*

4.2 Henry Fielding – *Tom Jones*

4.3 Horace Walpole – *The Castle of Otranto*

4.4 Jane Austen – *Sense and Sensibility*

4.5 Mary Shelley - *Frankenstein*

Module 5:

5.1 Dr. Samuel Johnson – *Life of Cowley*

5.2 James Boswell – *The Life of Samuel Johnson*

5.3 Charles Lamb – *Selected Essays*

5.4 William Hazlitt – *Selected Essays*

Suggested Readings:

John Richetti, *A History of Eighteenth-Century British Literature*, Wiley, 2017.

Charlotte Sussman, *Eighteenth Century English Literature*, Polity Press, 2013.

J. A. Downie, *The Oxford Handbook of the Eighteenth-Century Novel*, OUP Oxford, 2016

David H. Richter, *Reading the Eighteenth-Century Novel*, Wiley, 2017

Christine Gerrard, David Fairer, *Eighteenth-Century Poetry: An Annotated Anthology*, Wiley, 2015

David Fairer, *English Poetry of the Eighteenth Century, 1700-1789*, Taylor & Francis, 2014.

John Sitter, *The Cambridge Companion to Eighteenth-Century Poetry*, Cambridge University Press, 2001.

Carmen Casaliggi, Porscha Fermanis. *Romanticism: A Literary and Cultural History*, Taylor & Francis, 2016.

Ralf Haekel, *Handbook of British Romanticism*, De Gruyter, 2017.

Stuart Curran, *The Cambridge Companion to British Romanticism*, Cambridge University Press, 2010

David Duff, *The Oxford Handbook of British Romanticism*, Oxford University Press, 2018

Michael Ferber. *The Cambridge Introduction to British Romantic Poetry*, Cambridge University Press, 2012.

Kelvin Everest, *English Romantic Poetry: An Introduction to the Historical Context and the Literary Scene*, Open University Press, 1990

Gary Kelly, *English Fiction of the Romantic Period 1789-1830*, Taylor & Francis, 2016.

M. H. Abrams, *English Romantic Poets: Modern Essays in Criticism*, Oxford University Press, 1975.

Mary Waters, *British Women Writers of the Romantic Period: An Anthology of Their Literary Criticism*, Macmillan Education UK, 2008

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

ENG 307: BRITISH LITERATURE: 1837-1950 (VICTORIAN AGE, MODERN AGE)

Credit: 04

COURSE OBJECTIVE: The course offers to introduce the wide range of literature and culture of the Victorian and Modern period. It also emphasizes on the readings and analysis of select Victorian texts and some literary movements to make sense of the social, religious, political, economic context of the time. It will also make students familiarize with the various new trends in poetry like dramatic monologue, pre-Raphaelite experiments. The course focuses on the literary works of the representative poets, dramatists, novelists and essayists to make sense of the socio-cultural and political situation scenario of the 20th century

COURSE LEARNING OUTCOME:

- Able to identify the major themes and characteristics of Victorian Literature
- Interpret and analyze the works of major Victorian novelists, poets and dramatists
- Analyze the representative intellectual currents of the Victorian era
- Articulate the establishment of novel as the major literary genre
- Make sense of the Victorian compromise
- Able to understand the socio-cultural and political context behind the birth of Modern British literature
- Articulate the importance of various literary movements that shaped up the literary genres of the time
- Understand the impact of World War on literature
- Appreciate the works of the major representative writers of the Modern times

Module 1:

- 1.1 Charles Dickens – *Great Expectations, David Copperfield*
- 1.2 Thomas Hardy – *Mayor of Casterbridge, Far From the Madding Crowd*
- 1.3 William Makepeace Thackeray – *Vanity Fair*
- 1.4 Emile Bronte – *Wuthering Heights*
- 1.5 Charlotte Bronte – *Jane Eyre*
- 1.6 George Eliot – *Middlemarch, Silas marner*

Module 2:

- 2.1 James Joyce – *A Portrait of the Artist as a young man*
- 2.2 D. H. Lawrence – *Sons and Lovers*
- 2.3 E. M. Forster – *A Passage to India*
- 2.4 Joseph Conrad - *Heart of Darkness*
- 2.5 George Orwell – *Nineteen Eighty-four*

Module 3:

- 3.1 John Ruskin- *Modern Painters, Sesame and Lilies*
- 3.2 Thomas Carlyle- *Sartor Resartus, French Revolution*

3.3 Matthew Arnold- *Culture and Anarchy*

3.4 T.S. Eliot- *To Criticize the Critic*

Module 4:

4.1 Oscar Wilde – *The Importance of Being Earnest, Lady Windermere's Fan*

4.2 John Osborne – *Look Back in Anger*

4.3 Samuel Beckett – *Waiting for Godot*

4.4 Harold Pinter – *The Birthday Party/The Caretaker*

Module 5:

5.1 Alfred Tennyson – “Ulysses”, “The Lotus- eaters”

5.2 Robert Browning – “My Last Duchess”, “A Grammarian's Funeral”

5.3 Matthew Arnold – “The Scholar Gypsy”, “Dover Beach”

5.4 D. G. Rossetti – “The Blessed Damozel”

5.5 C. G. Rossetti- “*Goblin Market*”

5.6 T. S. Eliot- “The Waste Land”

5.7 W. B. Yeats- “The Second Coming”

Suggested Readings:

John Daniel Cooke, Lionel Stevenson, *English Literature of the Victorian Period*, the University of Michigan, 1949

Robin Gilmour, *The Victorian Period: The Intellectual and Cultural Context of English Literature, 1830 – 1890*, Taylor & Francis, 2014

Hugh Walker , *The Literature of the Victorian Era*, Cambridge University Press, 2011

G. K. Chesterton, *The Victorian Age in Literature*, Read Books Limited, 2016

Michael Wheeler, *English Fiction of the Victorian Period*, Taylor & Francis, 2014

Richard Cronin , *Reading Victorian Poetry*, Wiley, 2015

Joseph Bristow, *The Cambridge Companion to Victorian Poetry*, Cambridge University Press, 2000

Linda K. Hughes , *The Cambridge Introduction to Victorian Poetry*, Cambridge University Press, 2010

Craig Raine, *T. S. Eliot*, Oxford University Press, USA, 2006.

Jason Harding, *T. S. Eliot in Context*, Cambridge University press, 2011

Harold Bloom, *T.S. Eliot's The Waste Land* ,Chelsea House, 2007

Gareth Reeves, *T. S. Eliot's "The Waste Land"*, Taylor and Francis, 2017

Brian Arkins, *The Thought of W.B. Yeats*, Peter Lang, 2010

Donald James Gordon , *W.B. Yeats: Images of a Poet; My Permanent Or Impermanent Images*

Manchester University Press, 1961

Joseph Wood Krutch, *"Modernism" in Modern Drama: A Definition and an Estimate*,
Russell & Russell, 1962

Barrett Harper Clark, *A Study of Modern Drama*, D. Appleton & Company, 1928.

By Lawrence Graver, *Beckett: Waiting for Godot*, Cambridge University press, 2004

Patricia D. Denison, *John Osborne: A Casebook*, Taylor & Francis, 2012

William Naismith, *Harold Pinter: The Birthday Party, The Caretaker, The Homecoming*,
Faber & Faber, 2000

Malcolm Bradbury, *The modern British novel*, Secker & Warburg, 1993

Alice Ferrebe, Nick Bentley, Nick Hubble, *The 1950s: A Decade of Modern British Fiction*
Bloomsbury Publishing 2018

**(Grading: 40% internal assessment comprising two tests and two presentations. End
semester examination: 60%)**

ENG 308: AFRICAN/ AFRICAN-AMERICAN LITERATURE

Credit – 04

COURSE OBJECTIVE: The objective of the course is to offer students with a holistic view of African and African-American Literature. The course aims to explore the representation of lives and conditions of African and African-American people in literature. It also emphasizes on the understanding of identity crisis, racism, sexism as represented in the African and African-American Literature.

COURSE LEARNING OUTCOME:

- Able to understand the growth of African and African-American Literature
- Able to explore the various socio-cultural, political and historical contexts associated with African and African-American Literature
- Understand the issue of racism in literature

Module 1:

1.1 Chinua Achebe: *Things Fall Apart*, *Arrow of God*

1.2 Wole Soyinka- *The Lion and the Jewel*

Module 2:

2.1 George Lamming: *In the Castle of My Skin*, *Natives of My Person*

2.2 Jean Rhys: *Wide Sargasso Sea*

Module 3:

3.1 Toni Morrison: *The Bluest Eye*, *Sula*

3.2 Alice Walker: *The Color Purple*

Module 4:

4.1 J.M.Coetzee : *Disgrace*, *Life and Times of Michael K*

4.2 Nadine Gordimer: *July's People*

Module 5:

5.1 Chimamanda Ngozi Adichie: *Purple Hibiscus*, *Half of a Yellow Sun*

5.2 Ngugi waThiongo: *Decolonising the Mind*

Suggested Readings:

Benedict Chiaka Njoku, *The Four Novels of Chinua Achebe: A Critical Study*, P. Lang, 1984.

Bernth Lindfors, Catherine Lynette Innes, *Critical Perspectives on Chinua Achebe*, Three Continents Press, 1978

Isidore Okpewho, *Chinua Achebe's Things Fall Apart: A Casebook*, 2003

James Gibbs, James Morel Gibbs, *Critical Perspectives on Wole Soyinka*, Three Continents Press 1980

Biodun Jeyifo, *Perspectives on Wole Soyinka: Freedom and Complexity*, University Press of Mississippi, 2001

Anthony Bogues, *The George Lamming Reader: The Aesthetics of Decolonisation*, Ian Randle Publishers, 2011.

Pierrette M. Frickey, *Critical Perspectives on Jean Rhys*, Three Continents Press, 1990

Thomas F Staley, *Jean Rhys: A Critical Study*, Palgrave Macmillan UK, 1979.

Nancy J. Peterson, *Toni Morrison: Critical and Theoretical Approaches*, Johns Hopkins University Press, 1997.

Harold Bloom, *Alice Walker*, Infobase Holdings, Incorporated, 2009.

Carmen Gillespie, *Critical Companion to Alice Walker: A Literary Reference to Her Life and Work*, Facts On File, 2011

Gerri Bates, *Alice Walker: A Critical Companion*, ABC-CLIO, 2005

Chris Danta, Julian Murphet, Sue Kossew, *Strong Opinions: J.M. Coetzee and the Authority of Contemporary Fiction*, Bloomsbury Publishing, 2011

Stephen Clingman, *The Novels of Nadine Gordimer: History from the Inside*, Bloomsbury, 1993

Peter Nazareth, *Critical Essays on Ngũgĩ WaThiong'o*, Twayne Publishers, 2000

Charles Cantalupo, *Ngũgĩ WaThiong'o: Text and Contexts*, Africa World Press, 1995

Ernest Emenyonu, *A Companion to Chimamanda Ngozi Adichie*, Boydell & Brewer Limited, 2017

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

ELECTIVES

The students have to choose any one of the Electives offered below, or else they can opt for any of the MOOC Courses available on-line.

ENG 309: ENGLISH LANGUAGE TEACHING

Credit: 04

COURSE OBJECTIVE:

The objective of this paper is to introduce the major elements of Language Teaching along with the theories of language acquisition.

COURSE LEARNING OUTCOME:

- To have the mastery over the skills of language and the theories of learning.
- To have the ideas of language testing and evaluation.
- To be acquainted with different types of learning and teaching methods of language which are generally applied in day today life.
- To be acquainted with the problems of ELT and its possible solutions.
- To be acquainted with different teaching aids. (Traditional and Modern)

Module 1: Learning Theories: Acquisition vs. learning; language, mind and society; empirical (S-R) theories of learning; cognitive theories; implications for language teaching; second/foreign language learning; identity and contrastive hypothesis in learning a second language; input hypothesis.

Module 2: Learner: Innate potential of the learner; learner creativity; social psychological aspects such as aptitude, intelligence, attitudes, stereotypes and motivation.

Module 3: Learner Output: Language interference; mistakes and errors, errors as learning strategies; interlanguage, idiosyncratic dialects and approximative systems.

Module 4: Methods: Approach, method and technique; Grammar-Translation method; Direct method; Audio-lingual approach; Cognitive approaches; Communicative approaches; the silent way; suggestology; systems of evaluation; integrated approaches for teaching and evaluation; translation, dictation and cloze; innovative materials for language teaching.

Module 5: The Nature of Psychological Tests and their Uses: Test structure: hidden traits and elicited performances representing them; purposes served by tests: educational, administrative, research; formative and summative evaluation, evaluation as part of the teaching process (pedagogic uses). Test types and task formats; written (paper and pencil), oral tests and performance tests; Selection and supply type task formats (problems of stems and distracter in multiple choice items); Discrete point and integrative tests; tests of extended writing/ speaking, mixed skills and interaction in dyadic and group settings; special test types: Cloze, C-test, portfolio assessment, metalinguistic ability tests. Decisions regarding purpose, time, nature of items and content of test; Pilot design and trialing for instructions, time and administration; assembling the finished test; reviewing validity and reliability;

establishing norms. Teaching and learning of English as a second language in India; course design, teaching of language skills, contrastive analysis, error analysis, programmed instruction, audio-visual aids, language testing, etc. English as a Lingua Franca, an international language, etc.

Suggested Readings:

Agnihotri, R.K. and Khanna, A.L. (ed.) 1994. *Second Language Acquisition: Socio-cultural and Linguistic Aspects of English in India*. New Delhi: Sage Publications.

_____. (ed.) 1995. *English Language Teaching in India: Issues and Innovations*. New Delhi: Sage Publications.

Brumfit, C. J. and Roberts, J.T. 1983. *Language and Language Teaching*. London: Batsford Academic and Educational.

Bell, R. T. 1981. *An Introduction to Applied Linguistics*. London: Batsford Academic and Educational Ltd.

Carrol, B. J. & Hall, P. 1985. *Make your own Language Tests: A Practical Guide to Writing Language Performance Tests*. Oxford: Pergamon.

Cook, V. 1993. *Linguistics and Second Language Acquisition*. London: Macmillan.

Davies, A. 1990. *Principles of Language Testing*. Cambridge: CUP.

Dulay, B., Burt, M. and Krashen, S. 1982. *Language Two*. New York: Oxford University Press.

Ellis, R. 1985. *Understanding Second Language Acquisition*. Oxford: Oxford University Press.

Halliday, M. A. K. et al. 1964. *The Linguistic Science and Language Teaching*. London: Longman.

Hughes, A. 1989. *Testing for Language Teachers*. Cambridge: CUP.

Klein, W. 1986. *Second Language Acquisition*. Cambridge: Cambridge University Press.

Prabhu, N.S. 1987. *Second Language Pedagogy*. Oxford: Oxford University Press.

Richards, J. C. 1974. *Error Analysis: Perspectives on Second Language Acquisition*. Essex: Longman.

Stern, H. H. 1983. *Fundamental Concepts of Language Teaching*. Oxford: OUP.

Subbiah, P. 1997. *Evaluation and Testing: A Descriptive Bibliography*. Mysore: Central Institute of Indian Languages.

Thorndike, R. E. & Hagen, E. 1997. *Educational and Psychological Measurement and Evaluation*. Wily Eastern. (4th edition)

Valette, R. M. 1977. *Modern Language Testing: A Handbook*. New York: Harcourt, brace and World. Inc. (2nd edition).

(Grading: 40% internal assessment comprising two tests and two presentations. End-of-semester examination: 60%)

ENG 310: DIASPORIC LITERATURE

Credit – 04

COURSE OBJECTIVE: The objective of this paper is to offer the students ideas related to diasporic dislocations, culture shock, alienation, identity crises, cultural hybridity, transculturality. The course also puts emphasis on and the literature of the Indian Diaspora in America and Canada to make the students aware of international migration, understand contemporary border crossings as a consequence of globalization.

COURSE LEARNING OUTCOME:

- Able to gain a thorough knowledge of diaspora and international migration
- Able to associate diaspora with cross-cultural movements
- Articulate transnationalism and transculturality in context of Indian diaspora
- Able to understand the negotiation of culture and identity in diaspora

Module 1:

1.1 Maxine Hog Kingston, Jr.—*The Woman Warrior*

1.2 Kenjaburo Oe—*A Personal Matter*

Module 2:

2.1 Monica Ali—*Brick Lane*

2.2 Mihael Ondaatje—*The English Patient*

Module 3:

3.1 Anita Desai—*Fasting, Feasting*

3.2 Kiran Desai—*The Inheritance of Loss*

Module 4:

4.1 Bharati Mukherjee—*Jasmine*

4.2 Meena Alexander—*Nampally Road*

Module 5:

5.1 Rohinton Mistry—*Such a Long Journey/ A Fine Balance*

5.2 Jhumpa Lahiri—*The Lowland*

Suggested Readings:

Vijay Mishra, *Literature of the Indian Diaspora*. London: Routledge, 2008.

V. Kalra, R. Kaur, and J. Hutynuk, *Diaspora & hybridity*, London: Sage Publications, 2005.

Salman Rushdie, *Imaginary Homelands*, London: Granta Books, 1991.

Avtar Brah, *Cartographies of Diaspora*

James Clifford, *Diasporas*.

Robin Cohen, *Global Diaspora: An Introduction*, London: UCL Press, 1997.

Steven Vertovec and Robin Cohen, *Migration, Diaspora, and Transnationalism*, London: Edward Elgar, 1999.

Gabriel Sheffer, *Diaspora Politics: At Home Abroad*, Cambridge university press, 2003

Ajaya K. Sahoo, *Routledge Handbook of Asian Diaspora and Development*, Taylor & Francis, 2021.

Marie-Aude Baronian, Stephan Besser, Yolande Jansen, *Diaspora and Memory: Figures of Displacement in Contemporary Literature, Arts and Politics*, 2016

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

ENG 311: LITERATURE AND ENVIRONMENT

Credit –04

COURSE OBJECTIVE: The objective of the course is to explore the relationship between human life and the non-human world through literature. The course emphasizes on examining the features of environmental literature and encourages the students to interpret how nature and the environment are represented in literature. The course also engages in the deep reading and analysis of select environmental literature to make sense of the contemporary issues of climate crisis, toxic environment, slow violence, environmental justice etc.

COURSE LEARNING OUTCOME:

- Able to understand the significance of literary and cultural texts engaging with environmental issues and challenges
- Understand the theoretical developments in the field of environmental humanities
- Evaluate the debates within the field of environmental literature
- Aware of the looming environmental crisis

Module 1: Introductory Ideas

- 1.1 Cheryll Glotfelty: 'Literary Studies in an Age of Environmental Crisis'
- 1.2 Lawrence Buell: 'Ecocriticism: Some Emerging Trends'
- 1.3 Henry David Thoreau: 'Introductory Note' of *Walden*
- 1.4 Vandana Shiva: 'Women in Nature' from *Staying Alive*

Module 2: Poetry

- 2.1 May Swenson: 'Goodbye, Goldeneye'
- 2.2 Gillian Clarke: 'Lament'
- 2.3 Vachel Lindsay: 'The Flower-Fed Buffaloes'
- 2.4 Dilip Chitre: 'The Felling of the Banyan Tree'
- 2.5 Gieve Patel: 'On Killing a Tree'

Module 3: Drama

- 3.1 Henrik Ibsen: *An Enemy of the People*
- 3.2 Wole Soyinka: *The Swamp Dwellers*

Module 4: Non-Fiction

- 4.1 Rachel Carson: *Silent Spring* ("A Fable for Tomorrow," "The Obligation to Endure," and "Surface Waters and Underground Seas")
- 4.2 Dipesh Chakrabarty: 'The Climate of History: Four Theses'

Module 5: Novels

5.1 Octavia E. Butler: *Parable of the Sower*

5.2 Richard Powers: *The Overstory*

5.3 Indra Sinha's *Animal's People*

5.4 Pankaj Sekhsaria: *The Last Wave*

Suggested Readings:

Louise Westling, *The Cambridge Companion to Literature and the Environment*, Cambridge University Press, 2014

George Hart, Scott Slovic, *Literature and the Environment*, Bloomsbury Academic, 2004

Neil Sammells, Richard Kerridge, *Writing the Environment: Ecocriticism and Literature*, Zed Books, 1998

John Parham, Louise Westling, *A Global History of Literature and the Environment*, Cambridge University Press, 2017

Timothy Clark, *The Cambridge Introduction to Literature and the Environment*, Cambridge University Press, 2011

Graham Huggan, Helen Tiffin, *Postcolonial Ecocriticism: Literature, Animals, Environment*, Taylor & Francis, 2009.

Lorraine Anderson, Scott P. Slovic, *Literature and the Environment: A Reader on Nature and Culture*, John P. O'Grady, 2014

Lawrence Buell, *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*, Wiley, 2009.

Rachel Carson, *Silent spring*, Houghton Mifflin, 2002

Cheryll Glotfelty, Harold Fromm, *The Ecocriticism Reader Landmarks in Literary Ecology*, University of Georgia Press, 1996

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

ENG 312: CHILDREN'S LITERATURE

Credit – 04

COURSE OBJECTIVE: The course offers an introduction to Children's literature. The course addresses the origins, development and characteristics of Children's literature. The course puts emphasis on the readings of various texts to make students aware of the different ways of viewing childhood and childhood memories.

COURSE LEARNING OUTCOME:

- Able to define Children's literature
- Able to understand the relevance of Children's literature in contemporary times
- Articulate how Children's literature developed within broader literary and social contexts
- Analyze various key terms associated with Children's literature, like- childhood, memory, cognition etc.

Module 1: Introductory Ideas

- 1.1 What is Children's literature?
- 1.2 Definitions, History and Classifications.
- 1.3 Stephen Kline-*The making of Children's Culture*
- 1.4 Philippe Aries-*From Immodesty to Innocence*

Module 2: Poetry

- 2.1 Robert Browning- "The Pied Piper of Hamelin"
- 2.2 William Blake- "The Tyger"
- 2.3 Rudyard Kipling- "If"

Module 3: British fiction

- 3.1 Lewis Carroll- *Alice in Wonderland*
- 3.2 R.L. Stevenson- *Treasure Island*
- 3.3 William Golding- *Lord of the Flies*
- 3.4 Rudyard Kipling- *The Jungle Book*

Module 4: American Fiction

- 4.1 Mark Twain- *Adventures of Tom Sawyer*
- 4.2 Louisa May Alcott- *Little Women*

Module 5: Indian fiction

- 5.1 R.K. Narayan- *Malgudi Days*
- 5.2 Ruskin Bond- *The Blue Umbrella*

Suggested Readings:

Kimberley Reynolds , *Children's Literature: A Very Short Introduction*, OUP Oxford, 2011

Seth Lerer, *Children's Literature: A Reader's History, from Aesop to Harry Potter*,
University of Chicago Press, 2009

Carrie Hintz , *Children's Literature*, Taylor & Francis, 2019.

Kimberly Reynolds, Matthew O. Grenby, *Children's Literature Studies: A Research Handbook*, 2011

Andrea Schwenke Wyle, Teya Rosenberg, *Considering Children's Literature: A Reader*, Broadview Press, 2008

John Stephens, *The Routledge Companion to International Children's Literature*, Taylor & Francis, 2017

Supriya Goswami, *Colonial India in Children's Literature*, Taylor & Francis, 2012

Jack McMartin, Jan Van Coillie, *Children's Literature in Translation: Texts and Contexts*
Leuven University Press, 2020

Lissa Paul, Philip Nel, *Keywords for Children's Literature*, NYU Press, 2011

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

ENG 313: CANADIAN LITERATURE

Credit - 04

COURSE OBJECTIVE: The objective of the course is to survey Canadian literature in English from its beginning to contemporary times. It focuses on scholarly readings of various poetry, short stories, novels and drama by some of the key figures in Canadian literature. The course also familiarizes the students with some of the subtle themes and technical experimentations in Canadian literature.

COURSE LEARNING OUTCOME:

- Able to identify the representative authors and texts in Canadian literature
- Able to identify the development of major genres and literary techniques that have inspired and influenced the growth of Canadian literature
- Understand the subtle themes and technical experimentations in Canadian literature
- Articulate the Canadian culture and reality through the readings of various texts

Module 1: Poetry

1.1 Duncan Campbell Scott- "A Night in June"

1.2 Eli Mandel- "Hippolytus"

1.3 Alden Nowlan- "I, Icarus"

Module 2: Short Stories

2.1 Stephen Leacock: *MY Financial Career*

2.2 Sinclair Ross: *The Lamp at Noon*

2.3 Alice Munro: *Sunday Afternoon*

Module 3: Novels

3.1 Margaret Atwood: *The Handmaid's Tale*

3.2 Beatrice Culleton: *In Search of April Raintree*

3.3 Thomas King: *Green Grass and Running Water*

Module 4: Novels

4.1 Joy Kogawa: *Obasan*

4.2 Anne Hebert: *Kamouraska*

4.3 Rudy Wiebe: *The Temptations of Big Bear*

Module 5: Drama

5.1 George Ryga: *The Ecstasy of Rita Joe*

5.2 Tomson Highway: *The Rez Sisters*

5.3 James Reaney: *The Canadian Brothers*

Suggested Readings:

Alfred Goldsworthy Bailey, Carl Frederick Klinck, *Literary History of Canada: Canadian Literature in English · Volume 3*, the University of California, 1976

William H. New, William Herbert New, *A History of Canadian Literature*, McGill-Queen's University Press, 2003

William Herbert New, *A history of Canadian literature*, New Amsterdam, 1989

Nicholas James Mount, *When Canadian literature moved to New York*, University of Toronto Press, 2005

W. J. Keith, *Canadian literature in English*, Longman, 1985.

Lynn Coady, Ying Chen, Michael Crummey, Caterina

Edwards, Marina Endicott, Lawrence Hill, Alice Major, Eden Robinson, Gregory

Scofield, Kim Thúy, *Ten Canadian Writers in Context*, University of Alberta Press, 2016

Faye Hammill, *Canadian Literature*, Edinburgh University Press, 2007

Philip Marchand, *Ripostes: Reflections on Canadian Literature*, Porcupine's Quill, 1998

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

ENG 314: DALIT LITERATURE

Credits: 04

COURSE OBJECTIVE: The objective of the course is to make students aware of the socio-cultural context in which Dalit literature emerged as a literary discourse in India. This course also offers the students with different forms of Dalit literature, like essays, poetry, short stories, novels, autobiographies and memoirs which will enable them to make sense of the Dalit aesthetics. It also foregrounds the questions of untouchability, discrimination, oppression, and exploitation of the Dalits in India.

COURSE LEARNING OUTCOME:

- Able to define Dalit literature
- Able to categorize various genres of Dalit literature
- Develop a social awareness
- Articulate Dalit consciousness and Dalit aesthetics as represented by the major Dalit voices

Module 1: Speech and Essays

- 1.1 Dr. Ambedkar's Speech at Mahad
- 1.2 '*Dalit Literature: Past, Present and Future*' - Arjun Dangle
- 1.3 '*What is Dalit Literature?*' - SharatchandraMuktibodh
- 1.4 '*Dalit Literature is but Human Literature*' - Baburao Bagul

Module 2: Poetry

- 2.1 '*Mother*' - Jyoti Lanjewar
- 2.2 '*Light Melted in Darkness*' - Meena Gajabhiye
- 2.3 '*Hunger*' - NamdeoDhasal
- 2.4 '*Which language Should I Speak?*' - Arun Kamble

Module 3: Short Stories

- 3.1 '*A Corpse in the Well*' - Shankarrao Kharat
- 3.2 '*The Poisoned Bread*' - Bandhumadhav
- 3.3 '*The Story of My Sanskrit*' - Kumud Pawde
- 3.4 '*Naja Goes to School—and Doesn't*' - Santabai Kamble

Module 4: Novels

- 4.1 *Bheda*- Akhila Nayak (Trans. Raj Kumar)
- 4.2 *Scavenger's Son*- T. Sivasankara Pillai (Trans. R. E. Asher)

Module 5: Autobiographies and Memoirs

5.1 *Akkarmashi*- Sharankumar Limbale;

5.2 *Interrogating My Chandal Life: An Autobiography of a Dalit*- Manoranjan Byapari

5.3 *The Weave of My Life*- Urmila Pawar

5.4 *From a Shepherd Boy to an Intellectual: My Memories*- Kancha Ilaiah Shepherd

Suggested Readings:

Joshil K. Abraham and Judith Misrahi-Barak, *Dalit Literatures in India*. (Ed.) New Delhi:

Routledge, 2016.

Swaraj Basu, *Readings on Dalit Identity: History, Literature and Religion*. New Delhi: Orient BlackSwan, 2016.

D.R. Nagaraj, *The Flaming Feet and Other Essays: The Dalit Movement in India*. Ranikhet: Permanent Black, 2010.

Archana Sinha and Mukhtar Alam, *Dalit Muslims – Double Exclusion: A Study on the Dalit*

Muslims in Selected States of India. Delhi: Indian Social Institute, 2010.

Śaraṇakumāra Limbāle, Alok Mukherjee, *Towards an Aesthetic of Dalit Literature: History, Controversies, and Considerations*, Orient Longman, 2004

Dipak Giri, *Perspectives on Indian Dalit Literature: Critical Responses*, Booksclinic Publishing, 2020

Amar Nath Prasad, M. B. Gaijan, *Dalit Literature: A Critical Exploration*, Sarup & Sons, 2007

Judith Misrahi-Barak, K. Satyanarayana, Nicole Thiara, *Dalit Text: Aesthetics and Politics Re-imagined*, Taylor & Francis, 2019

Joshil K. Abraham, *Dalit Literatures in India: With a New Introduction*, Routledge, Taylor & Francis Group, 2018

Raj Kumar, *Dalit Literature and Criticism*, Orient BlackSwan, 2019

Kusuma Satyanarayanan, Joel Lee, *Concealing Caste: Narratives of Passing and Personhood in Dalit Literature*, OUP Oxford, 2023

Arjun Dangle, *Poisoned Bread: Translations from Modern Marathi Dalit Literature*, Orient Longman, 1992

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

ENG 315: POPULAR LITERATURE

Credits-04

COURSE OBJECTIVE: The objective of the course is to inculcate an understanding of Popular culture through defining popular literature. The course explains the background of the emergence of popular literature and also emphasizes on the relevance of studying Popular literature. The course offers a detailed reading of various texts ranging from campus fiction to the Gothic fiction.

COURSE LEARNING OUTCOME:

- Able to identify certain kinds of literature as ‘popular’
- Able to associate the connection between popular literature and culture
- Define popular literature
- Evaluate the cultural relevance of Popular literature
- Examine theoretical frameworks for Popular literature

Module 1: Introductory Ideas

- 1.1 What is Popular Literature?
- 1.2 Classifications of Popular Literature
- 1.3 Growth of Popular Literature; Literary value and Measures of Popular Literature
- 1.4 Popular Fiction

Module 2: Campus Novel

- 2.1 Kingsley Amis—*Lucky Jim*
- 2.2 Chetan Bhagat: *Five point Someone*

Module 3: Mythopoeia

- 3.1 Amish Tripathy—*The Immortals of Meluha*
- 3.2 J.R.R. Tolkien— *The Hobbit*

Module 4: Detective Novel

- 4.1 Agatha Christie—*Murder on the Orient Express*
- 4.2 Arthur Conan Doyle—*The Hound of the Baskervilles*

Module 5: Gothic Romance

- 5.1 Bam Stoker—*Dracula*
- 5.2 R.L. Stevenson—*Dr. Jekyll and Mr. Hyde*

Suggested Readings:

Chelva Kanaganayakam, *'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature'* (ARIEL, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., *Post Independence Voices in South Asian Writings* (Delhi: Doaba Publications, 2001) pp. 51–65. **Sumathi Ramaswamy**, *'Introduction'*, in *Beyond Appearances? Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii–xxix.

Leslie Fiedler, *'Towards a Definition of Popular Literature'*, in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29–38.

Felicity Hughes, *'Children's Literature: Theory and Practice'*, *English Literary History*, vol. 45, 1978, pp. 542–61.

Jaydip Sarkar, Rupayan Mukherjee, *Popular Literature: Texts, Contexts, Contestations* Columbia University Press, 2022

Victor E. Neuburg, *The Popular Press companion to popular literature*, Bowling Green State University Popular Press, 1983

Bob Ashley, *The Study of Popular Fiction: A Source Book* Pinter, 1989

Ken Gelder, *Popular Fiction: The Logics and Practices of a Literary Field*, Taylor & Francis, 2004

Victor E. Neuburg, *Popular Literature: A History and Guide*, Taylor & Francis, 2014

Mona Sinha, Prem Kumari Srivastava, *Indian Popular Fiction: New Genres, Novel Spaces*, Taylor & Francis, 2021

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

SEMESTER - III

ENG 316: AMERICAN LITERATURE

Credit: 04

COURSE OBJECTIVE: The course intends to introduce the students to the world of American literature from the beginning to the nineteenth century. It also aims to show the imitative nature of the early writing and the efforts at creating a distinctively American literature. The course focuses on the early colonial life of the Puritans and emphasizes on the democratic experiments of the newly independent nation. It also reflects on the dominance of fiction and the growth of realism and naturalism. The course also aims to explore the experimentations done in poetry, the dominance of the novel form which depicted the modern American life, the production of the novels by the marginalized community depicting their oppressed condition. The course puts emphasis on the great achievements in the field of drama.

COURSE LEARNING OUTCOME:

- Able to understand how the early colonizers produced utilitarian writing rather than literature
- Able to understand how they narrated their experiences as colonizers and the people of destiny to create a utopian world
- Articulate the ways they expressed their desire for political and literary independence in literature
- Able to learn how America was able to produce a rich corpus of literature in all genres—poetry, fiction, drama
- Able to understand how experimentations were made in the form of poetry to produce different types of poetry encompassing various themes
- Articulate how the novel became a dominant form used to depict the life in modern America
- Able to understand how great achievements were made in the field of drama

Module 1:

- 1.1 Washington Irving-*Rip Van Winkle, The Legend of Sleepy Hollow*
- 1.2 Edgar Allan Poe-*The Masque of Red Death, The Purloined Letter*
- 1.3 Nathaniel Hawthorne- *Story of Young Goodman Brown, The Ambitious Guest*
- 1.4Ralph Waldo Emerson- *The American Scholar, Self-Reliance*
- 1.5Henry David Thoreau- *Walden (Selections), Civil Disobedience*
- 1.6Margaret Fuller- *The Women in Nineteenth Century*

Module 2:

- 2.1 Walt Whitman- *Out of the Cradle Endlessly Rocking, O Captain! My Captain*
- 2.2 Emily Dickinson- *Because I could not stop for Death, Success is Counted Sweetest, Hope is the Thing with Feather*
- 2.3 Henry Wadsworth Longfellow- *Paul Revere's Ride, A Psalm of Life*
- 2.4 Ezra Pound: 'In a Station of the Metro', 'The Return', 'The Seafarer'
- 2.5 Wallace Stevens: 'The Idea of Order at Key West', 'Anecdote of the Jar'
- 2.6 E.E. Cummings: 'I Sing of Olaf', 'The Emperor of Ice-Cream'
- 2.7 Sylvia Plath: *The Moon and the Yew Tree*
- 2.8 Elizabeth Bishop: *The Imaginary Iceberg*
- 2.9 Allen Ginsberg: *The Fall of America*

Module 3:

- 3.1 Nathaniel Hawthorne- *The Scarlet Letter*
- 3.2 Herman Melville- *Moby Dick, Billy Budd*
- 3.3 Harriet Beecher Stowe- *Uncle Tom's Cabin*
- 3.1 F. Scott Fitzgerald: *The Great Gatsby*
- 3.4 Ernest Hemingway: *The Old Man and the Sea*
- 3.5 William Faulkner: *The Sound and the Fury*

Module 4:

- 4.1 Norman Mailer: *The Naked and the Dead*
- 4.2 J.D. Salinger: *The Catcher in the Rye*
- 4.3 Ralph Ellison: *Invisible Man*
- 4.4 Toni Morrison: *Beloved*
- 4.5 Henry James- *The Portrait of a Lady*
- 4.6 Stephen Crane- *The Red Badge of Courage*
- 4.7 Edith Wharton- *The House of Mirth*
- 4.8 Theodore Dreiser- *An American Tragedy*

Module 5:

- 5.1 Tennessee Williams: *A Streetcar Named Desire*
- 5.2 Arthur Miller: *All My Sons*
- 5.3 Edward Albee: *Who's Afraid of Virginia Woolf*

Suggested Readings:

James D. Hart, *Oxford Companion to American Literature*

Robert E. Spiller, *Literary History of the United States*

Sacvan Bercovitch, *Cambridge History of American Literature*

Nina Baym, *The Norton Anthology of American Literature, Vol.1*

I.M. Wallow, *E.A. Poe: The Critical Heritage*

Ezra Greenspan, *The Cambridge Companion to Walt Whitman*

J.D. Cowley, *N. Hawthorne: A Collection of Criticism*

Polly Longworth, *The World of Emily Dickinson*

Sacvan Bercovitch, *Cambridge History of American Literature, Vol. 5-8*

Nina Baym, *The Norton Anthology of American Literature, Vol.2*

F.O. Matthissen, *Henry James: The major Phase*

Norman Friedman, *E.E. Cummings: The Art of His Poetry*

Linda Wagner-Martin, *Ernest Hemingway: Six Decades of Criticism*

Hugh Kenner, *The Pound Era*

Kimberly W. Benston, *Speaking for You: The Vision of Ralph Ellison*

Santosh K. Bhatia, *Arthur Miller: Social Drama as Tragedy*

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

ENG 317: POSTCOLONIAL LITERATURES

Credit: 04

COURSE OBJECTIVE: The objective of the course is to introduce the students to various literatures written as a reaction to colonialism as well written during the postcolonial times. The course also aims to familiarize students with certain key ideas related to postcolonial theory, e.g. empire, hybridity, mimicry, ambivalence, orientalism, anti-colonial resistance etc. the course offers readings of several Indian, African, Caribbean and Australian texts.

COURSE LEARNING OUTCOME:

- Able to gain a perspective on postcolonial literature written in India and other erstwhile colonies
- Understand the application of postcolonial theory to analyze literature
- Able to understand various key terms associated with postcolonial theory
- Able to identify postcolonial writers from the erstwhile colonies as well as understand the emerging trends in postcolonial literature

Module 1: Definitions/Issues

- 1.1 Edward Said: *Orientalism*
- 1.2 Gayatri C. Spivak- *Can the Subaltern Speak?*
- 1.3 Homi K Bhabha: *The Location Of Culture*
- 1.4 Frantz Fanon: *The Wretched of the Earth, Black Skin White Masks*

Module 2: Drama

- 2.1 Wole Soyinka: *The Strong Breed, A Dance of the Forests*
- 2.2 Athol Fugard : *Blood Knot, Master Harold...and the Boys*

Module 3: Fiction

- 3.1 V. S. Naipaul: *The Mimic Men, A House for Mr. Biswas*
- 3.2 Amitav Ghosh: *Sea of Poppies, The Hungry Tide*
- 3.3 Salman Rushdie: *East, West (Selections)*

Module 4: Poetry

- 4.1 Allen Curnow, "Landfall in Unknown Sea"
- 4.2 A. D. Hope, "Australia"
- 4.3 Derek Walcott, "A Far Cry from Africa"
- 4.4 Margaret Atwood, "Progressive Insanities of a Pioneer"
- 4.5 Wole Soyinka, "Telephone Conversation"
- 4.6 Sujata Bhatt, "Search for My Tongue"

Module 5: Memoir/ Autobiography

- 5.1 Chinua Achebe, "The Education of a British-Protected Child" *The Education of a British-Protected Child : Essay*, 3-24
- 5.2 Stuart Hall, "Colonial Landscapes, Colonial Subjects," *Familiar Stranger: A Life between Two*

Islands:3-24.

5.3 Chimamanda Ngozi Adichie: *Notes on Grief*

Suggested Readings:

Dave Gunning, *Postcolonial Literature*, Edinburgh University Press 2013

Elleke Boehmer, *Colonial and Postcolonial Literature: Migrant Metaphors*, OUP Oxford 2005

Lucienne Loh, Malcolm Sen, *Postcolonial Literature and Challenges for the New Millennium*, Taylor & Francis, 2017

Bijay Kumar Das, M. Q. Khan, *Studies in Postcolonial Literature*, Atlantic Publishers, 2007

David Richards, Shirley Chew, *A Concise Companion to Postcolonial Literature*, Wiley, 2013

Gina Wisker, *Key Concepts in Postcolonial Literature*, Bloomsbury 2006

Anke Bartels, Lars Eckstein, Nicole Waller, Dirk Wiemann, *Postcolonial Literatures in English: An Introduction*, J B Metzler'sche Verlags, 2019

Neil Lazarus, *The Cambridge Companion to Postcolonial Literary Studies* Cambridge University Press, 2004

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

COURSE OBJECTIVE:

The aim of the course is to acquaint the students to the basic concepts, and theories of Western and Indian Literary Tradition with the practical works of Translation.

COURSE LEARNING OUTCOMES:

- Able to understand various terms such as discipline, interdisciplinary, Inter-discipline, trans-discipline, post-discipline.
- Able to historicize the field called Translation Studies from being a non-discipline to post-discipline.
- Identify the areas of interdisciplinary research for their own research.
- Able to articulate interconnection between Translation Studies and fields such as Philosophy, Semiotics, Historiography, Anthropology, Sociology, Linguistics and Comparative Literature.
- To be acquainted with the different theories of Translation from the ancient time to modern times.

Module 1:

History of the practice of translation in the West, concepts and evolution. History of the practice of translation in India, Translation Studies as a discipline, Basic Concepts and Terminology of Translation Studies.

Module 2:

Types of Translation: Semantic / Literal translation, Functional / Communicative translation, Free / Sense/ literary translation, Technical/official translation

Good Translation: An Art, Craft, or Science?

James Holmes: "The Name and Nature of Translation Studies"

Walter Benjamin: "The Task of the Translator"

Module 3:

Theories of Translation: Theories of Eugene A. Nida, J. C. Catford, Peter Newmark, Vinay and Darbelnet, Lawrence Venuti, Jacobson, Lefevere, Savory, Evan-Zohar, Dolet

Module 4:

Central issues in Translation: Problems of Translation: Language of literary and non-literary texts

Translation Today, and Future of Translation.

Module 5:

Evaluation of translated materials: Comparison of Source Text and Translated Text and Evaluation of several translated versions of the same text, Use of Back-translation technique.

Suggested Readings:

Basnett, S. and Lefevere. A, ed.1990.*Translation, History and Culture*. London: Princeton University , Press.

Basnett, S. *Translation Studies*. London: Methuen.

Catford, J. C. 1965.*A Linguistic Theory of Translation*. Oxford University Press.

Chaudhuri, S. 1999. *Translation and Understanding* . Oxford University Press.

Gargesh, R. and K. K. Goswami (eds), 2007. *Translation and Interpreting*. Delhi: Orient Longman Pvt. Ltd.

Lal. P. 1996. *Transcreation*. Calcutta: Writers Workshop.

Mukherjee: S. 1981. *Translation as Discovery*. Delhi: Allied Publishers.

Newmark. P. 1981.1981. *Approaches to Translation*. Pergament Press.

Niranjana, Tejaswini. 1992. *Siting Translation..* University of California Press.

Nida, Eugene A. 1975. *Language, Structure and Translation* (Essays selected by A. S. Dil). Standford University Press.

Nida, Eugence A & C R. Taber 1974, *The Theory and Practice of Translation*. Leiden: E. J. Brill

Ramakrishna. S. ed. 1997. *Translation and Multilingualism*. Delhi: Pencraft.

Singh. Udaya Narayana. 2009.*Translation as Growth*. Delhi: Pearson' Longman.

Somers, H. (ed) 2003. *Computers and Translation: A Translator's Guide*. Amsterdam: John Benjamins

Venuti. L. (ed), 1992, *Rethinking Translation: Discourse, Subjectivity, and Ideology*. London: Routledge Publishers.

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

ELECTIVES

ENG 319: STUDYING GENDER THROUGH LITERATURE

Credit – 04

COURSE OBJECTIVE: The objective of the course is to offer a comprehensive understanding of Gender and Gender Studies by emphasizing on the historical and cultural contexts. The course also aims to make the students familiarize with the concepts of Gender, Sex, Gender identity, Gender Roles, Queer, Transgender, Femininities, Masculinities, Performativity. It also explores the literature and discourse centered around the issues of gender.

COURSE LEARNING OUTCOME:

- Understand the relevance of Gender Studies
- Able to analyze the critical and theoretical texts associated with gender issues
- Able to understand the politics behind gender roles and gender discrimination
- Appreciate the various literary texts representing the problematics of gender
- Criticize the socio-cultural constructions of gender

Module 1: Introduction to Gender Studies

- 1.1 Why Gender Studies? Historical and Cultural Contexts
- 1.2 Understanding the concepts: Gender, Sex, Gender identity, Gender Roles, Queer, Transgender, Femininities, Masculinities, Performativity

Module 2: Exploring early voices through Essays

- 2.1 *A Vindication of the Rights of Woman* (Selections)- Mary Wollstonecraft
- 2.2 *The Second Sex*- Simone de Beauvoir
- 2.3 *A Room of One's Own*- Virginia Woolf
- 2.4 *Stri Purush Tulana (A Comparison of Men and Women)*- TarabaiSindhe
- 2.5 *The High Caste Hindu Women*- Pandita Ramabai

Module 3: Exploring Women as 'second' sex through Poetry

- 3.1 'Daddy'- Sylvia Plath
- 3.2 'This is a Photograph of Me'- Margaret Atwood
- 3.3 'An Introduction'- Kamala Das
- 3.4 'He Replaces Poetry'- Meena Kandaswamy

Module 4: Exploring Masculinity through Drama

- 4.1 *The Will to Change: Men, Masculinity and Love* (Selections)- bell hooks
- 4.2 'Domestic'- Carl Phillips
- 4.3 *Dance Like a Man*- Mahesh Dattani

Module 5: Exploring Queer through Autobiography

5.2 *Trans Like Me: Conversations for All* (Selections)- C.N. Lester

5.2 *The Truth About Me: A Hijra Life Story*- A. Revathi

5.3 *Free Enterprise*- Michelle Cliff

5.4 'Garment', 'After'- Ruth Vanita

Suggested readings:

Julia Kristeva, *Revolution in Poetic Language* (New York: Columbia UP, 1974)

Julia Kristeva, *Powers of Horror: An Essay in Abjection* (New York: Columbia UP, 1980)

Monique Wittig, *The Straight Mind and Other Essays* (Beacon P, 1992)

Ruth Vanita and Saleem Kidwai, eds. *Same-sex Love in India: Readings from Literature and*

History (New York: St Martin's P, 2000)

Judith Kegan Gardiner, *Masculinity Studies and Feminist Theory: New Directions* (New York: Columbia University Press, 2002)

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

ENG 320: AESTHETICS AND LITERATURE

Credit – 04

COURSE OBJECTIVE: The objective of this course is to familiarize the students to the concept of Indian as well as Western Aesthetics. The course also aims to make the students aware of the inseparable connection between Aesthetics and Literature. It offers a close reading of some seminal texts from Indian and Western literary domains.

COURSE LEARNING OUTCOME:

- Able to understand the concept of Aesthetics
- Able to make sense of the connection between Aesthetics and Literature
- Articulate the differences between Indian and Western traditions of Aesthetics

Module 1: Introductory Ideas

- 1.1 *Aesthetics and Literature*—exploring the Indian Tradition
- 1.2 *Aesthetics and Literature*—exploring the Western Tradition

Module2:

- 2.1 *Rasa Siddhanta* -Bharata
- 2.2 Dhvani- Anandabardhana

Module3:

- 3.1 *Abhijñānaśākuntalam*- Kalidasa
- 3.2 *Cilappatikaram: The Tale of an Anklet*- Ilango Adigal

Module4:

- 4.1 *Theory of Mimesis, Diegesis*- Plato; Aristotle
- 4.2 *Concept of Decorum*- Horace; *concept of Sublime*- Longinus

Module5:

- 5.1 *Oedipus the King*- Sophocles
- 5.2 *Metamorphoses*- Ovid

Suggested Reading:

Kapil Kapoor, *Literary Theory: Indian Conceptual Framework* (1998), New Delhi: Affiliated East West Press, 2013 (Reprint).

Sheldon Pollock, *A Rasa Reader*, New Delhi: Permanent Black, 2017 (First Indian Reprint).

Sheldon Pollock (Ed.), *Literary Cultures in History: Reconstructions from South Asia*, Berkeley and Los Angeles: California University Press, 2003.

Avadhesh Kumar Singh, *Revisiting Literature, Criticism and Aesthetic in India*, New Delhi: D.K. Printworld, 2012.

Neerja A. Gupta, *A Student's Handbook of Indian Aesthetics*, Newcastle upon Tyne: Cambridge Scholars Publishing, 2017.

Mini Chandran and V.S. Sreenath, *An Introduction to Indian Aesthetics*, New Delhi: Bloomsbury India, 2021

Monroe C. Beardsley, *Aesthetics: from Classical Greece to the Present- A Short History*. USA: The University of Alabama Press, 1966.

David E. Cooper, *Aesthetics: The Classic Readings*. Willey Blackwell, 2019.

Ashima Shrawan, *The Language of Literature and its Meaning: A Comparative Study of Indian and Western Aesthetics*, UK: Cambridge Scholarly Publications, 2019.

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

ENG 321: TRIBAL LITERATURE

Credits: 04

COURSE OBJECTIVE: The objective of the course is to provide the students with a holistic understanding of the concept of Tribe and Tribal Communities. It also aims at exploring the Tribes and Tribal culture in India. The course puts emphasis on the role of Tribal people in India's freedom struggle. The course offers readings of various tribal literatures (in the form of songs, legends, fiction) written by Tribal writers as well as non-tribal writers.

COURSE LEARNING OUTCOME:

- Able to understand the concept of Tribe and Tribal community
- Understand the significant roles played by the tribal people in Indian Freedom struggle
- Appreciate the literature written by the Tribal and Non-tribal writers of India

Module 1: Introductory ideas

- 1.1 Concept of Tribe and Tribal community
- 1.2 Tribes in India: Understanding Tribal culture

Module 2: Historical context

- 2.1 Tribal role in India's Freedom Struggle
- 2.2 Tribal community and environment conservation

Module 3: Tribal Literature—Songs

- 3.1 *Binti* (Santhal song of Cosmology)- Translated by Sitakant Mahapatra
- 3.2 Songs of Birth and Death—consists of Munda, Santhali, Kondh, Ho, Bonda song – Translated by Sitakant Mahapatra

Module 4: Tribal legends

- 4.1 *Tejan Bal* (Legend of the PawraBhills in northwestern Maharashtra)
- 4.2 *The Tale of a Takalong Cucumber* (legend of the Khasi tribe)
- 4.3 *Chhura* (Legend of the Mizo tribe)

Module 5: Tribal literature- Fiction

- 5.1 *Makar Savar*—Mahasveta Devi
- 5.2 *Kocharethi: The Araya Woman*—Narayan (Translated by Catherine Thankamma)
- 5.3 *Year of the Weeds*—Siddhartha Sharma

Suggested Readings:

Christoph von Furer-Haimendorf, *Tribes of India: The Struggle for Survival*- California: University of California Press, 1982.

K.S. Mann (Ed.), *Tribes of India: Ongoing Challenges*, New Delhi: MD Publications Pvt. Ltd, 1996.

G. N. Devy, *Painted Words: An Anthology of Tribal Literature*. India: Penguin Books, 2002.

Felix padel and Samarendra Das, *Out of the Earth*. India: Orient Blackswan, 2010.

Nityananda Patnaik, *Folklores of Tribal Communities*. New Delhi: Gyan Publishing House, 2002.

Anand Mahanand, *Tribal Literature in India*. Hyderabad: CIEFL, 2005.

T.B. Subba and Sujit Som (Eds.), *Between Ethnography and Fiction: Verrier Elwin and the Tribal Question in India*- Hyderabad: Orient Longman, 2005.

Dipak Giri, *Tribal Perspectives in India: Critical Responses*, India: Booksclinic Publishing, 2020.

A. K. Chaturvedi, *Tribals in Indian English Novel*. New Delhi: Atlantic, 2008.

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

ENG 322: DYSTOPIAN LITERATURE

Credits: 04

COURSE OBJECTIVE:

The objective of this course is to expose the students to Dystopian references in Literary Canon with the relevant Concepts. Students will learn the common settings and themes in dystopian literature, with a special focus on the themes of death and rebirth, destruction and resurrection.

COURSE LEARNING OUTCOMES:

- Knowing more about Common elements of dystopian fiction
- Inculcating extreme social and economic class divides, mass poverty, environmental devastation, anarchy, and loss of individuality.
- Understanding moral degeneration of Dystopian world.

Module 1: Introductory ideas

1.1. What is Dystopian Literature?

1.1.1 Definition and Meaning

1.1.2 Scope of Dystopian form in Literature

1.2. Dystopias vs Utopias

1.2.1 Significance of Utopia

1.2.2 Significance of Dystopia

1.3. Elements of Dystopian Literature.

1.3.1 Anarchism

1.3.2 Oppression

1.3.3 False Utopia

1.3.4 Totalitarianism

1.4. Importance and Purpose of Dystopian Literature.

1.4.1 Why Dystopian Literature

1.4.2 Mode of Dystopian form

Module 2: Poems

2.1. Margaret Atwood: *Morning in The Burned House*

2.2. W.H. Auden: *The Unknown Citizen*

Module 3: Short Stories

3.1. E. M. Forster: *The Machine Stop*

3.2. Ray Bradbury: *All Summer in a Day*

3.3. Margaret Atwood: *Time Capsule found on the Dead Planet*

3.4. Anita Roy: *Cooking Time*

Module 4: Fiction

- 4.1. Anthony Burgess: *The Clockwork Orange*
- 4.2. Aldous Huxley: *Brave New World*
- 4.3. Ray Bradbury: *Fahrenheit 451*
- 4.4. Doris Lessing: *The Four-Gated City*

Module 5: Drama

- 5.1. Manjula Padmanabhan: *Harvest*
 - 5.1.1 Introduction to the play
 - 5.1.2 Background References
 - 5.1.3 Understanding the plot
 - 5.1.4 Textual Interpretation
 - 5.1.5 Thematic Analysis

Suggested Readings:

John Joseph Adams, “*Dystopian Fiction: An Introduction.*” Tor. Macmillan, 11 Apr. 2011. Web. 17 Mar. 2014.

Archive. “The Dystopian Trend in Young Adult Literature.” Teen Ink. Emerson Media, n.d. Web. 17 Mar. 2014.

Paul Goat Allen, “*The Next Big Thing in YA Dystopia.*” The Barnes & Noble Book Blog. Barnes & Noble, 8 May 2013. Web. 2 Apr. 2014.

Melissa Ames, “*Engaging ‘Apolitical’ Adolescents: Analyzing the Popularity and Educational Potential of Dystopian Literature Post-9/11.*” The High School Journal 97.1 (2013): 3-20. Web. 12 Mar. 2014.

Audrey. “*Audrey’s Top 8 Multicultural YA Titles for 2013.*” Rich in Color. WordPress, 11 Dec. 2013. Web. 2 Apr. 2014.

Balaka Basu,, Katherine R. Broad, and Carrie Hintz, eds. *Introduction. Children’s Literature and Culture: Contemporary Dystopian Fiction for Young Adults: Brave New Teenagers.* By Basu, Broad, and Hintz. Florence, KY: Routledge, 2013. 1-15. Web. 1 Apr. 2014.

Michael Cart, *Young Adult Literature: From Romance to Realism.* Chicago: American Library Association, 2010. Print.

Darren. “50+ Fantastic Young Adult Dystopian Novels.” Bart’s Bookshelf. WordPress, 30 Sept. 2009. Web. 2 Apr. 2014.

“Divergent Summary.” GradeSaver. GradeSaver LLC, 2014. Web. 17 Apr. 2014.

“Dystopian YA—5 Essential Titles.” Her Life with Books. WordPress, 16 Mar. 2012. Web. 2 Apr. 2014.

“English 190 Research Seminar: Utopian and Dystopian Literature.” University of California, Berkeley. n.p., 2014. Web. 1 Apr. 2014.

(Grading: 40% internal assessment comprising two tests and two presentations. End-of-semester examination: 60%)

ENG 323: PARTITION LITERATURE

Credit: 04

COURSE OBJECTIVES: The objective of the course is to make the students aware of the Partition of British India in August 1947 from the perspective of history, culture and literature. The course also attempts to trace the trajectory of Partition in various literary representations over time.

COURSE LEARNING OUTCOMES:

- Able to identify the situation and events that led to the Partition
- Articulate how the writers have portrayed the horror, the trauma and pangs of Partition
- Analyze the concepts of home, belongingness, homelessness, refugee, exile
- Assess the portrayal of women in Partition literature

Module 1: Introductory ideas

1.1 What is Partition Literature? Indian Partition in 1947.

1.2 Concepts: Partition Trauma, Refugee, Dislocation of Culture

Module 2: Poems

2.1 Faiz Ahmed Faiz: *For Your Lanes, My Country*

2.2 W.H. Auden: *Partition*

2.3 Jibananda Das: *I shall return to this Bengal*

Module 3: Short Stories

3.1 Sa'adat Hasan Manto: *Cold Meat*

3.2 Amrita Pritam: *Pinjar*

3.3 Intizar Husain: *A Letter from India*

3.4 Rajinder Singh Bedi: *Lajwanti*

Module 4: Fiction

4.1 Intizar Husain: *Basti*

4.2 Khushwant Singh: *Train to Pakistan*

4.3 Amitav Ghosh: *The Shadow Lines*

4.4 Bapsi Sidhwa: *Ice Candy Man*

Module 5: Translated Fiction

5.1 Dibyendu Palit: *Alam's own House*

5.2 Manik Bandopadhyay: *The Final Solution*

5.3 Lalithambika Antharajanam: *A Leaf in the Storm*

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. 3041–53.

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

ENG 324: INDIAN KNOWLEDGE SYSTEM

Credit- 4

COURSE OBJECTIVES: The objective of the course is to introduce to the students the discourse of Indian Knowledge System. The students will acquire the knowledge of their history and culture.

COURSE LEARNING OUTCOMES:

- *To create awareness amongst the youths about the true history and rich culture of the country
- *To understand the scientific value of the traditional knowledge of Bhārata
- *To promote the youths to do research in the various fields of Bhāratīya knowledge system
- *To convert the Bhāratīya wisdom into the applied aspect of the modern scientific paradigm
- *To add career, professional and business opportunities to the youths.

Module 1: Introduction to the Indian Knowledge System

- 1.1 Historical Overview: Evolution and Development
- 1.2 Exploring the Richness of the Indian Knowledge System
- 1.3 Challenges and Relevance of Indian Knowledge Today
- 1.4 Indian Knowledge System in Global Context

Module 2: Vedas and Upanishads in the Indian Knowledge System

- 2.1 Forms of Vedas- Rigveda, Samaveda, Yajurveda, Atharvaveda
- 2.2 Concepts and teachings of Vedas
- 2.3 Ancient Indian Philosophical schools- Vedanta, Sankhya and Nyaya

Module 3: The Ramayan in the Indian Knowledge System

- 3.1 Historical, Mythological, and Cultural context of the Epic
- 3.2 Values, Spiritual insights and Mystical aspects
- 3.3 Sita- The Virtuous Woman
- 3.4 Ram- The Righteous Man

Module 4: The Mahabharat in the Indian Knowledge System

4.1 Historical, Mythological, and Cultural context of the Epic

4.2 Values, Spiritual insights and Mystical aspects

4.3 The Kuru clan: Pandavas and Kauravas

4.4 Draupadi

4.5 Krishna- Solah Kala Sampoorana

Module 5: The Bhagvad Gita in the Indian Knowledge System

5.1 Introduction to The Bhagvad Gita: context and setting

5.2 Central themes- Dharma, Karma and the path to liberation

5.3 Gita's role in shaping Indian philosophical thoughts

5.4 Bhagvad Gita: The dialogue of Krishna and Arjuna

5.5 The Gita's philosophical universality

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

ENG 325: INDIAN LITERATURE IN ENGLISH TRANSLATION

Credit- 04

COURSE OBJECTIVES: The objective of the course is to introduce to the students the Indian

literary works in translation that illustrate the complexities of Indian identities. It will also encourage students to probe concepts such as modernism, regionalism, the contemporary, and representations of history, class, and gender in modern Indian writing in translation.

COURSE LEARNING OUTCOMES:

- ☐ will be able to map the modern Indian writing in translation
- ☐ will understand the multifaceted nature of cultural identities in the various Indian literatures through indigenous literary traditions
- ☐ will be able to explore images in literary productions that express the writers sense of their society

Module 1: Translations from Bengali

1.1 Rabindranath Tagore- The Hunger of Stones

1.2 Manik Bandopadhyay- Boatman of the Padma

Module 2: Translations from marathi

2.1 Anna Bhau Sathe- Gold from the Grave

2.2 Vijay Tendulkar- Sakharam Binder

Module 3: Translations from Punjabi

3.1 Amrita Pritam- Pinjar

3.2 Amrita Pritam- Stench of Kerosene

Module 4: Translations from Tamil

4.1 Perumal Murugan- The Man who Could Not Sleep

4.2 Sundara Ramaswamy- Tamarind History

Module 5: Translations from Kannad and Malayalam

5.1 Girish Karnad- Nagamandala

5.2 Vaikom Muhammad Basheer- The Blue Light

Suggested Readings:

Modern Indian Writing in Translation, Edited by Dhyananjay Kapse, 2016

Short Fiction from South India, Edited by Subashree Krishnaswamy and K. Srilata, 2007

A Clutch of Indian Masterpieces, Edited by David Davidar, 2016.

Changing the Terms: Translating in the Postcolonial Era, Edited by Sherry Simon and Paul St.

Pierre, 2000

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

ENG 326: WORLD DRAMA

Credit: 04

COURSE OBJECTIVE: The objective of this course is to familiarize students with the evolution and growth of drama from the Classical to the Modern Times. The course also aims to reflect on various forms of drama and the uses of drama for moral and aesthetic progress. It also highlights on the experimentations with the form of drama.

COURSE LEARNING OUTCOME:

- Able to understand how the mimetic instinct finds expression in drama initially in the religious and then in the larger social spheres
- Appreciate the moral and aesthetic purposes served by drama

Module 1: Ancient Classics

- 1.1 Sophocles: *Oedipus Rex, Antigone*
- 1.2 Plautus: *Pot of Gold, The Bacchis Sisters*
- 1.3 Kalidasa: *Abhijnanasankuntalam, Malavikagnimitram*

Module 2:

- 2.1 Anonymous: *Everyman*
- 2.2 Anonymous: *Lanselot van Denemerken*

Module 3:

- 3.1 Jean Baptiste Racine: *Andromagne, Phedre*
- 3.2 Moliere: *The Misanthrope, The School for Wives*

Module 4:

- 4.1 Henrik Ibsen: *An Enemy of the People, A Doll's House*
- 4.2 Anton Chekhov: *The Cherry Orchard, The Seagull*
- 4.3 Luigi Pirandello: *Six Characters in Search of an Author, Henry IV*

Module 5:

- 5.1 Bertolt Brecht: *Mother Courage and Her Children, Life of Galileo*
- 5.2 August Strindberg: *The Father, The Dream play*
- 5.3 Eugene Ionesco: *The Bald Soprano, Rhinoceros*
- 5.4 Wole Soyinka: *The Lion and The Jewel, A Dance of the Forests*

Suggested Readings:

Constantin Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.

Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure 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.

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

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

SEMESTER - IV

ENG 327: LITERARY THEORY AND CRITICISM - II

Credit: 04

COURSE OBJECTIVE: The objective of the course is to familiarize students with the seminal texts of literary theory and criticism by 20th-21st century critics. The course emphasizes on the evolution and gradual development in the thought processes of the critical thinkers belonging to modern and post-modern times as well as focuses on major schools of literary theory along with their tenets.

COURSE LEARNING OUTCOME:

- Able to apply various theories as tools to analyze literary texts
- Understand the transition from criticism to theory
- Grasp the social-cultural significance of the literary theories

Module 1:

- 1.1 Jacques Derrida, “Structure, Sign and Play in the Discourse of Human Sciences”
- 1.2 Roland Barthes, “The Death of the Author”

Module 2:

- 2.1 Wolfgang Iser- “The Reading Process: A Phenomenological Approach”
- 2.2 Stanley Fish- “Interpretive Communities”

Module 3:

- 3.1 Luce Irigaray- “The Power of Discourse and the Subordination of the Feminine”
- 3.2 Barbara Smith- “Toward a Black Feminist Criticism”
- 3.3 Mikhail Bakhtin- “Discourse in the Novel”

Module 4:

- 4.1 Louis Althusser- From “Ideology and Ideological State Apparatuses”
- 4.2 Terry Eagleton- “Categories for a Materialist Criticism”
- 4.3 Homi Bhabha- “Signs Taken for wonder”

Module 5:

- 5.1 Jean-Francois Lyotard- “Defining the Postmodern”
- 5.2 Jean Baudrillard- From “The Precession of Simulacra”
- 5.3 Stephen Greenblatt- “Resonance and wonder”

Suggested Readings:

Julie Rivkin and Michael Ryan, ed. *Literary Theory: An Anthology*. 2ndedn

David H Richter, ed. *The Critical Tradition: Classic Texts and Contemporary Trends*. 3rdedn

Jack Reynolds, Jon Roffe, Jonathan Roffe, *Understanding Derrida*, Bloomsbury

Academic,

2004

Jean-Michel Rabaté, *Understanding Derrida, Understanding Modernism*,

Bloomsbury Publishing, 2019

Jeffrey R. Di Leo, Zahi Zalloua, *Understanding Barthes, Understanding Modernism*,

Bloomsbury Publishing, 2022

Philippe Birgy, *Understanding Bakhtin, Understanding Modernism*, Bloomsbury Publishing

2023

Lakshmi Bandlamudi, *Difference, Dialogue, and Development: A Bakhtinian World*, Taylor

& Francis, 2015

Elizabeth D. Harvey, Theresa Krier, *Luce Irigaray and Premodern Culture: Thresholds of*

History, Taylor & Francis, 2004

Luke Ferretter, *Louis Althusser*, Taylor & Francis, 2007

James Williams, *Liotard and the Political*, Taylor & Francis, 2002

Jean Baudrillard, *Simulacra and simulation*, University of Michigan Press, 1994

Mark Robson, *Stephen Greenblatt*, Taylor & Francis, 2014

David Huddart, *Homi K. Bhabha*, Taylor & Francis, 2006

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

ENG 328: DISSERTATION

Credit: 04

The students are instructed to write a dissertation on the topic they have chosen in consultation with the Guide / Supervisor allotted to them officially. The work will be submitted to the Department during the End Semester Examination. Each student has to defend his/her work publicly through a viva-voce test that also carries 20% of marks of this paper.

Unit-1

Research methodology, MLA Style sheet, (9th edition)

COURSE OBJECTIVE: The objective of the course is to introduce to the students the concept of World Literature. It emphasizes the study of some of the world’s literary masterpieces. This course also aims to explore how writers belonging to different parts of the globe represent through writings, their world. It also helps to make sense of how the cultures are globally intertwined.

COURSE LEARNING OUTCOMES:

- Able to define world literature
- Able to understand the significance of World literature in contemporary times
- Critically analyze the texts belonging to World literature
- Realize the richness of cultures across the world
- Appreciate the cultures of the writers different from their own culture
- Understand how the writers engage in global cultures

Module 1: Introductory

1.1 Goethe: “What is World Literature” (1827)

1.2 Tagore: “World Literature” (1907)

Module 2: Reading across Time: Ancient Epics

2.1 *The Valmiki Ramayana* (Trans. Bibek Debroy: Penguin: Vol. I) [“Bala Kanda”]

2.2 *The Epic of Gilgamesh* (Trans. Andrew George: Penguin)

Module 3: Reading across Cultures: The East and the West

3.1 Murasaki Shikibu: *The Tale of Genji* (Trans. Royall Tyler: Penguin Classics)

3.2 Luis Vaz De Camoes: *The Lusiads: The Discovery of India* (Oxford World’s Classics)

Module 4: Rhythm, Sounds and Sights: Poetry and Drama

4.1 Selected Poetry of Rumi (Trans. Coleman Barks: Penguin Classics)

4.2 Kofi Awoonor: “The Sea Eats the Land at Home” (from *Rediscovery and Other Poems*)

4.3 Nikolai Gogol: *The Government Inspector*

4.4 Wole Soyinka: *Death and the King’s Horseman*

Module 5: Global Tales: Novels and Short Stories

5.1 Orhan Pamuk: *My Name is Red*

5.2 Kazuo Ishiguro: *The Remains of the Day*

5.3 Salman Rushdie: *East West* (Selections)

5.4 Jorge Luis Borges: *Ficciones* (Selections)

Suggested Readings:

Sarah Lawall, 'Preface' and 'Introduction', in *Reading World Literature: Theory, History, Practice*, ed. Sarah Lawall (Austin, Texas: University of Texas Press, 1994) pp. ix–xviii, 1–64.

David Damrosch, *How to Read World Literature?* (Chichester: Wiley-Blackwell, 2009) pp. 1–64, 65–85.

Franco Moretti, 'Conjectures on World Literature', *New Left Review*, vol.1 (2000), pp. 54–68.

Theo D'haen et. al., eds., 'Introduction', in *World Literature: A Reader* (London: Routledge, 2012).

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

ELECTIVES

ENG 330: WOMEN'S WRITING IN ENGLISH

Credit: 04

COURSE OBJECTIVE: The objective of the course is to acquaint the students to the writings of different literary genres developed by women writers in different parts of the world. The course also highlights how the struggles of women to overcome the barriers of gender, class, caste (in Indian context) and culture gets reflected in their writings. The course also explores the varied conditions in which the women wrote and expressed themselves and also how their writings were received by their first readers.

COURSE LEARNING OUTCOMES:

- Able to define the genre of women's writing
- Assess and evaluate the contribution of women to domain of knowledge and literature
- Articulate the women's perspective and distinguish the literature written by women writings from other kinds of literature

Module 1: *Autobiography*

1.1 Kamala Das-*My Story*

1.2 Bama- *Karukku*

Module 2: *Novel and Short Story*

2.1 Mahasweta Devi: *Mother of 1084/ The Funeral Wailer*

2.2 Sashi Deshpande: *That Long Silence*

2.3 Githa Hariharan: *The Thousand Faces of Night*

Module 3: *Plays*

3.1 Caryl Churchill: *Top Girls*

3.2 Manjula Padmanabhan: *Lights Out!*

Module 4: *Poems*

4.1 Adrienne Rich: Poems (Selections)

4.2 Judith Wright: Poems (Selections)

4.3 Meena Kandaswamy: Poems (Selections)

Module 5: *Essays*

5.1 Alice Walker: "In search of our mother's Garden"

5.2 Julia Kristeva: "Women's Time"

Suggested Readings:

Susan Gilber, & Sandra Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, Yale University Press, 2020, p. 76.

M. Reingard Nischik, “On Being a Woman Writer: Atwood as Literary and Cultural Critic.” *Engendering Genre: The Works of Margaret Atwood*, Ottawa UP, 2009, p. 176.

Gail Weiss, *Body Images: Embodiment as Intercorporeality*, Routledge, 1999, p. 77.

Virginia Woolf, *A Room of One's Own*. Houghton Mifflin Harcourt, 2015, p. 103.

McCance Dawne, “L'écriture limite: Kristeva's Postmodern Feminist Ethics” *Hypatia*, vol.

Mary Jacobus, *Women Writing and Writing about Women*, Routledge, 2012

E. Jackson, *Feminism and Contemporary Indian Women's Writing*, Palgrave Macmillan UK, 2010

Susie J. Tharu, Ke Lalita, *Women Writing in India: 600 B.C. to the early twentieth century*, Feminist Press at the City University of New York, 1991.

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

ENG 331: TRAUMA LITERATURE

Credit – 04

COURSE OBJECTIVE: This course seeks to engage with the diverse ways in which literary texts have responded to traumatic and critical events in private and public history. The cultural and psychological impact of trauma in literature and society will be examined in detail through a close reading of select texts from different literary periods, genres and traditions.

COURSE LEARNING OUTCOME:

- Apply the core principles of Trauma Informed Care in field instruction
- Define trauma and understand its impact on the brain
- Express the basic tenants of Trauma Informed Care and its importance in practice
- Demonstrate an understanding of both risk and protective factors

Module 1: Introductory Ideas

- 1.1 Cathy Caruth: Introduction: The wound and the voice from *Unclaimed Experience: Trauma, Narrative, History*
- 1.2 Sigmund Freud and Josef Breuer: Studies on Hysteria

Module 2: Psychological Trauma

- 2.1. Margaret Atwood: *Surfacing*
- 2.2. Khaled Hosseini: *The Kite Runner*

Module 3: Political Trauma

- 3.1. Michael Ondaatje: *Anil's Ghost*
- 3.2 Chimamanda Ngozi Adichie: *Half of a yellow Sun*

Module 4: Cultural Trauma

- 4.1. Buchi Emecheta: *Second class Citizen*
- 4.2. Jeannette Armstrong: *Slash*

Module 5: Poems

- 5.1. Langston Hughes: *Mother to son*
- 5.2. Siegfried sassoon: *Suicide in the Trenches*
- 5.3. Philip Larkin: *Deceptions*
- 5.4. W.H. Auden: *Muses des Beaux Arts*

Suggested Readings:

Stef Craps, *Postcolonial Witnessing: Trauma Out of Bounds* (New York: Palgrave Macmillan, 2013).

Marianne Hirsch, —*Marked by Memory: Feminist Reflections on Trauma and Transmission*.||

Extremities: Trauma, Testimony, and Community (Urbana and Chicago: University of Illinois Press, 2002), pp. 71-91.

Ana Douglass and Thomas A. Vogler, *Witness and Memory: The Discourse of Trauma* (New York & London: Routledge, 2003), pp. 1-53.

Rajeswari Sunder Rajan, —*Life After Rape: Narrative, Rape and Feminism*,|| *Real and Imag-*

ined Women: Gender, Culture and Postcolonialism (London: Routledge, 1993).

Willem van Schendel, —*Partition Studies*|| *The Bengal Borderland*, pp. 24-38.

Yasmin Saikia, —*Beyond the Archive of Silence: Narratives of Violence of the 1971 Liberation War of Bangladesh*,|| *History Workshop Journal* 58 (2004): 274-286.

Edward Said, *The Question of Palestine* (Vintage, 1992).

(Grading: 40% internal assessment comprising two tests and two presentations. End-of-semester examination: 60%)

COURSE OBJECTIVE:

This paper will introduce to the students about the treatment of similar subjects and ideas in different cultures, especially with a thrust on Odia Literary texts and the Western texts. It will provide students with an appreciation of literature as a form of knowledge and understanding from which they can derive both pleasure and instruction.

COURSE LEARNING OUTCOMES:

- Develop skills in literary analysis and critical writing.
- Application of comparative methodologies and literary theory to evaluate literary texts and other cultural products.
- Interpret and criticize literary texts within social, cultural, and historical contexts.

Module1: Basic ideas about Nature in British and Odia Romantic Poetry (1789-1832)

- 1.1. Wordsworth: "Tintern Abbey"
- 1.2. Shelley: "To a Skylark"
- 1.3. Keats: "To Autumn"
- 1.4. Radhanath Ray: "Chilika"
- 1.5. Baikunthanath Patnaik: "*Nababarasa Sangeeta*"
- 1.6. Mayadhar Mansingh: "*Mahanadire Jyotsna Bihar*"

Module 2:

- 2.1. Sarojini Sahu: Gambhiri Ghar
- 2.2. Aritha van Herk: No Fixed Address

Module 3:

- 3.1. Charles Dickens: *Hard Times*
- 3.2. Fakir Mahan Senapati: *Six Acres and a Third*

Module 4:

- 4.1. Gopinath Mohanty : *Paraja*
- 4.2. Richard Wright : *Native Son*

Module 5:

- 5.1. Prativa Ray: Jagyaseni
- 5.2. ChitraDevikaruni : *The Palace of Illusions*

Suggested Readings:

Susan Bassnett, “Introduction: What is Comparative Literature Today?”

Susan Bassnett “How Comparative Literature came into Being”.

J. W. Goethe, and Eckermann. “Conversations on World Literature”

Hutcheson Macaulay Posnett (1886), “The Comparative Method and Literature”

Charles Mills Gayley (1903), “From What is Comparative Literature?”

Henry H.H. Remak (1961), “Comparative Literature, Its Definition and Function”

M. M.Enani, Theories of Comparative Literature

(Grading: 40% internal assessment comprising two tests and two presentations. End-of-semester examination: 60%)

ENG 333: LITERATURE OF THE MARGINALIZED

Credit-04

COURSE OBJECTIVE:

The objective of this course is to introduce students to the significance of the Literary study of Marginalized communities. The focus is on the representations of mechanism of Marginalization on Communities and those segments of the population which have lived on the margins of society and not received adequate attention. Emphasis will be on groups which have suffered extreme poverty, discrimination and exclusion for long a time.

COURSE LEARNING OUTCOMES:

- Identify the various aspects of marginality such as Dalit, female, child and sexual minorities.
- Evaluate the subaltern perspectives reflect in literature.
- Identify how the marginality is often a contextual factor related to the sociocultural reality.
- Critique the process of evolution of marginality and the formation of stereotypes.
- Classify the evolving patterns of generic and other technical possibilities that the marginalize use to represent their predicament.

Module 1: Introductory Ideas

- 1.1. Concept of Marginalized and Marginalized community
 - 1.1.1 Meaning
 - 1.1.2 Nature and Scope
- 1.2. Understanding Marginalized Life style and their culture
 - 1.2.1 significance in Literature
 - 1.2.2 Importance as a form of Literature

Module 2: Prose

- 2.1. C. K. Janu: The Opening section of Mother Forest.?
- 2.2. Fredrick Douglass: Covey the Negro Breaker. My Bondage and my Freedom
- 2.3. John Hull: Rain. From the section; Sinking Ship. On sight and Insight, A Journey into the World of Blindness

Module 3: Poetry

- 3.1. Meena Kandaswamy: Mascara
- 3.2. L.J. Mark: It's a New Day
- 3.3. Mina Asadi: A Ring to me is Bondage
- 3.4. Cheryl Marie Wade: I am not one of the

Module 4: Short story

- 4.1 Samuel Selvon: Johnson and the Cascadura
- 4.2 Sakkariya: Annamma Teacher Ororma
- 4.3 Shihabudheen Poithun Kadavu: Turumpu Mullaaniyude Hridayam

Module 5: Documentary/ Film

- 5.1. M.A. Rahman, Director: Ara Jeevithangalkke Oru Swarga

Suggested Readings:

Varun Gulati, Garima Dalal, *Multicultural and Marginalized Voices of Postcolonial Literature*, Lexington Books, 2017

Smita Agarwal, *Marginalized: Indian Poetry in English*, Rodopi, 2014

Russell Ferguson, *Out There: Marginalization and Contemporary Culture*, New Museum of Contemporary Art, 1990

(Grading: 40% internal assessment comprising two tests and two presentations. End-of-semester examination: 60%)

ENG 334: RESEARCH METHODOLOGY

Credit – 04

COURSE OBJECTIVE: The objective of the course is to introduce to the students the concept and significance of research. The course also aims to introduce various methods to follow in research work. It also emphasizes on the processes of publishing research articles in journals and books.

COURSE LEARNING OUTCOMES:

- Students will learn the methods of research
- Able to identify research problem
- Able to prepare research proposals
- Learn to use the internet, e-libraries, and other computer fundamentals necessary for research
- Able to make sense of research ethics
- Learn to use the MLA stylesheet

Module 1: MLA Style Sheet (latest edition)

1.1 In-text citation or Parenthetical citation

1.2 Preparing the Works Cited List

Module 2: Fundamentals of Research

2.1 Types of research

2.2 Compiling a Working Bibliography

2.3 Evaluating Sources

2.4 Taking Notes

2.5 Plagiarism

Module 3: Computer Fundamentals

3.1 Working in a Word document

3.2 preparing a PPT

3.3 Use of e-resources

Module 4: Research Ethics

4.1 What is Research Ethics?

4.2 Significance of Research Ethics

Module 5: Designing and preparing a Research proposal

5.1 How to prepare a research proposal?

5.2 Selecting a topic

5.3 Outlining, Writing Drafts, Language and Style, Guides to Writing

Suggested Readings:

- Kothari, C.R., *Research Methodology Methods and Techniques*, 2/e, VishwaPrakashan, 2006.
- Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*, New York: MLA Association, (9th ed. 2021).
- Bernard, H.R. *Social Research Methods: Qualitative and Quantitative Approaches*. Sage Publications, 2000.
- Nunan, David. *Research Methods in Language Learning*. Cambridge University Press, 1992.
- Anderson, Jonathan and Millicent Poole, *Assignment and Thesis Writing*, New Delhi: Wiley India Pvt. Ltd. 2011.
- Goddard, Wayne, and Stuart Melville, *Research Methodology – An Introduction*, 2nd ed. Lansdowne: JUTA. 2004.
- Altick Richard, Daniel. *The Scholar Adventurer*, Ohio State University Press. 1987.
- Bateson, F.W. *The Scholar-Critic: An Introduction to Literary Research*. London, Routledge, 1972.

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

ENG 335: INTRODUCTION TO CULTURAL STUDIES

Credit: 04

COURSE OBJECTIVE:

The objective of this course is to expose the students to the basic concepts, critics and their foundation texts and articles and interrelated fields of cultural studies. It is essentially meant for learning about the cultural processes and productions in the contemporary societies. It enables students with analytical knowledge and skills towards developing critical understanding on the various cultural experiences of contemporary times.

COURSE LEARNING OUTCOMES:

- Acquire essential concepts, key theoretical perspectives and methodological practices evolved within the interdisciplinary domain of Cultural Studies.
- Develop critical outlook in understanding culture in relation to the power structures and historical contexts and the relevant processes at multiple scales: local, regional, national and global – articulating their interconnectedness.
- Apply the learned theoretical ideas and methodological tools in conducting specifically focused research on matters related to society and culture, either independently or in collaboration with other researchers.
- Gain skills to use the learned methods and techniques to produce useful contents (textual/audio-visual) on issues relevant to society and culture.
- Gain motivation to maintain ethical norms in all walks of social and professional life, exercising sense of equality and amity to all human beings and other species.

Module 1:

- 1.1.What is Cultural Studies?
- 1.2.History of Cultural Studies within and outside the Academy
- 1.3.Culture Vs Popular Culture: Dichotomy between High and Low Art
- 1.4.Concepts: Culture, Hegemony, Ideology, Identity

Module 2:

- 2.1. Stuart Hall – “Cultural Identity and Diaspora”
 - 2.1.1 Understanding Identity and Ideology
 - 2.1.2 Diaspora and its types
- 2.2. Raymond Williams – “Marxism and Culture”, from *Culture and Society*
 - 2.2.1 Marxist Ideology
 - 2.2.2 Marxist Culture
- 2.3. E. P. Thompson- “Radical Culture”, from *The making of the English working class*
 - 2.3.1 English working class
 - 2.3.2 English working culture

Module 3:

- 3.1. Antonio Gramsci- “The Hegemony, Intellectual, and the State”
 - 3.1.1 Hegemony
 - 3.1.2 Intellectual
 - 3.1.3 State Apparatus
- 3.2. Land F. Rakow – “Feminist Approaches to Popular Culture: Giving Patriarchy its due”
 - 3.2.1 Patriarchy
 - 3.2.2 Feminist Ideology
 - 3.2.3 Domestic and Social Representations
- 3.3. Laura Mulvey- “Visual Pleasure and Narrative Cinema”
 - 3.3.1 Male Gaze
 - 3.3.2 Sex Objects
 - 3.3.3 Biased cinema culture

Module 4

- 4.1 Marshall McLuhan – “The Medium is the Message”
 - 4.1.1 Communicative Approach
 - 4.1.2 Global Village
- 4.2. Michael Foucault – “Space, Power, and Knowledge”
 - 4.2.1 Space
 - 4.2.2 Corridors of Power
 - 4.2.3 Knowledge and Skill
- 4.3. Satyajit Ray – “What is wrong with Indian Cinema? Our Films Their Films”
 - 4.3.1 Follies of Cinema
 - 4.3.2 Trans-cultural Representations

Module 5

- 5.1. Influence of Globalization on Cultural Studies as a Discipline
- 5.2. Cultural Studies and the Information Age
- 5.3. The Influence of Internet, Electronic Media etc.

Suggested Reading:

An Introduction to Cultural Studies , Nayar, K. Pramod, Viva Books : 2008 Print
The Cultural Studies Reader, During Simon Ed, Routledge: 1993, Print
Cultural Theory and Popular Culture : A Reader, Storey, John, Longman, Print
Keywords: A Vocabulary of Culture and Society , Williams, Raymond, Croom Helm: Print
Feminist Theory and Cultural Studies: Critiques of Multiculturalists Ideology and the Politics of Difference , Juan, San E. Jt. Duke Univesity Press: 2002. Print.

(Grading: 40% internal assessment comprising two tests and two presentations. End-of-semester examination: 60%)

ENG 336: DISABILITY STUDIES

Credit: 04

COURSE OBJECTIVE: The objective of the course is to give a general introduction to Disability Studies. The course also aims to highlight disability both in Western and Indian contexts. It also explores various forms of literature (like poetry, non-fiction, short story and autobiography), produced in the West and in India that represents disability.

COURSE LEARNING OUTCOMES:

- Able to understand the discourse of Disability studies as an interdisciplinary domain
- Able to make sense of the scope of
- Able to understand the various theories and relevant debates associated with
- Make sense of Disability in both Western and Indian contexts
- Appreciate the literature that represents disability

Module 1: Introduction: Disability in Western context

1.1 Defining Disability: Medical and Social Model of Disability

1.2 *'The politics of disablement: A sociological approach'* - Michael Oliver

1.3 *'The politics of Disability Identity'* - Tom Shakespeare

Module2: Disability in Indian context

2.1 *'Situating Disability Studies: A Prolegomenon'* - Nilika Mehrotra (*Disability Studies in India: Interdisciplinary Perspectives*)

2.2 *'Historicizing Disability in India: Questions of Subject and Method'* - Shilpaa Anand (in *Disability Studies in India: Global Discourses, Local Realities*- Renu Addlakha, ed.)

Module3: Representation of Disability in Short Fiction

3.1 'The Blind Man'- D. H. Lawrence

3.2 'Cathedral'- Raymond Carver

3.3 'Shubha'- Rabindranath Tagore (Trans. Banibrata Mahanta)

3.4 'Vishakha'- Medha Trivedi (Trans. Nilufer Bharucha)

Module4: Representation of Disability in Poetry

4.1 'Field of Vision'- Seamus Heaney

4.2 'Disabled'- Wilfred Owen

4.3 'River of Time' (selections) - Jeeja Ghosh

4.5 'As the Soul Flies' (selections)- Yasmin Sawhney

Module5: Representation of Disability in Autobiographies

5.1 *The Story of My Life*- Helen Keller

5.2 *One Little Finger*- Malini Chib

Suggested readings:

Renu, Addlakha, *Disability Studies in India: Global Discourses, Local Realities*. 2013.

Colin Barnes, Geof Mercer and Tom Shakespeare. *Exploring Disability: A Sociological Introduction*. Cambridge; Malden, MA: Polity Press. 1999.

Anita Ghai, *Rethinking Disability in India*. Routledge India. 2015.

Nandini Ghosh, *Interrogating Disability in India: Theory and Practice*. Springer Verlag. 2016

Helen, Keller, *The Story of My Life*(1903). New York: Doubleday, 1954.

David Mitchell, and Sharon Snyder. *The Biopolitics of Disability: Neoliberalism, Ablenationalism, and Peripheral Embodiment*. Ann Arbor: U of Michigan P.2015.

Tom Shakespeare, *Disability Rights and Wrongs*. London: Routledge, 2006.

(Grading: 40% internal assessment comprising two tests and two presentations. End semester examination: 60%)

COURSE OBJECTIVE:

This course explores fictional works in English by the indigenous people in India. The term “indigenous” is here used to mean those groups of people for whom literacy and writing culture came with and after their encounter with the colonial. The course aims to extend academic focus to this major constituency in the region, especially their shifting historical locations and relations with one another and the other communities in the region. Literary writing in English, itself a historical phenomenon that needs engagement, provides a fitting point of entry for these discussions.

COURSE LEARNING OUTCOMES:

- Understand and appreciate the roles of history, culture, and politics in the development of views that relate to modern life and contemporary issues of concern for Indigenous people.
- Identify historical, cultural, and political diversity and significance in Native oral traditions and written literatures
- Recognize folklores of peoples and explain how these folklores were created and why they are sustained in modern society
- Understand historical experiences and contemporary issues in Indigenous sphere from the perspective of Native people.

Module 1: Folklore

1.1. Folklore as a canon

- 1.1.1 Contemporary issues and concerns of folklore
- 1.1.2 Epistemology of Folklore
- 1.1.3 Thematic concern and pedagogy

1.2. Folklore and Multimediality

- 1.2.1 Oral Narratives
- 1.2.2 Textual or Non-Textual Oracy

Module 2: Theories and Pedagogy

2.1. Folk Movements

- 2.1.1 Folklore and Mnemoculture
- 2.1.2 Folklore and Protest Literature
- 2.1.3 Folklore and Inclusivity

Module 3: Approaches

3.1. Indian Perspective on Folklore

- 3.1.1 Vernacular Traditions
- 3.1.2 Indian Folk Poetics

Module 4: Representational Literature

4.1. Folk Poetry

4.1.1 Oral Epics in India by Stuart H. Blackburn

4.1.2 Ramayana in Modern South India by Paula Richman

4.1.3 Mahabharata: Ginge to Kurukshetra by Alf Hiltebetel

4.2. Fiction

4.2.1 Folktales from India by A. K. Ramanujan

4.2.2 When the World was Young by Verrier Elwin

4.2.3 Pather Panchali by Bibhuti Bhushan Bandopadhyay

Module 5: Theatre and Diaspora Folklore

5.1. Folk Theatre

5.1.1 Appropriation of Folk

5.1.2 Folk, Popular, Film and Digital Formats

5.1.3 Girish Karnad's Hayavadana and Nagamandala

5.1.4 Habib Tanvir's Charandas Chor and Kamdev ka Apna Vasant Ritu ka Sapna

5.2. Diaspora Folklore

5.2.1 Panchatantra

5.2.2 Arabian Nights

5.2.3 Native American Women's Folklore

5.2.4 French Folklore: The Cinderella Tales

Suggested Readings:

Spivak, G. C (1993). "Can the Subaltern Speak?" in Williams, P. & Chrisman, L. (eds.) Colonial Discourse and Post-Colonial Theory. A Reader. Hemel Hempstead, Harvester Wheatsheaf, 1993. pp 66-111.

Trivedi, Harish et al. eds. The Nation Across the World: Postcolonial Literary Representations. Oxford University Press, 2007.

Zama, Margaret. Emerging Literatures from Northeast India: The Dynamics of Culture, Society and Identity. Sage Publication, 2013.

(Grading: 40% internal assessment comprising two tests and two presentations. End-of-semester examination: 60%)