

Sadhu Ram Chand Murmu University of Jhargram
Jhargram, West Bengal



Syllabus
of
Master of Arts (M.A.)
in **English**

Under Semester System
Course Duration : 2 years, 4 Semesters
[w.e.f. : 2021-2022]

**English
Programme Structure**

Semester	Course code	Course Title	Full Marks	Credit
I	ENG-101		50	4
	ENG -102	Drama I (Medieval to Pre-Romantic)	50	4
	ENG -103	Prose (Fictional and Non-Fictional)–Renaissance to Pre-Romantic	50	4
	ENG -104	Poetry II (Augustan to Romantic)	50	4
	ENG -105	Shakespeare	50	4
	ENG -106	Research Methodology	50	4
	Total		300	24
II	ENG -201 (CBCS)	Language and Communicative Skills	50	4
	ENG -202	Drama II (19th and 20th Centuries)	50	4
	ENG -203	Prose II (Fictional and Non-Fictional) (19th and 20 th Century Texts)	50	4
	ENG -204	Poetry III (Victorian and Modern)	50	4
	ENG -205	New Literatures	50	4
	ENG -206	Modern European Classics in Translation	50	4
	Total		300	24
III	ENG -301 (CBCS)	Introduction to Dalit and Adivasi Studies (CBCS)	50	4
	ENG -302	Literary theory and criticism –I	50	4
	ENG -303	Literary Theory and Criticism –II	50	4
	ENG -304	Colonialism and Post–Colonialism	50	4
	ENG -305	Term Paper	50	4
	ENG -306	Essay	50	4
		Total		300
IV	ENG -401	American Literature	50	4
	Special Paper I			
	ENG-402 A	Literature of the Indian Subcontinent: Fiction and Non-Fiction in English	50	4
	ENG-402 B	Popular Literature	50	4
	Special Paper II			
	ENG -403 A	Indian Writing in English and English Translation (Poetry and Drama)	50	4
	ENG -403 B	Diasporic Literature	50	4
	Special Paper III			
	ENG -404 A	Children’s Literature	50	4
	ENG -404 B	Dalit and Adivasi Literature	50	4
	ENG -405	Partition studies	50	4
	ENG -406	Dissertation	50	4
	Total		300	24
Grand Total			1200	96

Theory :50 Marks, Written – 40 Marks, Internal Assessment- 10 Marks

Syllabus for M.A. in English

The Department of English is offering M.A. Course in English under the Semester system with the following syllabus.

The syllabus assumes in the students an interest in higher learning and aims at equipping them for an academic career. This syllabus has been framed keeping in mind the recommendations of the CDC regarding various emerging areas in English Studies. The Post-graduate programme in this system will be divided into 22(twenty two)core courses (of 50 marks each) and 2(two) Extra-departmental / Elective courses and will consist of four Semesters to be covered in two years : the First and the Second Semesters in the first year and the Third and the Fourth in the second year. For each course : Total marks : 50 (End Semester Examination : 40; Internal Assessment : 10). We offer two extra-departmental / Elective courses as a part of Choice Based Credit System (CBCS), one each in the Second Semester (course No. ENG-201) and in the Third Semester (Course No. ENG-301).

In the 4th Semester there are three Special Papers, Special Paper-I,Special Paper-II and Special Paper-III in Course No.ENG-402,ENG-403 and ENG-404 respectively.Special Paper-I and Special Paper-II consist of 2 (two) optional papers each andSpecial Paper-III consists of 3(three) optional papers. A candidate will choose one optional paper for each of these courses.

Programme Outcome

The programme :

- helps the students gain an understanding of the evolution of language and culture implicit within the study of literature
- imparts a holistic notion of social responsibility and well-being
- augments the critical thinking abilities of students
- equips the students for competitive exams pertaining to professional courses and services
- helps the students in learning skills for effective writing
- introduces works written by and about Dalit and tribal communities and imparts knowledge in the domain of alternative aesthetics
- provides hands-on experience to students on ethnographic research, field survey and questionnaire preparation

Course details:

Unit 01: Background

Unit 02: Chaucer: *Prologue to the Canterbury Tales* ; Spenser: *The Faerie Queene Bk. I*, Shakespeare's sonnets (selections) [Any one poet]

Unit 03: Donne: *'The Canonization'*, *'The Exstasie'*; Marvell: *'The Garden'* *'An Horatian Ode Upon Cromwell's Return from Ireland'*; Milton: *Paradise Lost* Book IV [Any one poet]

Unit 04: Pope: *'Epistle to Dr. Arbuthnot'*/ Dryden: *'Absalom and Achitophel'*
[Any one poet]

Recommended reading:

C.S. Lewis: *The Discarded Image*.

Hardin Craig: *The Enchanted Glass*.

Douglas Bush: *Mythology and the Renaissance Tradition in English Poetry*. Stephen Greenblatt: *Renaissance Self-fashioning*.

Basil Willey: *The Seventeenth century Background: Studies in the Thought of the Age in Relation to Poetry and Religion*

Christopher Hill: *Milton and the English Revolution*.

Ian Jack: *Augustan Satire: Intention and Idiom in English Poetry 1660-1750*.

William Empson: *Seven Types of Ambiguity*.

G. Wilson Knight: *The Mutual Flame: an Interpretation of Shakespeare's Sonnets*.

Harold Bloom: *The Anxiety of Influence*

Course ENG-102: DRAMA I (MEDIEVAL TO PRE-ROMANTIC)

Course description:

This section covers plays that are seminal to our understanding of the progress, variety and popularity of British drama across time and space. The student will be introduced to the traditions of English drama, including comedy and tragedy, exposed to texts, dramatic practices, and material cultures of the time, and also be encouraged to contextualize them vis-a-vis modern adaptations on stage and on screen..

Course Outcome:

After the completion of this course the students will be able to:

1. Understand key concepts of drama-texts included in the syllabus.
2. Refer to relevant contemporary literary theories.
3. Demonstrate conceptual and textual understanding in tests and exams
4. Prepare and present papers, and address the questions asked.
5. Develop adequate theoretical and technical training to take up area-specific research in M.Phil. and Ph.D. programmes.
6. Contest in competitive examinations—written and interactive—related to teaching at all levels.

Course details:

Unit 01: Background

Unit 02: *Everyman*; Marlowe: *Doctor Faustus*, [any one]

Unit 03: Jonson: *Volpone*; Webster: *The Duchess of Malfi* [any one]

Unit 04: Congreve: *The Way of the World*; Goldsmith: *She Stoops to Conquer* [any one]

Recommended reading:

Richard Beadle (ed.): *The Cambridge Companion to Medieval English Theatre*

E. Cassirer, P.O. Kristeller and J.H. Randall (ed): *The Renaissance Philosophy of Man*.

E.K. Chambers: William Shakespeare: *A Study of Facts and Problems*

A. L. Rowse: *The Elizabethan Renaissance*.

L.C. Knights: *Drama and Society in the Age of Jonson*.

G.E. Bentley: *The Jacobean and Caroline Stage*.

Stanley Wells: *Cambridge Companion to Shakespeare Studies*

Raymond Williams: *The Country and the City*.

Marilyn Butler: *Romantics, Rebels and Reactionaries*.

**Course ENG-103 PROSE (FICTIONAL AND NON-FICTIONAL) –
RENAISSANCE TO PRE-ROMANTIC**

Course description:

The course has been designed to enable the students gather a comprehensive understanding of the techniques of fictional and non-fictional writings related to the background and culture of British society from Renaissance to Pre-Romantic period. A detailed analysis of the prescribed texts will help the students formulate their critical thinking about the diverse genres of literary output in that era.

Course Outcome:

After the completion of this course the students will be able to:

1. Understand key concepts of the fictional and non-fictional writings included in the syllabus.
2. Account for the role of context(s) in the production, reception, and transmission of major literary works from Renaissance to Pre-Romantic period.
3. Express Concepts through Writing
4. Demonstrate conceptual and textual understanding in tests and exams
5. Develop adequate theoretical and technical training to take up area-specific research in M.Phil. and Ph.D. programmes
6. Contest in competitive examinations—written and interactive—related to teaching at all levels.

Course details:

Unit 01: Background

Unit 02: Bacon: *Essays (Of Travel, Of Friendship)*; More: *Utopia (Selections)*; Burton: *Anatomy of Melancholy* [any one]

Unit 03: Addison: *Coverley Papers* — selections; Dr. Johnson: *Life of Cowley*; M. Wollstonecraft: *A Vindication of the Rights of Women (Selections)* [any one]

Unit 04: Defoe: *Robinson Crusoe*; Fielding: *Tom Jones* Mary Shelley: *Frankenstein* [any one]

Recommended reading:

Ian Watt: *The Rise of the Novel*.

James Clifford (ed.): *Eighteenth Century Literature: Modern Essays in Criticism*. James Sambrook: *The Eighteenth Century: The Intellectual and Cultural Context of Literature 1700-1789*.

G.M. Trevelyan: *English Social History*.

G.M. Young: *Victorian England: Portrait of an Age*

H. Porter Abbott: *The Cambridge Introduction to Narrative*.

Ellen Rooney(ed): *The Cambridge Companion to Feminist Literary Theory*.

Carole R. McCann and Seung-kyung Kim (ed): *Feminist Literary Theory Reader*.

Course ENG-104 POETRY II (AUGUSTAN TO ROMANTIC)

Course description:

The course is designed to convey the conceptual density of Romanticism and its transnational dimensions. It provokes an awareness of the key constituent features of British Romantic writing: conceptions of nature; solace in or reconciliation with the natural world through art; revolt against the established canons of neoclassical aesthetics in favour of values by-and-large more individual, inward and emotional; the conception of the sublime, renouncement of rationalism and order (associated with the preceding Enlightenment era), central

preoccupation with the healing power of imagination, predominance of the lyric form as a means of poetic expression, among several others.

Course Outcome:

After the completion of this course the students will be able to:

1. Gain knowledge of representative texts of Romantic poetry.
2. Account for the role of context(s) in the production, reception, and transmission of major literary works of the Romantic age.
3. Engage analytically with existing criticism and interpretations of Romantic poetry, and work independently on practical as well as theoretical problems of literary analysis and interpretation
4. Carry out an independent research project under supervision, in accordance with applicable norms for literary research
5. Analyse a wide range of problems relating to literary and historical scholarship

Course details:

Unit 01: Background

Unit 02: Pope: Epistle; Dryden: Absalom; Johnson: *London* [any one]

Unit 03: Blake: Songs of I & E (Selections); Gray: Elegy [any one]

Unit 04: Wordsworth: *Prelude BK I* / Coleridge: ‘The Rime of the Ancient Mariner’, ‘Kubla Khan’; Keats: Induction to ‘Fall of Hyperion’/ ‘Ode to Psyche’, ‘Ode on Melancholy’ (Any one of the poets)

Recommended reading:

Boris Ford (ed): *New Pelican Guide to English Literature* Vol. 5

E. J. Hobsbawm: *The Age of Revolutions: 1789 – 1848*

Stuart Curran: *The Cambridge Companion to British Romanticism*

Robin Gilmour: *The Victorian Period: The Intellectual and the Cultural Context of English Literature, 1830 – 1890*

Maurice Bowra: *The Romantic Imagination*

Course ENG-105: SHAKESPEARE

Course description:

This course aims to offer a holistic approach to analyzing William Shakespeare's works, not just with regard to his plays, but also the critical response generated by his huge body of work, the myriad ways in which it continues to shape contemporary popular culture and the strategies of rewriting and editing Shakespeare for young readers. The presence of Shakespeare in India, adaptations of Shakespeare's plays for film and novelizations of Shakespeare's plays are other areas that the course addresses.

Course Outcome:

After the completion of this course the students will be able to:

1. Appreciate the continuing relevance of Shakespeare's plays
2. Understand the times and theatre (including stage) when Shakespeare lived and worked in London.
3. Become acquainted with Shakespeare-criticism in understanding Shakespeare.
4. Refer to relevant contemporary readings of Shakespeare as well as relevant contemporary theory for a fresh reading of Shakespeare
5. Demonstrate conceptual and textual understanding in tests and exams
6. Develop adequate theoretical and technical training to take up area-specific research in M.Phil. and Ph.D. programmes.

Course details:

Unit 1: Background to Shakespeare and the Life, Time and Stage: Western and Sub-continental stage responses (*Macbeth* and *Twelfth Night*)

Unit 2: *Hamlet, King Lear, Antony and Cleopatra* [any one]

Unit 3: *Measure for Measure, A Midsummer Night's Dream, Tempest* [any one]

Unit 4: Shakespeare Criticism (Textual and Critical) Johnson and the 18th Century Neoclassical tradition, Romantic tradition: Coleridge/Lamb, 19th Century Tradition: Bradley/Spurgeon/ G. Wilson Knight, 20th Century tradition: Greenblatt. [any one]

Recommended reading:

E.K. Chambers: *William Shakespeare: A Study of Facts and Problems*.

E.K. Chambers: *The Elizabethan Stage* (in four volumes).

Stanley Wells: *Cambridge Companion to Shakespeare Studies*.

Julia Briggs: *This Stage-Play World*.

Course ENG-106: RESEARCH METHODOLOGY

Course description:

This paper proposes to introduce students to the philosophy and mechanics of research, to train them in the use of language, style and discourse suitable for thesis writing, to expose them to theories of literature, and help them acquire both a theoretical thrust and hands-on experience in writing research proposals before they embark on the execution of the thesis proper.

Course Outcome

1. The learners will be able to know the basic building blocks of research and research methodology.
2. To develop critical perspective on diverse genres of literature.
3. To enable and inspire them to for research in future.

Course Detail

Unit 01: Introduction to Research

Types of Research in English Studies

Essay / Term Paper / Dissertation

Unit 02: Research Methodology

Handling of e-resources

Ethics of Research Writing (Plagiarism)

Unit 03: Writing a Research Paper

Topic selection

Literature Review

Formulating Research Objectives and Argument;

Structure of Research Papers and Thesis Format Writing a Research Proposal and Abstract

Drafting, Citations, Footnotes and Endnotes, Bibliography

The MLA (8th Edition) Style Sheet

Unit 04: Writing Academic Paper for seminars/ conferences Presenting a Research Paper in seminars/ Conferences

Recommended Reading

- Gabriele Griffin's -Discourse Analysis||
- Jon Cook's -Creative Writing as a Research Method||
- Griffin, Gabriele's *Research Methods for the Arts and the Humanities* Edinburgh University Press.
- Sharon J Gerson's -An Introduction to Technical Writing|| from Technical

SEMESTER II**Course C ENG-201: LANGUAGE AND COMMUNICATIVE SKILLS**

Course Objective

English is extensively used in business, industry, government, research and education for day-to-day transactions. It is also an instrument of intellectual discussion and social interaction among the members of the educated class. To achieve success in one's career, it is, therefore, essential to acquire an ability to speak, read and write correct English. The course is designed to meet the requirements and interests of learners who want to perform effectively in both

personal and professional life through a practical, learner-centered, activity-oriented, skill-based and functional approach to English in the oral as well as the written modes.

Course Outcome:

After the completion of this course the students will be able to

:

- a) Develop communicative skills of learners in a professional context and there by enable them to compete for a professional career and perform effectively in it.
- b) Build learners' confidence and fluency in the use of English leading to the development of the ability to communicate spontaneously and creatively.
- c) Develop the skills of writing in different specific communicative situations (both personal/social and professional).
- d) Develop skills of reading for the purpose of effective communication.
- e) Help learners use grammar for effective communication and link grammatical structures to meanings, use and situations.

Course Detail

Unit 01: Understanding Communication

Meaning of Communication

The Communication Process/Basic Elements of Communication (Sender, Message, Receiver, Channel)

Purpose/Importance of Communication

Channels of Communication(Upward, Downward, Horizontal/Lateral, Diagonal/Spiral)

Different Forms of Communication (Verbal and Non-verbal, Interpersonal, Intrapersonal, Extrapersonal)

Barriers to Effective Communication and their Possible Remedies

Unit 02: Spoken Communication

Non-verbal Communication (Body Language, Paralinguistic features, Proxemics/Space Distance, Haptics)

Dynamics of Professional Presentations (Individual and Group)

Group Discussions

Job Interviews

Unit 03: Listening Skills

Types of Listening

Implications of Effective Listening

Barriers to Effective Listening

Effective Listening Strategies

Unit 04: Written Communication

The Art of Condensation – Steps to Effective Precis Writing

Job Application Letters and Resumes

Writing a Report

Writing a Technical Proposal

Planning business messages (Email, Memo, Notice, Agenda, Minutes, Circulars)

Recommended Reading

Fluency In English – Part II, Oxford University Press, 2006

Business English, Pearson, 2008

Language, Literature, and Creativity, Orient Blackswan, 2013

Language through Literature, ed. Dr. Gauri Mishra, Dr. Ranjana Kaul, Dr. Bratati Biswas

Objective English, OUP

Further Ahead – Sarah Jones and Greg White, CUP

Company to Company – Andrew Littlejohn, CUP

Communicative English – Meenakshi Raman and Sangeeta Sharma, OUP

Communicative Skills for Professionals – Nira Konar, PHI

Words – John Seely, OUP

Course ENG-202: DRAMA II (19th and 20th Centuries)

Course description:

Moving from drawing-room comedy to absurdism, from the drama of political protest to epic theatre, this course includes a wide range of European drama composed during the nineteenth and twentieth centuries. Many of these plays are now acknowledged "classics" of modern drama; the rest are fine examples of contemporary plays that have broken new ground. The course will attempt to study them both as distinguished writing and as scripts for performance.

Course Outcome:

After the completion of this course the students will be able to:

1. Understand key concepts of 19th and 20th century drama-texts included in the syllabus.
2. Refer to relevant contemporary literary theories
3. Express concepts through writing
4. Prepare and present papers, and address the questions asked.
5. Develop adequate theoretical and technical training to take up area-specific research in M.Phil. and Ph.D. programmes.
6. Contest in competitive examinations—written and interactive—related to teaching at all levels.

Course details:

Unit 01: Background

Unit 02: Shelley: *Prometheus Unbound*; Wilde: *Importance of Being Earnest*; Synge: *Playboy of the Western World*, Galsworthy: *Justice* [any one]

Unit 03: Ibsen: *A Doll's House*/ Shaw: *Saint. Joan*/ Eliot: *Murder in the Cathedral* [any one]

Unit 04: Harold Pinter: *The Birthday Party*; Stoppard: *Rosencrantz and Guildenstern are Dead*, Brecht: *Mother Courage* [any one]

Recommended reading:

Martin Esslin: *Theatre of the Absurd*

Bernard Bergonzi: *Wartime and Aftermath: English Literature and its Background* Martin Meisel : *Shaw and the 19th-Century Theatre* (Princeton University Press) Daniel Dervin, *Bernard Shaw: A Psychological Study*.

B.W, Downs : *Ibsen : The Intellectual Background* CUP James McFarlane (ed) *The Cambridge Companion to Ibsen* Allen Tate , (ed). *T. S. Eliot: The Man and His Work*,

Course ENG-203: PROSE II (FICTIONAL AND NON-FICTIONAL) (19th and 20th Century Texts)

Course description:

The change in the spirit of literature and culture of Europe/England initiated by the French Revolution and the Industrial Revolution, a shift in the philosophical understanding and a shift from the empirical to the idealist is discernible in the literary texts offered in this course. The learners are expected to uncover the dilemma, debates and anxiety of the nation vis-a-vis the empire and the concerned social, cultural and political agenda hidden in the literature of the period.

Course Outcome:

After the completion of this course the students will be able to:

1. Gain firsthand knowledge of representative 19th and 20th century fictional and non-fictional prose pieces.
2. Become acquainted with influential criticism of and commentary on 19th and 20th century fictional and non-fictional prose pieces.
3. account for the role of context(s) in the production, reception, and transmission of

major literary works of the Victorian and Modern ages

4. Express Concepts through Writing
5. Demonstrate conceptual and textual understanding in tests and exams
6. Develop adequate theoretical and technical training to take up area-specific research in M.Phil. and Ph.D. programmes

Course details:

Unit 01: Background

Unit 02: Lamb: Selections; Arnold: *Culture and Anarchy*—selections; Strachey: *Eminent Victorians* — *Florence Nightingale* [any one]

Unit 03: Austen: *Mansfield Park*; Dickens: *Great Expectations*; Hardy: *Tess of the D'urbervilles*, George Eliot: *Middlemarch*; Emily Bronte: *Wuthering Heights* [any one]

Unit 04: Conan Doyle: *Sign of Four*, Lewis Carroll: *Alice in Wonderland*, Bram Stoker: *Dracula* [any one]

Recommended reading:

J.H.Buckle: *The Victorian Temper: A Study in Literary Culture*.

Leon Edel: *The Psychological Novel*.

Robert Humphrey: *Stream of Consciousness and the Modern Novel*.

Maurice Beebe: *Ivory Towers and Sacred Founts: The Artist as Hero in Fiction from Goethe to Joyce*

Michael Levenson(ed): *The Cambridge Companion to Modernism*.

Harold Bloom: *Figures of Capable Imagination*.

Frank Kermode: *The Sense of an Ending: Studies in the Theory of Fiction*.

Course ENG-204: POETRY III (VICTORIAN & MODERN)

Course description:

The texts chosen from the two most creative and complex periods in British literary history represent the multiple cross-currents influencing the shaping of a specific sensibility and would acquaint the student with some of the key traits of literary modernism both in content and style/technique. The students are also expected to gain a critical understanding of the social, historical, economic and cultural milieu of the times with reference to issues such as gender, identity formation, forms of poetry like the dramatic monologue, some of the major art movements like Impressionism, Expressionism etc.

Course Outcome:

After the completion of this course the students will be able to:

1. Understand the avant-garde forms of literary expression and their departures from earlier forms of representation.
2. Develop an understanding of the various forms of critique of modernity that evolved in England (and Europe) in the nineteenth and twentieth centuries.
3. Gain awareness of new disciplines/areas of inquiry that decisively influenced European art and literature in the nineteenth and twentieth centuries.
4. Express Concepts through Writing
5. Demonstrate conceptual and textual understanding in tests and exams
6. Develop adequate theoretical and technical training to take up area-specific research in M.Phil. and Ph.D. programmes

Course details:

Unit 01: Background

Unit 02: Tennyson: *In Memoriam* (selections); Matthew Arnold: *The Scholar Gipsy*, *Shakespeare* Browning: *Andrea Del Sarto*, *Porphyria's Lover*; Hopkins: *Felix Randal*, *The Windhover*, *I wake and feel*, *Thou art indeed Just, Lord*; Rossetti: *Goblin Market* (Any two poets)

Unit 03: Yeats: *Easter 1916*, *Sailing to Byzantium*, *The Second Coming*; Lawrence: *Snake*, *Bavarian Gentians*; Owen: *Spring Offensive*, *Strange Meeting*; Eliot: *The Love Song*, *The Hollow Men*; Auden: *Musee des Beaux Arts*, *Shield of Achilles*; Dylan Thomas: *A Refusal to Mourn the Death by Fire of a Child in London*, *Fern Hill* (Any two poets)

Unit 04: Larkin: *Whitsun Weddings*, *Church Going*; Ted Hughes: *Crow*, *Hawk*

Roosting!; Seamus Heaney: 'Death of a Naturalist', 'Digging' (Any two poets)

Recommended reading:

Julian Symons: *The Thirties*.

Samuel Hynes: *The Auden Generation*.

Donald Davie: *Under Briggflatts: A History of Poetry in Great Britain: 1960-1988*. Alan Sinfield (ed): *Society and Literature: 1945-1970*

Steven Connor(ed): *The Cambridge Companion to Postmodernism*

Peter Brooker (ed): *Modernism/Postmodernism*.

Samuel Hynes: *The Auden Generation*.

Course ENG-205: NEW LITERATURES

Course description:

New Literatures in English is a name given to the writings from former colonies of the British Empire such as Africa, Australia, and Canada etc. This course introduces students to the emergent body of literature being produced by writers from Africa in general, Australia, Canada and the Caribbean, the historical processes that have brought them into being, and its response to the changing global world.

Course Outcome:

After the completion of this course the students will be able to:

1. Acquaint themselves to the writers of new literatures from Africa, Australian, Canada as well as Caribbean Literature and enable them to comprehensively appreciate various cultures.
2. Compare and contrast the writers from around the world and their unique styles.
3. Gain the ability to practically analyse any literary work by identifying different aspects of literature.
4. Interpret the text intensively and distinguish its salient features.

5. Appreciate the literary works at varied levels of comprehension.
6. Demonstrate the ability to use the critical theories in literary evaluation.

Course details:

Unit 01: Background

Unit 2: Patrick White: *Voss*; Margaret Atwood : *Surfacing*; Naipaul: *A House* ; Achebe: *Things Fall Apart* [any one]

Unit 3: Judith Wright (Selections); Leonard Cohen (Selections); Derek Walcott (Selections)
[Any two poets]

Unit 4 : Ngugi wa Thiongo: *The Black Hermit*; Jack Davis: *The Dreamers* [any one]

Recommended Reading:

Simon Gikandi: *Encyclopedia of African Literature*

Abiola Irele (ed): *The Cambridge History of African and Caribbean Literature*

Ashcroft, Griffith, Tiffin (ed): *The Postcolonial Studies Reader*

Davis Jack & Bob Hodge (ed): *Aboriginal Writings Today*

Bruce Bennett & Strauss (ed): *The Oxford Literary History of Australia*

William Toye: *The Oxford Companion to Canadian Literature*

James Arnold: *A History of the Literature in the Caribbean*

Added:

Cimon Gikandi: *Encyclopedia of African Literature*

Abiola Irele (ed): *The Cambridge History of African and Caribbean Literature*

Ashcroft, Griffith, Tiffin (ed): *The Post-colonial Studies Reader*

Davis Jack & Bob Hodge (ed): *Aboriginal Writings Today*

Bruce Bennett & Straus (ed): *The Oxford Literary History of Australia*

William Toye: *The Oxford Companion to Canadian Literature*

James Arnold: *A History of the Literature in Caribbean*

Course ENG-206: MODERN EUROPEAN CLASSICS IN TRANSLATION

Course Description:

The iconic and experimental texts for this course chosen from different parts of Europe are representative of the age, culture and space that had produced them. The experiment in poetic form, in theatrical representation and in fictional prose writings would enlighten the learners with a different taste and at the same time enrich their critical acumen to understand society, culture and literature.

Course Outcome:

After the completion of this course the students will be able to:

1. Acquaint themselves to the masterpieces in different genres of modern European classics and enable them to comprehensively appreciate various cultures.
2. Compare and contrast the writers from around the world and their unique styles.
3. Gain the ability to practically analyse any literary work by identifying different aspects of literature.
4. Interpret the text intensively and distinguish its salient features.
5. Appreciate the literary works at varied levels of comprehension.
6. Demonstrate the ability to use the critical theories in literary evaluation.

Unit 01: Background

Unit 02: Franz Kafka: *Metamorphosis*; Albert Camus: *The Outsider*; Thomas Mann: *Death in Venice* [any one]

Unit 03: Henrik Ibsen: *The Wild Duck*; Anton Chekhov: *The Cherry Orchard*; Bertolt Brecht: *Life of Galileo* [any one]

Unit 04: Charles Baudelaire: *Fleurs du Mal*; Rainer Maria Rilke: *Duino Elegies* (Selections) [any one]

Recommended Reading:

SEMESTER III

Course C ENG-301: INTRODUCTION TO DALIT AND ADIVASI STUDIES (CBCS)

Course description:

This course is designed to introduce students of different disciplines to problems and concepts of contemporary critical theory and cultural studies. Modern critical theories can only be understood adequately if they are placed in the right philosophical, aesthetic, socio-economic and political context. The students will read and discuss works of critical theory, highlighting the fundamental questions they ask and answer, and examining how they can be relevant to the study of literature and culture. Students will learn how to identify suitable objects of inquiry, to do research, and to develop and present arguments according to the norms of literary and cultural studies. The course emphasizes on interdisciplinary approaches to exploring how cultural processes and artifacts are produced, shaped, distributed, consumed and responded to in diverse ways.

Course Outcome:

After the completion of this course the students will be able to:

1. Discuss and analyse cultural texts using a wide range of theoretical approaches, in particular those that consider how class, gender, sexuality, nationality and race are represented in popular texts.
2. Identify, analyse, and address the specific structural location of cultural issues and debates, and propose creative and effective interventions.
3. Recognize, critically address, and collaboratively negotiate cultural diversity and difference in a variety of educational and institutional sites.
4. Effectively move from project conception to project execution through the use of both critical and immersive techniques that engage specific publics.
5. Create a dynamic portfolio of work that provides the opportunity for reflection and showcases examples of research and collaboration.

6. Engage in professional positions as researchers, educators, activists, artists, and problem- solvers in a variety of cultural and organizational arenas.

Course Detail:

Unit 01: Introduction to basic concepts of critical theory and cultural studies

Unit 02: Dr Ambedkar’s Speech at Mahad in *Poisoned Bread*;

Omprakash Valmiki: *Joothan*;

Arjun Dangle (ed.): *Poisoned Bread* (selections, other than Dr. Ambedkar’s speech at Mahad)
[any one]

Unit 03: P.O. Bodding: Santhali Folk Tales (Selections) /

Sankar Sinha & Indranil Acharya (ed): *Survival& Other Stories* /

Temsula Ao: *Poetry from North East/ Mahasweta Devi (Selections)* [any one]

Unit 04: Bama: *Karukku*; Mamang Dai: *The Black Hill* [any one]

Recommended Reading:

Chris Barker: *Cultural Studies: Theory and Practice*

Ziauddin Sarder: *Introducing Cultural Studies*

Jeffrey Nealon & Susan Giroux: *The Theory Toolbox*

Raman Selden: *Practising Theory and Reading Literature: An Introduction*

Raymond Williams: *Marxism and Culture* Stephen Greenblatt: *Resonance and Wonder*

Sigmund Freud: *Civilization and Its Discontents* Paul de Man: *The Resistance to Theory*

Eleanor Zelliot: *Ambedkar’s World: The Making of Babasaheb and the Dalit Movement*

K. Satyanarayana & Susie Tharu (eds.) *No Alphabet in Sight: New Dalit Writing from South India*

Sharmila Rege: *Writing Caste/ Writing Gender: Narrating Dalit Women’s Testimonies*

Tapan Basu et al: *Listen to the Flames: Texts and Readings from the Margins*

Temsula Ao: *Ao-Naga Oral Tradition*

Course ENG-302: LITERARY THEORY AND CRITICISM –I

Course description:

Literary criticism is the study, evaluation, and interpretation of literary works. Modern literary criticism is often influenced by theories of literature, which are in the nature of a philosophical deliberation on literature's goals and methods. Literary criticism has probably existed for as long as literature. In the 4th century BC Aristotle wrote the *Poetics*, a typology and description of literary forms with many specific criticisms of contemporary works of art. *Poetics* developed for the first time the concepts of ‘mimesis’ and ‘catharsis’, which are still crucial in literary study. Plato’s attacks on poetry as imitative, secondary, and false were formative as well. The literary criticism of the Renaissance developed classical ideas of unity of form and content into literary neoclassicism, proclaiming literature as central to culture, entrusting the poet and the author with preservation of a long literary tradition. The British Romantic movement of the early nineteenth century introduced new aesthetic ideas to literary study, including the idea that the object of literature need not always be beautiful, noble, or perfect, but that literature itself could elevate a common subject to the level of the sublime. This course includes critical works of all the major literary critics from Plato and Aristotle up to Wordsworth, Coleridge and Keats.

Course Outcome:

After the completion of this course the students will be able to:

1. Gain sufficient exposure to literary critics and their respective theories from the classical era to the English Romantic period
2. Understand various positions or stances taken by critical theorists towards an evaluation of literature in general as well as specific literary texts
3. Locate the critical concepts and theories in specific historical, cultural and political context.
4. Use literary concepts and theories to structure and formulate arguments
5. Prepare and present papers on theory as well as on literature in general
6. Contest in competitive examinations—written and interactive—related to teaching at all levels.

Course details:

Unit 01: Plato: *The Republic*, Bks. 3 & 10/ Aristotle: *Poetics*/ Longinus: *On the Sublime*
(Any one)

Unit 02: Sidney: *An Apology for Poetry*/ Dryden: *An Essay of Dramatic Poesy*/ Pope: ‘An Essay on Criticism’ [any one]

Unit 03: Wordsworth: ‘Preface’ to the *Lyrical Ballads*/ Coleridge: *Biographia Literaria*
Chapters: 13, 14, 18 / Keats: Letters (selections) [any one]

Unit 04: Matthew Arnold: *The Study of Poetry* / T. S. Eliot: *Tradition and the Individual Talent*,

The Metaphysical Poets / I. A. Richards: *Principles of literary Criticism* (selections) [any one]

Recommended reading:

J.W.H. Atkins: *Literary Criticism in Antiquity*

S.H. Butcher: *Aristotle’s Theory of Poetry and Fine Art* David Daiches: *Critical Approaches to Literature* George Sainsbury: *A History of English Criticism* R.A.Scott James: *The Making of Literature*

M.H. Abrams: *The Mirror and the Lamp*

Tison Pugh and Margaret E. Johnson: *Literary Studies: A Practical Guide*.

Richard Harland : *Literary Theory from Plato to Barthes*.

Course ENG-303: LITERARY THEORY AND CRITICISM –II

Course description:

This course emphasizes topics ranging from late Victorian and early modern critical approaches linking culture to literature, contextualizing –individual talents|| within their –tradition|| and drawing attention to –practical criticism|| vis-a-vis literary artifact. It explores the epistemological, ontological and semantic use of terms by relating them to modern and postmodern theories and, thus, maps the multidisciplinary nature of 20th and 21st century literary studies. Through a survey of the ideologies of some of the most illustrious figures of the last century, this course also defines the scope and function of ‘Theory’ in ‘belated’

readings of literatures. While the essays of Matthew Arnold, T.S. Eliot and I.A Richards help in tracing the ‘liberal humanist’, ‘high modernist’ and psychology-oriented ‘new criticism’ of texts, the study of Critical Terms reveal the applicability of Theory in locating texts within their contexts. Study of the seminal ideas of Sigmund Freud, Roman Jakobson, and Roland Barthes not only connects critical concepts to their philosophical background and cultural milieu but suggests the return of ‘Theory’ to its etymological root *theorein* (a –practice of travel and observation ...). As this course organizes approaches to literary texts through the functional application of ‘Theory’ it critiques them as the archives and productions of culture.

Course Outcome:

After the completion of this course the students will be able to:

1. Gain sufficient exposure to literary critics and their respective theories from the Victorian era to the Modernist period
2. Understand various positions or stances taken by critical theorists towards an evaluation of literature in general as well as specific literary texts
3. Locate the critical concepts and theories in specific historical, cultural and political context.
4. Use literary concepts and theories to structure and formulate arguments
5. Prepare and present papers on theory as well as on literature in general
6. Contest in competitive examinations—written and interactive—related to teaching at all levels.

Course details:

Unit 01: Antonio Gramsci: *Prison Notebooks* –Formation of Intellectuals; Walter Benjamin: –Work of Art in the Age of Mechanical Reproduction; Raymond Williams: *Problems in Materialism and Culture* (Selections) [any one]

Unit 02: Virginia Woolf: *A Room of One’s Own* (Selections); Elaine Showalter: –Towards a Feminist Poetics (Selections); Judith Butler: *Gender Trouble* (Selections) [any one]

Unit 03: Stanley Fish: *Is There a Text in This Class?* (Selections); Roland Barthes: –The Death of the Author; Michel Foucault: —What is an Author? [any one]

Unit 04: Critical Terms relating to post/modern critical theories (any ten)

Recommended reading:

Wimsatt and Brooks: *Literary Criticism: A Short History*
David Lodge: *Twentieth Century Literary Criticism: A Reader*
Rene Wellek: *A History of Modern Criticism*
Raman Selden: *The Theory of Criticism from Plato to the Present: A Reader*
Jeremy Hawthorn: *A Concise Glossary of Contemporary Literary Theory*
V. S. Seturaman (ed): *Contemporary Criticism: An Anthology*
Peter Barry: *Beginning Theory: An Introduction to Literary and Cultural Theory*
Terry Eagleton: *Criticism and Ideology*.
J.A.Cuddon (ed): *A Dictionary of Literary Terms and Literary Theory*.
Peter Auger: *The Anthem Glossary of Literary Terms and Theory*.
Kieth Green and Jill Lebihan: *Critical Theory & Practice: A Handbook*.

Course ENG-304: COLONIALISM AND POST - COLONIALISM

Course description:

This course highlights the shift of paradigm that is effected by Euro-centric colonial enterprise and the postcolonial counter-discourse produced by the colonizer-colonized interface. Through readings of Tagore's *Nationalism*, Fanon's *Wretched of the Earth* and Ngugi's *Decolonizing the Mind* it interrogates Euro-centric notions of the centre and the margins. Reading literary texts in tandem with Homi Bhabha's thesis on the ambivalent relationships involved in the encounter between the colonizer and its 'Other', with Edward Said's discussions about binary oppositions created by 'Orientalism' and with Bill Ashcroft's attempt to archive the 'Empire' writing back against its master(s) through the master's language, this course extends the scope of literature and its praxis. Its main focus is to show how, after postcolonial interventions, literary and critical studies are no longer 'naturally at home' in the West (James Clifford). By reading such works as E.M. Forster's *Passage to India*, J.M Coetzee's *Foe*, Wole Soyinka's *Dance of the Forest* and poems written by A.D. Hope and Derek Walcott, students would be capable of assessing the impact of locational destabilization, contested subjectivities and power relations upon cultures and literatures. Using the critical tools of Postcolonial Studies this course attempts to interpret texts as sites of conflicting and conflicted histories and identities, as sites which challenge and subvert those omnipotent definitions produced in and by the West. There is a consistent effort to explore both the paradoxical relationship of Colonial and Postcolonial literatures and the complex power structures involved in the

formation of canonical discourse(s).

Course Outcome:

After the completion of this course the students will be able to:

1. Gain a coherent knowledge and a critical understanding of colonial and post-colonial literature and its key historical, cultural and theoretical developments.
2. Become acquainted with how race, class, gender, history, and identity are presented and problematised in the literary texts.
3. Undertake a revisionary reading to discover the hidden voices within a text and realize while focusing on an interrogation of the Western canon.
4. Critically evaluate arguments and assumptions about colonial and postcolonial literature, texts, and modes of interpretation.
5. Critically look at the rising trends of globalization, capitalism and multi-culturalism.
6. Develop interpretative skills of close reading, skills of critical reading, oral presentation and analytical writing.

Course details:

Unit 01: Background to Colonialism and Postcolonialism [historical background; different contexts]

Unit 02: Rabindranath Tagore: *Nationalism* (Selections); Frantz Fanon: *Wretched of the Earth* (Selections);

Ngugi wa Thiong'o: *Decolonizing the Mind* (Selections) [any one]

Unit 03: Homi K. Bhabha: -The Other Question (Selections)/ Edward Said: *Orientalism* (Selections);

Bill Ashcroft: *The Empire Writes Back* (selections) [any one]

Unit 04: Partha Chatterjee: —The Nationalist Resolution of the Women's Question;

Asish Nandy: *The Intimate Enemy* (Selections);

Dipesh Chakrabarty: -Postcoloniality and the Artifice of History: Who Speaks for 'Indian' Pasts? [any one]

Recommended reading:

Neil Lazarus: *The Cambridge Companion to Postcolonial Literary Studies*

Padmini Mongia (ed): *Contemporary Postcolonial Theory: A Reader*

John Thieme (ed): *The Arnold Anthology of Post-colonial Literatures in English*

Elleke Boehmer: *Colonial and Postcolonial Literature*

Bill Ashcroft et al: *Key Concepts in Postcolonial Studies* Ashcroft, Griffith, Tiffin (ed): *The*

Post-colonial Studies Reader William Toye: *The Oxford Companion to Canadian Literature*

James Arnold: *A History of the Literature in Caribbean*

John Mcleod: *Beginning Postcolonialism.*

John Mcleod (ed.) : *The Routledge Companion to Postcolonial Studies.*

Aijaz Ahmad: *In Theory.*

Wole Soyinka: *Myth, Literature and the African World*

Course ENG-305: TERM PAPER

Course ENG-306: ESSAY

***SEMESTER IV**

Course ENG-401: AMERICAN LITERATURE

Course description:

This course provides an overview of American literature beginning with a period generally known as the American Renaissance. The term American Renaissance was coined by F.O. Matthiessen in his seminal work of American literary criticism *American Renaissance: Art and Expression in the Age of Emerson and Whitman* (1941) referring to the writings just before the American Civil War starting from around 1830s. Herman Melville's masterpiece *Moby Dick* with its greater theme of death and the transcendental nature of Walt Whitman's poetry collection *Leaves of Grass* became some of the greatest works of American Literary tradition that paved the way for future American writers. Other major writers of the 20th century include Hemingway who typified the image of the lost generation post World War I, Nobel laureate Toni Morrison and her black narratives. Major playwrights include Arthur

Miller whose *Death of a Salesman* brought out the themes of loss of identity and the warped vision of the American dream while also sharing the theme of inability to relate to reality with Tennessee Williams' *The Glass Menagerie*. Lorraine Hansberry's *Raisin in the Sun* is another major work which deals with the theme of dreams and the attainment of the same. The course also deals with major 20th century poets such as Robert Frost who asked major questions about existence and Sylvia Plath whose poems are filled with death and despair.

Course Outcome:

After the completion of this course the students will be able to:

1. Identify the salient features of representative literary texts from across all periods of American Literature
2. Contextualize the production and reception of literary texts.
3. Identify major theories related to literature and apply those theoretical approaches to a wide range of texts within American Literature.
4. Locate, analyse and collate available secondary resources for researching a scholarly topic within American Literature
5. Write papers that construct logical and informed arguments
6. Prepare and deliver effective oral presentations and arguments

Course details:

Unit 01: Introduction to American History and Literature

Unit 02: Herman Melville: *Moby Dick*; Ernest Hemingway: *The Old Man and the Sea*;

Unit 03: Tennessee Williams: *The Glass Menagerie*, Arthur Miller: *Death of a Salesman*;

Unit 04: Walt Whitman "Song of the Road", "When Lilacs Last in the Dooryard Bloom'd" "O Captain! My Captain!"

Robert Frost: "The Road Not Taken", "Fire and Ice", "Birches"

Sylvia Plath: "Daddy", "Edge", "Lady Lazarus"

Recommended reading:

Handlin, Oscar: *The Americans: A New History of the People of the United States* (two Vols.)

Lewis, Richard W.: *The American Adam*

Persons, Stow: *American Minds: A History of Ideas*

Horton. Rod W. & Herbert W. Edwards: *Backgrounds of American Literary Thought*

Cunliffe, Marcus: *The Literature of the United States*

Richard Ruland and Malcolm Bradbury: *From Puritanism rto Postmodernism: A History of American Literature.*

Plath Sylvia, *Collected Poems*, Ed Ted Hughes (Faber and Faber, 2002)

SPECIAL PAPER I

Course ENG-402A: LITERATURE OF THE INDIAN SUBCONTINENT: FICTION AND NON-FICTION IN ENGLISH

Course description:

This optional course basically comprises Indian English fictions. The first unit includes two texts: Bankim Chandra's *Rajmohan's Wife* is the first Indian English novel and Tagore's *Home and the World* is a translated work from the Bengali original. The second unit includes Indian English novels by two literary giants who are contemporaries: Raja Rao and R.K. Narayan. *Kanthapura* is a socio-political novel and is described as a –Gandhipurana. *The Guide*, is a story of –enforced sainthood, to quote Narayan's own words, but perhaps more than that. The third unit is wholly devoted to translations: *Samskara* is a translation from Kannada and *Godan* is from Hindi.

Course Outcome:

After the completion of this course the students will be able to:

1. Gain a comprehensive idea of the origin, growth and development of Indian English novel.
2. Account for the role of context(s) in the production, reception, and transmission of major literary works of Indian Literature
3. Express Concepts through Writing
4. Demonstrate conceptual and textual understanding in tests and exams
5. Develop adequate theoretical and technical training to take up area-specific research in M.Phil. and Ph.D. programmes
6. Contribute to innovative thinking both within and outside of the sphere of English literary studies

Course details:

Unit 01: Background to the course

Unit 02: Bankim Chandra Chatterjee: *Rajmohan's Wife*; Tagore: *Home and the World*;

Unit 03: Raja Rao: *Kanthapura*; R K Narayan: *The Guide*

Unit 04: Premchand *Godan*; U. R. Anantha Murthy: *Samskara*;

Recommended Reading:

Meenakshi Mukherjee: *Early Novels in India*

_____. *Twice-born Fiction*

_____. *Perishable Empire*

B.S. Naikar: *Indian Literature in English Translation*

Ayesha Jalal: *The Pity of Partition: Manto's Life, Times and Work across the India-Pakistan Divide*

Course ENG-402B: POPULAR LITERATURE

Course description:

The study of literature, in contemporary times, can only be meaningful if literature is explored with reference to popular cultural forms and students are aware of the relevance of popular culture in literary and aesthetic discursive practices. This course aims to look at certain sections of popular culture by examining both the idea of the popular and of culture', and introduce the learners to the necessary concepts and enable to read for themselves how the culture constructs function in society.

COURSE OUTCOMES

1. The learners will be able to determine the origin of Popular Literature and Culture.
2. Understand the socio-political background of the time and how it influences the construction of the Popular'.
3. Demonstrate how popular literature reflects the concerns and prejudices of its owntime.
4. Identify the industrial expectations influencing the creation of something popular.

Course Detail

Unit 01: Theoretical Base

What is Popular literature?

Emergence of Popular Fiction as a literary genre Relation between Popular

Fiction and Popular Culture

Difference between Popular Literature and Canonical Literature, Distinction between

High and Low Art

Theorising Popular Fiction:

- On authorship: Roland Barthes, Michel Foucault
- On reader-response: Norman Holland, Stanley Fish, Wolfgang Iser
- On culture: Theodore Adorno, Max Horkheimer, Pierre

Bourdieu

Unit 02: Popular Literature Before Print

Medieval Romance: *Roman de la Rose, Tristan and Iseult*

(selections) The Fabliau Minstrel

Ballad

Queen Eleanor's Confession 'The Boy and the
Mantle'

Unit 03: Popular Literature and Print Culture

History of Print Culture in Europe Industrial Revolution

Emergence of Working-Class Cheap Printing

Emergence of Street Literature: Chapbook, Victorian Ballads

History of Jack the Giant Killer (selections) Broadway Ballad: The
Legend of Robin Hood

Unit 04: Change in Readership

Evolution of the Middle Class in Europe

Ellen Wood/ William Stephens Hayward/ Bram Stoker/ Arthur Conan Doyle (selections)

Growth of Serial Literature

Alexandre Dumas/ Harriet Beecher Stowe/ Wilkie Collins/ Robert Louis

Stevenson(Selections)

UNIT V: Rise of Women's writing

Elizabeth Gaskell/ Charlotte Bronte/ Mary Ann Evans/ Louisa May Alcott (Selections)

SUGGESTED READING

- *What was Literature? Class, Culture and Mass Society*, Leslie Fiedler
- *Bestsellers: A Very Short Introduction*, John Sutherland
- *Literature, Popular Culture and Society*, Leo Lowenthal
- *Popular Fiction: Essays in Literature and History*, Peter Humm, Paul Stigant,
Peter Widdowson
- *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture*

- *Empire and the Literature of Sensation: An Anthology of Nineteenth Century Popular Fiction*, Jesse Aleman

-
- *The Revolution in Popular Literature: Print, Politics & the People*, Ian Haywood.

SPECIAL PAPER II

Course ENG-403A: INDIAN WRITING IN ENGLISH & ENGLISH TRANSLATION (POETRY & DRAMA)

Course description:

The main objective of this course is to familiarize the students with Indian English poetry and drama. Beginning from the poetry of Toru Dutt we have included contemporary poets like Nissim Ezekiel and Mahapatra. The idea is to give the students the opportunity to understand the different stages in the development of Indian English poetry viz. Colonialism, Nationalism, Modernism and Postmodernism. Unit -3 includes two dramas —one in translation and the other written originally in English. The aim is to expose the students to the challenges that an Indian playwright feels along with assessing the achievements of the individual dramatists in the plays.

Course Outcome:

After the completion of this course the students will be able to:

1. Understand key concepts of Indian writing in English, with a focus on poetry and drama.
2. Refer to relevant contemporary literary theories.
3. Express Concepts through Writing
4. Demonstrate conceptual and textual understanding in tests and exams
5. Develop adequate theoretical and technical training to take up area-specific research in M.Phil. and Ph.D. programme.
6. Enhance their knowledge skills for other related professional domains.

Course details:

Unit 01: Toru Dutt: “Casurina Tree”, “Laxman”, “The Young Captive”

Sarojini Naidu: “Boatman’s Song”, “Palanquin Bearers”, “The Pardah Nashin”

Kamala Das: “Introduction, “The Sunshine Cat”, “My Grandmother’s House”

Unit 02: Sri Aurobindo: “The Tiger and the Deer”, “Transformation”, “Revelation”

Rabindranath Tagore: “Thou hast made me Endless” “Where the Mind is Without Fear”, “Paper Boat”,

Unit 03: Nissim Ezekiel: “Background, Casually”, “Poet, Lover, Birdwatcher”, “Goodbye Party for Miss Puspa T. S.”

A. K. Ramanujan: “A River”, “Small-Scale Reflections on a Great House”, “The Striders”

Jayanta Mahapatra: “Hunger”, “Dawn at Puri”, “Freedom”

Unit 04: Girish Karnad: *Hayavadana*; Mahesh Dattani: *Tara*

Recommended Reading:

M. K. Naik: *A History of Indian English Literature*

Makarand Paranjape: *The Penguin Aurobindo Reader*

Bruce King: *Modern Indian Poetry in English*

William Walsh: “Small Observations on a Large Subject (Nissim Ezekiel, R. Parthasarathy, A.

K. Ramanujan)” in *Aspects of Indian Writing in English*, ed. M. K. Naik

Anisur Rahaman: *Form and Value in the Poetry of Nissim Ezekiel*

Rabindranath Tagore: Three Plays (Translated and with an Introduction)

Three Modern Indian Plays (Girish Karnad: *Tughlaq*, Badal Sirkar: *Evam Indrajit*,

Vijay Tendulkar: *Silence! The Court is in Session* with an Introduction by U. R.

Anantha Murthy

- Arvind Krishna Mehrotra ed. *A History of Indian Literature in English*,
- Arvind Krishna Mehrotra ed. *The Oxford Anthology of Twelve Modern Indian Poets*,

- Aijaz Ahmad *Indian Literature- Notes Towards a Definition of Category*,
- Aparna B. Dharwadkar *Theatres of Independence: Drama, Theory and Performance in India since 1947*,
- K.D. Verma *The Indian Imagination: Critical Essays on Indian Writing in English*,

Course ENG-403B: DIASPORIC LITERATURE

Course description:

Given the context of Postcolonial discourse(s) and contemporary Indian writing in English this course intends to underscore the importance of Diasporic Studies through readings of fictional works like Rohinton Mistry's *Such a Long Journey*, Bharati Mukherjee's *Jasmine*, Salman Rushdie's *Midnight's Children*, Bapsi Sidhwa's *Ice Candy Man*, Jhumpa Lahiri's *Interpreter of Maladies*. It also offers substantial insight into the theoretical aspect of Diasporic Studies through selections from Salman Rushdie's *Imaginary Homelands*, Stuart Hall's *Cultural Identity and Diaspora* and selections from *Interrogating Post-colonialism* edited by Harish Trivedi and Meenakshi Mukherjee. The texts covered here not only engage with the trajectory of dislocation and displacement that is defined, today, by the term 'diaspora', it not only attempts to theorize 'diaspora' as a way of thinking, or of representing the world (John Mcleod), it also cross-examines monolithic notions of nationality and exposes the ruptures that exist within the apparently homogenous and homogenized notions of the nation-state. This course shows how, in today's world of constant transcultural and transnational dispersions, re-rooting, movement and re-settlement, the text emerges as a kind of tour through an intricate matrix of diasporic conjectures, disputed histories, hybrid identities and in-between spaces. It helps re-define the 'diasporic imaginary' called India.

Course Outcome:

1. Understand key concepts of diasporic literature included in the syllabus.
2. Refer to relevant contemporary literary theories
3. Express Concepts through Writing
4. Prepare and present papers, and address the questions asked.
5. Develop adequate theoretical and technical training to take up area-specific research in M.Phil. and Ph.D. programmes.
6. Enhance their knowledge skills for other related professional domains.

Course details:

Unit 01: Background to the Course

Unit 02: Rohinton Mistry: *Such a Long Journey*; Bharati Mukherjee: *Jasmine*;

Unit 03: Salman Rushdie: *Midnight's Children*; Jhumpa Lahiri: *Namesake*

Unit 04: Salman Rushdie: "Imaginary Homelands", Stuart Hall: "Cultural Identity and Diaspora";

Recommended Reading:

A.K. Mehrotra: *An Illustrated History of Indian Literature in English*

Maleolm Bradbury: *The Atlas of Literature*

Avtar Brah: *Cartographies of Diaspora: Contested Identities*

Robin Cohen: *Global Diasporas: An Introduction.*

Michelle Keown, David Murphy and James Procter (ed.): *Comparing Postcolonial Diasporas.*

Kim Knott and Sean McLoughlin (ed.): *Diasporas: Concepts, Intersections, Identities.*

Joel Kuorti and Om Prakash Dwivedi (eds.): *Changing Worlds Changing Nations: The Concept of Nation in the Transnational Era.*

Robin Cohen: *Global Diasporas: An Introduction.*

Michelle Keown, David Murphy and James Procter (eds.): *Comparing Postcolonial Diasporas.*

Kim Knott and Sean McLoughlin (eds.): *Diasporas: Concepts, Intersections, Identities.*

Joel Kuorti and Om Prakash Dwivedi (eds.): *Changing Worlds Changing Nations: The Concept of Nation in the Transnational Era*

SPECIAL PAPER III

Course ENG-404A: CHILDREN'S LITERATURE

Course Description

This course aims to define and understand children's literature in the light of the various perceptions of the 'child', and looks at issues such as children and the family and the cultural representations of childhood.. The students will evaluate and appreciate the timelessness of the classics and will make a comparative analysis with contemporary young 'adult' forms that are popular at the moment. How this kind of literature is created and how the mind of the child is envisioned through a necessarily 'adult' lens, will be the focal point of these discussions.

Course Outcome

After the completion of this course the students will be able to:

1. Understand key concepts of Children's Literature.
2. Refer to relevant contemporary literary theories.
3. Express Concepts through Writing
4. Demonstrate conceptual and textual understanding in tests and exams
5. Develop adequate theoretical and technical training to take up area-specific research in M.Phil. and Ph.D. programmes.

Course Detail

Unit 01: Introduction: Background, Origin and History of Children's Literature Definition and Purpose of Children's Literature Characteristics of Children's Literature Genres of Children's Literature Myth, Legend and Fable.

Unit 02: Nonsense Verse and Limerick

Lewis Carroll; Sukumar Ray (Selections)

Unit 03: Traditional Tales and Their Retellings

Jataka; Panchatantra; Aesopica (Selections)

Unit 04: Literature for Young Adults

R. L. Stevenson: *Treasure Island*; Rudyard Kipling: *The Jungle Books*;

A. A. Milne: *Winnie-the-Pooh*; Ruskin Bond: *The Room on the Roof*

Recommended Reading

The Norton Anthology of Children's Literature: The Traditions in English - Jack Zipes (ed.)

The Oxford Companion to Fairy Tales - Jack Zipes (ed.)

The uses of Enchantment: The Meaning and Importance of Fairy Tales - Bruno Bettelheim

Ancient Fairy and Folk Tales - An Anthology - Graham Anderson

Children's Literature - Carrie Hintz

Literature for Young Adults - Joan L. Knickerbocker, James A. Rycik

The Interpretation of Fairy Tales - Marie-Louise von Franz

Once upon a Time: A Short History of Fairy Tale - Marina Warner

Course ENG-404B: DALIT AND ADIVASI LITERATURE

Course description:

Dalit literature, or literature about the untouchables, an oppressed Indian caste under the rigid Hindu caste hierarchy, forms an important and distinct part of bhasha literature. Dalit literature emerged in the 1960s, starting with Marathi language on the western coast. It soon appeared in Hindi, Kannada, Telugu and Tamil languages in the south through narratives such as poems, short stories, and, mostly autobiographies, which stood out due to their stark portrayal of reality and the Dalit political scene. *An Anthology of Dalit Literature*, edited by Mulk Raj Anand and Eleanor Zelliot, and *Poisoned Bread: Translations from Modern Marathi Dalit Literature*, originally published in three volumes and later collected in a single volume, edited by Arjun Dangle, both published in 1992, were perhaps the first books that made visible this new genre of writing throughout India. This course includes representative texts of Bama, Omprakash Valmiki and Laxman Rao Gaikwad to provide a glimpse of contemporary Dalit writings in India. Ambedkar's essay is also a significant part of the course sensitizing the learners about the seminal role played by this great Dalit leader. Limbale's essay on Dalit aesthetics is a very useful guide to the reading of Dalit texts. The inclusive character of the course is made apparent with the inclusion of Bangla Dalit short fiction in English translation.

Course Outcome:

After the completion of this course the students will be able to:

1. Understand a different discourse from Dalit's perspective which for a long time was not visible in literary terrain.
2. Discover various new perspectives for the study of India such as foregrounding dignity and humiliation as key ethical categories in the shaping of political struggles and ideological agendas in India.
3. Refer to relevant theories unique to an understanding of Dalit Literature
4. Express Concepts through Writing
5. Develop adequate theoretical and technical training to take up area-specific research in M.Phil. and Ph.D. programmes.

Course details:

Unit 01: Background to the course

Unit 02: Dr Ambedkar's Speech at Mahad in *Poisoned Bread*; Omprakash Valmiki: *Joothan*;

Unit 03: Namdeo Dhasal: *A Current of Blood* (Selections); Bama: *Karukku*

Unit 04: P.O. Bodding: *Santhali Folk Tales* (any one); Temsula Ao: *Poetry from North East*; (any two) Mahasweta Devi: *Imaginary Maps*(Any one)

Recommended Reading:

Dr. B. R. Ambedkar: *Annihilation of Caste*

---. *Who were Shudras?*

Kancha Illaih: *Why I am not a Hindu*

N. M. Aston (ed): *Dalit Literature and African-American Literature*

Fernando Franco, Jyotsna Macwan & Suguna Ramanathan: *Journeys to Freedom: Dalit Narratives*

Murali Manohar: *Critical Essays on Dalit Literature*

K. Satyanarayana & Susie Tharu (eds): *The Exercise of Freedom: An Introduction to Dalit Writing*

Raj Kumar: *Dalit Personal Narrative: Reading Caste, Nation and Identity*

Tapan Basu et al: *Listen to the Flames: Texts and Readings from the Margins*
K. Purushottam: *Interrogating the Canon: Literature and Pedagogy of Dalits*

Course ENG-405: Partition Studies

Unit 1: Background to the Course: History of the Partition of the Indian Subcontinent, Trauma of Partition, Gender Issues and the Partition, Caste and the Partition

Unit 2: Khushwant Singh's *Train to Pakistan*, Amitav Ghosh's *The Shadow Lines*

Unit 3: Bapsi Sidhwa's *The Ice-Candy Man*, Jyotirmoyi Ganguli's *Epar Ganga, Opar Ganga* (*The River Churning: a Partition Novel* transl by Enakshi Chatterjee)

Unit 4: Short Stories: Manto's "Toba Tek Singh", "The Assignment" and "Colder than Ice", Films: Sabiha Sumar's *Khamosh Pani* (2003), Ritwick Ghatak's *Subarnarekha* (1962), M. S. Sathyu's *Garam Hawa* (1973)

(From Unit 4 Students may answer from either short stories or films)

Recommended Reading:

Yasmin Khan - *The Great Partition*

Bitter Fruit: The very best of Saadat Hasan Manto (edited and trans by Khalid Hasan), Penguin Books

Nisid Hajari - *Midnight's Furies: The Deadly Legacy of India's Partition*

Vazira Zamindar, *The Long Partition and the Making of Modern South Asia*

Urvashi Butalia, *The Other Side of Silence*

Ayesha Jalal, *The Pity of Partition* (book about Manto)

Ritu Menon, *Borders and Boundaries*

Gyanendra Pandey, *Remembering Partition: Violence, Nationalism and History in India*

Course ENG-406: DISSERTATION

(Dissertation: 30, Presentation and Viva: 20)

Course description:

The students will select topics from across the courses offered as part of their post-graduate syllabus. The students will also verify the feasibility of their topics with the faculty members

of the department. After verifying, the students will then start writing their papers consisting of around 5000 words. Each student will be given 10 minutes for presenting his/her paper followed by viva voce. They will be marked on the basis of the content of the paper, their presentation skill and argument. Participation in the interaction process will also be considered for evaluation. Development of the ability:

1. To conduct research that leads to a substantial original thesis writing.
2. To conduct research that engages and responds to diverse audiences of scholars, students, and community members.
3. To be able to present ideas at open platforms such as student conference, seminar presentations, and scholarly talks).
4. To perform all research activities in an ethical manner.
5. To demonstrated at the disciplinary level by the student's ability, in coursework and in written essay.
6. To recognize and to appropriately document the prior scholarly conversation informing any given line of research or argument.
7. To demonstrate the ability to defend concepts and ideas through the thesis defense; through presentations at professional conferences; through internships and independent studies; through the use of research on pedagogical approaches to writing/ literature/ film.

Course Outcome:

After the completion of this course the students will be able to:

1. Prepare term papers on crucial theoretical engagements in literary and cultural studies by assimilating important methodological approaches.
2. Express Concepts through Writing
3. Demonstrate conceptual and textual understanding in tests and exams
4. Develop adequate theoretical and technical training to take up area-specific research in M.Phil. and Ph.D. programmes
5. Enhance their knowledge skills for other related professional domains.