



School of English
Gangadhar Meher University, Sambalpur

M.A. English Syllabus (effective from 2018)
Under Choice-Based Credit System

Objectives of the program:

- To familiarise the students with the major representative poets of every age and movements therein.
- To help them study different genres of literature in the context of socio-cultural background of the age.
- To initiate serious engagement with the texts through close reading and analytical writing.
- To orient the learners towards the concepts of literary theory and criticism and introduce them to various schools of thought evident in academic deliberations.
- To open up avenues of research and specialisation by giving learners a choice to focus on a particular area of literature
- To improve the linguistic competence along with the literary competence of students.
- To familiarise the learners with World Literature in English to facilitate cross-cultural perspectives and to sensitise them towards the complexities of dealings shared by the minorities.
- To introduce the students to the concept of research and the terminology associated with research.

Semester-I

ENG 101: Renaissance Literature and Thought (4 Credits)

ENG 102: 17th Century English Literature and Thought (4 Credits)

ENG 103: 18th Century English Literature and Thought (4 Credits)

ENG 104: Literature and Thought of the Romantic Period (4 Credits)

ENG 105: Structure of the English Language (4 Credits)

Semester-II

ENG 201: Victorian Literature and Thought (4 Credits)

ENG 202: 20th Century English Literature and Thought (4 Credits)

ENG 203: European Novels in Translation (4 Credits)

ENG 204: Women's Writing (4 Credits)

ENG 205: Postcolonial Literature (4 Credits)

ENG 206 A: Gender Studies* (4 Credits)

ENG 206 B: Literature and Environment* (4 Credits)

ENG 206 C: Literature and Law* (4 Credits)

Semester-III

ENG 301: English Criticism upto Eliot (4 Credits)

ENG 302: Theoretical Approaches to Literature (4 Credits)

ENG 303: Life Writing (4 Credits)

ENG 304: Translation Studies (4 Credits)

ENG 305: Travel Narratives (4 Credits)

ENG 306 A: Communication Skills** (4 Credits)

ENG 306 B: Creative Writing** (4 Credits)

ENG 306 C: Introduction to Professional Writing** (4 Credits)

Semester-IV (Any *ONE* out of the following electives)

Elective A: Indian Literature (20 Credits)

Elective B: American Literature (20 Credits)

Elective C: Linguistics and English Language Teaching (20 Credits)

***RED: Employability**

***BLUE: Skill Development**

[Total Credits: 80 (20 credits per semester) + 8 (extra credits) = 88 Credits]

*This paper shall be offered as an Interdisciplinary Elective and shall be open to students of other departments.

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Programme Learning Outcomes (PLOs):

After completion of this academic program, the students will be able to:

- Demonstrate comprehensive knowledge related to the Socio-cultural and intellectual background of different literary periods and literary trends.
- Identify and discuss representative writers of different periods and their seminal works.
- Understand and examine the development of various genres and sub-genres of literature and literary devices.
- Acquaint with works written by different sections of people (gender, racial and ethnic minorities) and make critical responses from different perspectives
- Understand key concepts and theoretical practices related to different schools of thought and familiarise themselves with the latest critical trends in the field of literary theory and criticism
- Identify, define and discuss the basic concepts of linguistics and Applied Linguistics.
- Formulate critical arguments on literary texts with an improved skill for close reading and critical analysis using literary theory.
- Critically evaluate the thematic and aesthetic issues in identifying subversive strategies employed by writers in literary texts.
- Delve deep into different areas of Literature and explore research possibilities in the field.
- Acquire and integrate critical competence and sound theoretical knowledge to ask relevant research questions and develop a scholarly composition
- Apply the knowledge to explore career avenues in a global world such as professional writing, translation, teaching English at different levels, mass media, journalism, aviation communication and personality development.

Semester-I

ENG 101: Renaissance Literature and Thought (4 Credits)

Course Objectives:

The objective of the course is to:

1. Acquaint the students with the literary productions of the Elizabethan age (Renaissance period).
2. Explore the socio-cultural, political and intellectual background of the age while discussing the contexts and conditions of the same.
3. Discuss the period with a focus on its representative writers like Marlowe, Spenser, Shakespeare, Lady Mary Worth and Katharine Philips.
4. Familiarise the students with the essential characteristic traits of the Elizabethan age that include the revival of learning, production and discovery of new knowledge, inculcation of religious tolerance, social contentment, intellectual liberty, promotion of unbounded patriotism and peace at home and abroad.

Unit I: Socio-cultural and intellectual background

Unit II: Christopher Marlowe: *Doctor Faustus*

Unit III: Edmund Spenser: Selections from *Amoretti*:

Sonnet LXVII “Like as a huntsman...”

Sonnet LXXV “One day I wrote her name...”

William Shakespeare: Sonnet 73 “That time of the year.”

Sonnet 116 “Let me not....”

Lady Mary Wroth: “Sweetest love, Return again.”

Katharine Philips: “A Married State”

Unit IV: William Shakespeare: *Othello*

Course Learning Outcomes (CLOs):

After completion of this course successfully, students will be able to:

CLO-1: Analyse the literature of this era with specific emphasis on its representative poets and playwrights like Marlowe, Spenser and Shakespeare.

CLO-2: Explain how the age appealed to the popular imagination, and how literature instinctively transformed the human character and persona.

CLO-3: Analyse specific seminal texts that set the course of British literature to follow.

CLO-4: Interpret and analyse the immense significance and impact of the European canon on literary studies.

CLO-5: Develop a critical acumen for research amongst students aspiring to do pursue research activities in Renaissance literature.

Suggested Readings:

Bates, Catherine. *A Companion to Renaissance Poetry*. Wiley Blackwell, 2018.

Beadle, Richard. *The Cambridge Companion to Medieval English Theatre*. Cambridge, 1994.

Bradbrook, M. C. *Themes and Conventions of Elizabethan Tragedy*. Cambridge, 1980.

Braunmuller, A.R. and Michael Hattaway. *The Cambridge Companion to English Renaissance Drama*. Cambridge, 1990.

Machiavelli, Niccolo. *The Prince*. Edited and translated by Robert M Adams, Norton, 1977.

More, Thomas. *Utopia*. Edited and translated by Dominic Baker Smith, Penguin, 2012.

Greenblatt, Stephen. *Renaissance Self-Fashioning*. U of Chicago P, 2012.

Tillyard, E.M. *The Elizabethan World Picture*. Vintage, 1959.

ENG 102: 17th Century English Literature and Thought (4 Credits)

Course Objectives:

The objective of the paper is to:

1. Introduce the students with 17th century British poetry.
2. Focus on the literature of the Puritan Age, which was characterised by a spirit of somberness and pensiveness.
3. Provide the students with a critical perspective to comprehend the socio-cultural, political and historical background of the 17th century and to generate an interest in the same among the students.
4. Study the period's representative writers like Milton, Donne, Marvell, Browne and Webster.

Unit I: Socio-cultural and intellectual background

Unit II: John Milton: *Paradise Lost* (Books I & II)

Unit III: John Donne: "A Valediction Forbidding Mourning," "Batter my Heart"

Andrew Marvell: "To His Coy Mistress," "The Garden"

Thomas Browne: Selected pieces from *Religio Medici*

Unit IV: John Webster: *The White Devil*

Course Learning Outcomes (CLOs):

After successfully completing the course, students will be able to:

CLO-1: Identify and comprehend the shifts and transformations that occurred in the realm of poetry in Seventeenth Century.

CLO-2: Explain how Puritanism's religious and political ideologies and theological tracks replaced those of romantic poetry.

CLO-3: Interpret the Metaphysical and Cavalier poets of the European cannon.

CLO-4: Analyse the trends, narratives and poetic styles of the 17th century.

CLO-5: Develop a critical acumen for research amongst students aspiring to do pursue research activities in Puritan Literature and Revenge Play.

Suggested Readings:

Carey, John. *John Donne: Life, Mind and Art*. Faber and Faber, 1981.

Gardner, Helen. *The Metaphysical Poets*. OUP, 1967.

Eliot, T.S. "The Metaphysical Poets." *English Critical Texts*, edited by D.J. Enright and Ernst D Chickera. Oxford UP, 1962.

Rajan, B. *Paradise Lost and the Seventeenth Century Reader*. U Of Michigan P, 1967.

ENG 103: 18th Century English Literature and Thought (4 Credits)

Course Objectives:

The objective of the paper is to:

1. Acquaint students with the 18th-century poetry and drama, the period of acidic satire and comedy of humour and comedy of manners.
2. To acquaint the students with the transformation in English literature in 18th Century in response to the authors' reaction to the Elizabethan effervescence and exuberance.
3. To acquaint the students with the significant emergence of different literary genres that include fiction and essay.
4. To acquaint the students with the shift of emphasis from emotion to reason in 18th Century literary practices and their decisive adherence to Greco-Roman classical literature.

Unit I: Socio-cultural and intellectual background

Unit II: William Congreve: *The Way of the World*

Unit III: Alexander Pope: *The Rape of the Lock*

Unit IV: John Fielding: *Tom Jones*

Course Learning Outcomes (CLOs):

After the successful completion of the course, students will be able to:

CLO-1: Describe how the writers of the age showcased flair for experimentation and a desire for innovation through writing fiction and non-fiction.

CLO-2: Explain how the age recognized and promoted innovative and non-traditional genres like journalism, diary writing, periodical essays and satiric prose.

CLO-3: Analyse how the period's major fictional and nonfictional works demonstrated an unprecedented awareness of the maintenance of dignity and formality in writing.

CLO-4: Demonstrate adequate and nuanced critical acumen towards studying Eighteenth Century prose and poetry.

CLO-5: Develop an understanding of how the socio-cultural backdrop of Eighteenth Century was instrumental in producing the tremendous literary output of the era.

Suggested Readings:

Black, Jeremy, editor. *An Illustrated History of Eighteenth-Century Britain, 1688-1793*. Manchester UP, 1997.

Clifford, James, editor. *Eighteenth-Century English Literature: Modern Essays in Criticism*. OUP, 1959.

Collier, Jeremy. "A Short View of the Immorality and Profaneness of the English Stage." 1698.

Dryden, John. "Essay on Dramatic Poesy." *English Critical Texts*, edited by D.J. Enright and Ernst D Chickera. OUP, 1962.

Fisk, Deborah Payne. *The Cambridge Companion to English Restoration Theatre*. Cambridge UP, 2000.

Watt, Ian. *The Rise of the Novel*. U of California P, 2011.

ENG 104: Literature and Thought of the Romantic Period (4 Credits)

Course Objectives:

The objective of the course is to:

1. Acquaint the students with the romantic period and some of its representative writers.
2. Provide them a broader understanding of the social and historical contexts that shaped and formulated this unique upheaval.
3. Help them explore the new and evolving political ideologies of Enlightenment followed by revolutionary romanticism.

Unit I: Socio-cultural and intellectual background

Unit II: William Blake: “The Chimney Sweeper” (*Songs of Experience*), “The Little Black Boy” (*Songs of Innocence*)

William Wordsworth: *The Prelude* (Book I)

S.T. Coleridge: *The Ancient Mariner*

Unit III: Jane Austen: *Emma*

Unit IV: P. B. Shelley: “Ode to the West Wind,” “To a Skylark,” “Ozymandias”

John Keats: “Ode to a Nightingale,” “Ode on a Grecian Urn,” “To Autumn”

Course Learning Outcomes (CLOs):

After the successful completion of the course, students will be able to:

CLO-1: Describe how the representative poets and writers of the age were instrumental in the creation of the distinctive literary genre of romanticism.

CLO-2: Analyse how different archetypal features like themes, conventions, movements and experiments have given shape and significance to the romantic period in English literature.

CLO-3: Comprehend how the French Revolution played a significant role in shaping and augmenting the common populace’s romantic imagination

CLO-4: Demonstrate how the romantic poets constantly engaged with the mythical Greco-Roman past and its glorious romantic imagination in their poetry

CLO-5: Analyse the phenomenal rise of the romantic novel in early Nineteenth Century.

Suggested Readings:

Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. OUP, 1971.

Bowra, C.M. *The Romantic Imagination*. OUP, 1961.

De Man, Paul. *The Rhetoric of Romanticism*. Columbia UP, 1984.

Frye, Northrop. "Towards Defining an Age of Sensibility." *ELH*, vol. 23, no. 2, 1956, pp. 144-152.

Hough, Graham. *The Last Romantics*. Duckworth, 1949.

Mac Donagh, Oliver. *Jane Austen: Real and Imagined Worlds*. Yale UP, 1991.

Park, You-me and Rajeswari Sunder Rajan. *The Postcolonial Jane Austen*. Routledge, 2015.

ENG 105: Structure of the English Language (4 Credits)

Course Objectives:

The objective of the course is to:

1. Acquaint students with the basic concepts of linguistics and Applied Linguistics.
2. Familiarise them with different pre-operational and operational aspects of language.
3. To unravel the internal mechanism of language with a particular focus on English language mechanics.
4. To expose students to the fundamental features of the English language: the phonetic, morphological, syntactic and semantic features.

Unit I: Basic Assumptions of Linguistics as Science (Ch-2 of John Lyon's *Language and Linguistics: An Introduction*)

Unit II: Phonetics and Morphology: Organs of Speech, English Vowels, Consonants, Diphthongs, Syllables, Stress, Intonation, Morphemes (free and bound), Affixation, Inflection, Derivation, Morphophonemics

Unit III: Syntax: Basic sentence patterns, Immediate constituents, Phrase-structure grammar, Transformational generative grammar

Unit IV: Semantics and Stylistics: Reference and Meaning, Sense properties, Sense relations, Predication structure, the meaning of the utterance, Speech acts, Metaphorical meaning, Connotation, Deviation and patterning in literary texts

Course Learning Outcomes (CLOs):

After the successful completion of the course, the students will be able to:

CLO-1: Describe how language works as both as a tool and medium of communication

CLO-2: Interpret the essential concepts that effectuate and enhance the process of language acquisition.

CLO-3: Analyse the what, the why and the how of the working of language.

CLO-4: Discuss the essential perspectives on the history, status and prospects of English language teaching and learning.

CLO-5: Demonstrate the structural and functional aspect of language effectively and accurately

Suggested Readings:

Bansal, R. K. and J. B. Harrison. *Spoken English for India*. Orient Longman, 1972.

Chomsky, Noam. *Aspects of the Theory of Syntax*. MIT Press, 1965.

Hurford, James R., Brendan Heasley and Michael B. Smith. *Semantics: A Course Book*. 2nd ed. Cambridge UP, 2007.

Lyons, John. *Language and Linguistics: An Introduction*. Cambridge UP, 1981.

O'Connor, J. D. *Better English Pronunciation*. Cambridge UP, 1980.

Simpson, Paul. *Stylistics: A Resource Book for Students*. Routledge, 2004.

Verma, S.K. and N. Krishnaswamy. *Modern Linguistics: An Introduction*. Oxford UP, 1989.

Semester-II

ENG 201: Victorian Literature and Thought (4 Credits)

Course Objectives:

The objective of the paper is to:

1. Acquaint the students with the historical, social, political and philosophical ideas that constitute the contested “Victorianism” by exposing them to the canonical and counter-canonical Victorian writers.
2. Develop the students’ understanding of the essential transformations of the literary culture of the period under the effect of the emergence of new approaches like “realism”, “naturalism”, and “Darwinism.”

Unit I: Socio-cultural and intellectual background

Unit II: Alfred Lord Tennyson: *In Memoriam* (Section 56)

Robert Browning: “My Last Duchess,” “Fra Lippo Lippi”

Christina Rossetti: “Echo”

Matthew Arnold: “Dover Beach”

Unit III: George Eliot: *Middlemarch*

Unit IV: Charles Dickens: *Hard Times*

Course Learning Outcomes (CLOs):

After completion of this course successfully, students will be able to:

CLO-1: Describe the socio-political-historical background of the Victorian Period.

CLO-2: Explain various literary movements and terms associated with the Victorian Period.

CLO-3: Analyse the inherent connections between the literary praxes of the Victorian period and the historical and cultural context that generate them.

CLO-4: Interpret the Victorian texts critically using critical theoretical lenses.

CLO-5: Discuss critically the aesthetic principles underlying the use of genre in the Victorian Period and the ethical and cultural weight of those principles.

Suggested Readings:

Bristow, Joseph. *The Cambridge Companion to Victorian Poetry*. Cambridge UP, 2000.

Cronin, Richard. *Antony H. Harrison & Alison Chapman: A Companion to Victorian Poetry*. John Wiley & Sons, 2002.

Gilbert, Sandra and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. Yale UP, 1979.

Patmore, Coventry. *The Angel in the House*. www.gutenberg.org

Stratchey, Lytton. *Eminent Victorians*. Chatto & Windus, 1918.

ENG 202: 20th Century English Literature and Thought (4 Credits)

Course Objectives:

The objective of this paper is to:

1. Entail the reading of reading 20th-century poems, novels, plays, and short stories in relation to their socio-historical contexts.
2. Acquaint the students with the emergence of new movements in philosophy and literature due to causative factor-like devastating wars, depression, and the decline of imperial Britain. These literary and philosophical movements include a stream-of-consciousness, modernism, theatre of absurd and existentialism.

Unit I: Socio-cultural and intellectual background

Unit II: D. H. Lawrence: *Women in Love* or James Joyce: *A Portrait of the Artist as a Young Man*

Unit III: T. S. Eliot: “The Fire Sermon” from *The Waste Land*

W. B. Yeats: “Sailing to Byzantium”

Ted Hughes: “Hawk Roosting”

Philip Larkin: "Church Going"

W. H. Auden: "The Unknown Citizen"

Unit IV: Samuel Beckett: *Waiting for Godot*

Course Learning Outcomes (CLOs):

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

CLO-1: Define such movements like Modernism, Realism, Postmodernism

CLO-2: Describe the socio-economic-political-historical background of the 20th century and, most importantly, the impact of two world wars in making new types of writing.

CLO-3: Analyse the literary texts critically using theoretical and critical lenses

CLO-4: Develop an understanding of Freudian Psychoanalysis theory, Bergson's Time and Duree and the concept of intuitive knowledge.

CLO-5: Evaluate critically such genre and movements like "Theatre of Absurd," "existentialism," "stream of consciousness."

Suggested Readings:

Bradbury, Malcolm and James McFarlane, editors. *Modernism*. Penguin, 1978.

Davie, Donald. *Under Briggflatts: A History of Poetry in Great Britain 1960-1988*. U of Chicago P, 1989.

Esslin, Martin. *Theatre of the Absurd*. Vintage, 1969.

Fussell, Paul. *The Great War and Modern Memory*. OUP, 1975.

Humphrey, Robert. *Stream of Consciousness and the Modern Novel*. U of California P, 1965.

Sinfield, Alan, editor. *Society and Literature 1945-1970*. Routledge, 2013.

Symons, Julian. *The Thirties*. House of Stratus, 2009.

ENG 203: European Novels in English Translation (4 Credits)

Course Objectives:

The objective of the course is to:

1. Make students comprehend the backdrop against which literary realism emerged in the European continent in the Nineteenth Century.
2. Expose the readers to the socio-cultural changes taking place in Nineteenth-Century Russia and to make them familiar with the social problems, including the battered economy and its resulting nihilism, that adversely affected the psychological condition of the common populace during the mentioned period of time.
3. Discuss socially relevant issues like female sexuality, class consciousness, marriage as a contract, degradation of human values and existential dilemmas in Nineteenth-Century France.

Unit I: Thomas Mann: *Death in Venice*

Unit II: Gustave Flaubert: *Madame Bovary*

Unit III: Fyodor Dostoevsky: *Crime and Punishment*

Unit IV: Albert Camus: *The Outsider*

Course Learning Outcomes (CLOs):

After completion of the course successfully, the students will be able to:

CLO-1: Define realism and the key concepts and theoretical practices associated with European realism.

CLO-2: Describe the socio-economic-political and historical background of realistic novels in France, Russia, and Germany.

CLO-3: Analyse the literary texts critically using the latest critical debates concerning European realism.

CLO-4: Develop a critical understanding of the concept of “world-historical.”

CLO-5: Discuss the characters of the texts as the representatives of their age and time.

Suggested Readings:

Flaubert, Gustave. *Madame Bovary*. Norton Critical Edition. W. W. Norton, 2005.

Hammond, Andrew. *The Novel and Europe*. Palgrave Macmillan, 2016.

Schwarz, Daniel R. *Reading the European Novel to 1900: A Critical Study of Major Fiction from Cervantes' Don Quixote to Zola's Germinal*. Wiley Blackwell, 2008.

Overtun, Bill. *The Novel of Female Adultery: Love and Gender in Continental European Fiction, 1830-1900*. Palgrave Macmillan, 1996.

ENG 204: Women's Writing (4 Credits)**Course Objectives:****The objective of the course is to:**

1. Fundamentally focus on the issues of women in a patriarchal society.
2. Provide the students with access to an understanding of women's problems and predicaments at home, at work, and in the broader world of productions and distributions. Such an understanding has a unique requirement because it exposes and critiques patriarchy that dominates, governs and affects women's behaviour.
3. Provide the students with enough matter for critical analysis, which will finally enforce them for revisiting the deplorable plight of women in a patriarchal society.

Unit I: Virginia Woolf: *A Room of One's Own*

Unit II: Jean Rhys: *Wide Sargasso Sea*

Unit III: Jamaica Kincaid: "Girl" (<https://www.bpi.edu>)

Joyce Carol Oates: "Where are You Going, Where Have You Been?" (<https://www.cusd200.org>)

Mahasweta Devi: "The Breast-Giver." *Breast Stories*, translated by Gayatri Chakravorty Spivak, Seagull.

Rokeya Sakhawat Hosain: "Sultana's Dream" from *Vermilion Clouds: A Century of Women's Stories from Bengal*, edited by Radha Chakravarty, Zubaan.

Unit IV: Githa Hariharan: *The Thousand Faces of Night*

Course Learning Outcomes (CLOs):

After successful completion of the course, the students will be able to:

CLO-1: Develop a deeper understanding of the critical categories of gender, patriarchy and feministic consciousness.

CLO-2: Describe various types of feminisms and their intersection with other radical critical theories like race, caste, nationality, etc.

CLO-3: Analyse the literary texts critically through the lens of feminism.

CLO-4: Develop an understanding of “*écriture feminine*” and its applicability in Women’s Writing.

CLO-5: Evaluate “Women’s Writing” critically as an effectual counter-narrative to the male-centric canonical writings

Suggested Readings:

Gilbert, Sandra and Susan Gubar. *The Norton Anthology of Literature by Women: The Traditions in English*. Norton, 1985.

Kristeva, Julia, Alice Jardine and Harry Blake. “Women’s Time.” *Signs*, vol. 7, no. 1, 1981. pp. 13-35.

Showalter, Elaine. *A Literature of their Own*. Princeton UP, 1977.

Tharu, Susie and K. Lalitha. Introduction. *Women Writing in India*. Vol. I. OUP, 1992.

Wollstonecraft, Mary. *A Vindication of the Rights of Women*. Norton, 2009.

ENG 205: Postcolonial Contexts and Texts (4 Credits)

Course Objectives:

The objective of the paper is to:

1. Address the problems and consequences of decolonisation, looking at its literary representation to find voices of resistance from the former British colonies.

2. Assess how this resistance works through re-interpretation and rewriting of the colony's pre-colonial past and its postcolonial history.
3. Introduce the students with novels, poetry and non-fiction that aim to understand the relationship between subjugating forces of imperialism and the resisting forces of the decolonised subjects, particularly by focusing on the latter's radical and subversive narratives.

Unit I: Elleke Boehmer: "Postcolonialism" from *Literary Theory and Criticism: An Oxford Guide*, edited by Patricia Waugh.

Unit II: J. M. Coetzee: *Disgrace*

Unit III: Salman Rushdie: *Midnight's Children*

Unit IV: K.N. Daruwalla: "Pestilence in Nineteenth-Century Calcutta"

Derek Walcott: "Names"

Nissim Ezekiel: "The Patriot"

Wole Soyinka: "Telephone Conversation"

A. D. Hope: "Australia"

Kishwar Naheed: "The Grass is Really Like Me"

Course Learning Outcomes (CLOs):

After the successful completion of the course, the students will be able to:

CLO-1: Define postcolonialism, its historicity, the difference between colonialism and postcolonialism

CLO-2: Explain various theories of postcolonialism, that a postcolonial subject is not a homogenous category.

CLO-3: Analyse the literary texts of various postcolonial nations critically using the latest critical debates.

CLO-4: Develop a critical understanding of the intersection of colonialism, capitalism and imperialism and its implication and ramification on the postcolonial subjects and culture.

CLO-5: Discuss the pluralistic nature of the postcolonial discourse where multiple voices clash and get intermingled so that even the postcolonial subject no more remains a homogeneous category.

Suggested Readings:

Bill Ashcroft, Gareth Griffiths and Helen Tiffin. *The Empire Writes Back*. Routledge, 1989.

---. *The Postcolonial Studies Reader*. Routledge, 2005.

Boehmer, Ellek. *Colonial and Postcolonial Literature*. OUP, 2005.

Fanon, Frantz. *The Wretched of the Earth*. Grove Press, 1961.

Mukherjee, Meenakshi and Harish Trivedi, editors. *Interrogating Postcolonialism*. IAS, 2000.

Thiong'o, Ngugi wa. *Decolonising the Mind*. Heinemann, 1986.

ENG 206: Gender Studies (4 Credits)

Course Objectives:

The objective of the course is to:

1. Explore the critical contexts surrounding the ideologies of gender and sexuality through literary representations in novels, poetry, short fiction, articles, and film.
2. Train the students to examine the current discourses on gender and sexuality and to consider them as socio-cultural constructions.
3. Acquaint the students with the problematics of hysteria, seduction, gender identity, asexuality, female friendship, homosexuality, and transgender identities such that they will broaden their understanding of different dimensions of sexuality and their relevance in literary studies.

Unit I: Mary Wollstonecraft: *A Vindication of the Rights of Women* (Chapters 1 & 2)

Unit II: Chimamanda Ngozi Adichie: *We Should All be Feminists*

Unit III: Uma Chakravarti: "Whatever Happened to the Vedic Dasi? Orientalism, Nationalism, and a Script for the Past" from *Recasting Women: Essays in Colonial History*, eds. Kumkum Sangari and Sudesh Vaid, Kali for Women.

Unit IV: Mahasweta Devi: *Mother of 1084*

Course Learning Outcomes (CLOs):

After successfully completing this course, the students will be able to:

CLO-1: Define the key concepts, people and movements in the field of Gender Studies

CLO-2: Explain the difference between Gender Studies and Sexuality Studies, and different types of feminism.

CLO-3: Analyse the issues of gender and sexuality as they are represented in literature and non-fiction.

CLO-4: Develop a sensitive and critical aptitude while dealing with issues related to gender and sexuality in everyday life.

CLO-5: Discuss the complex social processes that underlie the social constructions of gender and sexuality with the help of contemporary theoretical discourses, i.e. caste, class, nationality, race, etc.

Suggested Readings:

Glover, David and Cora Kaplan. *Genders*. Routledge, 2005.

Humms, Maggie. *Feminisms: A Reader*. Routledge, 1992.

John, Mary E. *Women's Studies in India: A Reader*. Penguin, 2008.

Sangari, Kumkum and Sudesh Vaid, editors. *Recasting Women: Essays in Colonial History*. Kali for Women, 1989.

OR

Literature and Environment

Course Objectives:

The objective of the course is to:

1. Involve the students in multiple dialogues concerning the issues pertinent to humanity's relationship with the environment.

2. To make them study works—both fictional and nonfictional—that depict the representation of environment in literature, so that they will better understand the complex and the changing relationships between nature, culture, and humanity.
3. To make them comprehend the intricate problematics of these relationships, which, in the long run, will help them redefine and reshape the shifting, internal, relational dynamics between the mentioned entities towards the formation of a stable and balanced human/Nature symbiosis.

Unit I: Richard Kerridge: “Environmentalism and Ecocriticism” from *Literary Theory and Criticism: An Oxford Guide*, ed. Patricia Waugh.

Unit II: Andrew Marvell: “The Picture of Little T.C. in a Prospect of Flowers”

W.H. Davies: “The Fog”

Margaret Cavendish: “Earth’s Complaint”

G. M. Hopkins: “Pied Beauty”

Toru Dutt: “Our Casuarina Tree”

Dilip Chitre: “The Felling of the Banyan Tree”

Mamang Dai: “Voice of the Mountain”

Unit III: Rachel Carson: *Silent Spring*

Unit IV: Amitav Ghosh: *The Great Derangement: Climate Change and the Unthinkable*

Course Learning Outcomes (CLOs):

After the successful completion of the course, the students will be able to:

CLO-1: Describe the key ideas in ecocritical thinking

CLO-2: Demonstrate a sensitive and organic understanding of nature

CLO-3: Explain the complex relationship between nature, culture and humanity

CLO-4: Analyse critically “anthropocentrism”, which has historically been the epicentre of the progressive and detrimental disconnection between man and the natural world surrounding him.

CLO-5: Analyse the literary texts of different periods, genres and geographical locations at hand critically through the lens of ecocriticism

Suggested Readings:

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

Buell, Lawrence. *The Environmental Imagination*. Harvard UP, 1995.

Coupe, Laurence, editor. *The Green Studies Reader: From Romanticism to Ecocriticism*. Routledge, 2000.

Glotfelty, Cheryll, et al. *The Ecocriticism Reader: Landmarks in Literary Ecology*. U of Georgia P, 1996.

OR**Literature and Law****Course Objectives:****The objective of the course is to:**

1-Explore the intersection of law and literature by addressing how literary studies can be brought into conversation with law.

2-Introduce the students to the ethical, pedagogical and theoretical insights gained by combining “law” and “literature” during classical and modern times.

3-Situate legal studies within a social and cultural context, this paper further provides students with a sound foundation for putting ‘law’ in the framework of interdisciplinary studies.

Unit I: Michel Foucault: “The Gentle Way in Punishment” from *Discipline and Punish*

Unit II: James Boyd White: “Learning the Language of the Law” from *The Legal Imagination*

Unit III: Franz Kafka: “The Judgement”

Leo Tolstoy: “God Sees the Truth but Waits”

Bhagbati Charan Panigrahi: “The Hunter”

Fakir Mohan Senapati: Court-room scene from *Six Acres and a Third*

Unit IV: Vijay Tendulkar: *Silence! The Court is in Session*

Course Learning Outcomes (CLOs):

After the successful completion of the course, the students will be able to:

CLO-1: Define the relationship between law and literature more inclusively and cohesively.

CLO-2: Explain the critical scholarships concerning the intersection of law and humanities

CLO 3: Describe the significance of law in literary studies and vice versa.

CLO-4: Compare the narratives of law and those of literature through contrapuntal readings of literary and legal texts

CLO-5: Apply the legal knowledge and theories to analyse the syllabus specific literary texts and beyond.

Suggested Readings:

Anker, Elizabeth and Bernadette Meyler. *New Directions in Law and Literature*. OUP, 2017.

Ledwon, Lenora. *Law and Literature: Text and Theory*. Routledge, 1995.

Posner, Richard A. *Law and Literature*. Harvard UP, 2009.

Semester-III

ENG 301: English Literary Criticism up to Eliot (4 Credits)

Course Objectives:

The objective of the course is to:

1. Acquaint the students with an overview of the growth of literary criticism, starting from Dryden to Eliot along with a thorough comprehension of its shifting trajectory.
2. Make the students aware of the transformative route that literary criticism has adopted from the neoclassical to the modern era through multiple shifts, transformations and progressive assimilations.
3. Introduce the students to Shakespearean criticism, romantic criticism, and modern criticism so that they form a cogent and nuanced comprehension of the evolving nature of literary criticism through different periods of time in British literary history.

Unit I: Dryden: *From* “An Essay on Dramatic Poesy”

Johnson: *From* “Preface to Shakespeare”

Unit II: Wordsworth: *Preface to Lyrical Ballads*

Coleridge: *Biographia Literaria*, Chapter XIV

Unit III: Shelley: *From* “A Defense of Poetry”

Arnold: “The Study of Poetry”

Unit IV: V. Woolf: “The Mark on the Wall”

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

Course Learning Outcomes (CLOs):

After completing the course, the students will be able to:

CLO-1: Recognise the growth of literary criticism from the Renaissance to the Modern era and develop a robust critical acumen towards the study of literature during the mentioned period.

CLO-2: Illustrate the developing nuances in criticism from one literary generation to another along with the new additions, shifts and transformations to the former at a fundamental and conceptual level.

CLO-3: Apply the potent critical tools provided by Johnson to study, critique and appreciate the phenomenal literary productions of celebrated authors like Shakespeare.

CLO-4: Evaluate, analyse and appreciate romantic literature from the radically innovative theoretical templates and postulations provided by Wordsworth and Coleridge that include the fundamental and defining concepts like ‘poetic diction,’ ‘fancy’ and ‘imagination.’

CLO-5: Estimate Matthew Arnold’s contribution to a critical understanding of the value, significance and reconstitutive role of poetry in an era where moral and religious value-systems were exposed to rampant and progressive decadence.

CLO-6: Appraise the advent and growth of modern criticism starting from T. S. Eliot and to firmly comprehend Eliot’s categorical emphasis on a constructive and symbiotic relationship between ‘tradition’ and ‘individual talent’ in terms of generating literary productions of the highest quality.

Suggested Readings:

Abrams, M.H. *The Mirror and the Lamp*. OUP, 1953.

Blamiers, Harry. *A History of Literary Criticism*. Palgrave Macmillan, 1991.

Enright, D.J. and Ernst Chickera. *English Critical Texts*. Oxford, 1962.

Wimsatt, W.K. and Cleanth Brooks: *Literary Criticism: A Short History*. Routledge, 1957.

ENG 302: Theoretical Approaches to Literature (4 Credits)

Course Objectives:

The objective of the paper is to:

1. Train the students with critical approaches to comprehend the relatively latest trends in criticism, including structuralism and post-structuralism.

2. Form a comprehensive awareness and understanding of these theoretical postulates shall keep themselves abreast of the latest critical trends in the field of literary theory and criticism.
3. Acquaint them with the critical works of Eagleton, Showalter, Barthes and Derrida.

Unit I: Terry Eagleton: *Marxism and Literary Criticism* (Chapter 1 & 2)

Unit II: Elaine Showalter: “The Female Tradition” from *A Literature of their Own*

Barbara Smith: “Toward a Black Feminist Criticism”

Unit III: Isaiah Smithson: “Structuralism as a Method of Literary Criticism”

Catherine Belsey: *Post Structuralism: A Very Short Introduction*, OUP

Unit IV: Roland Barthes: “Death of the Author”

Jacques Derrida: “Structure, Sign and Play in the Discourse of the Human Sciences”

Course Learning Outcomes (CLOs):

After completing the course, the students will be able to:

CLO-1: Explain literary texts from Marxist theoretical perspectives.

CLO-2: Identify critical tools to analyse literary texts with potent critical interventions like structuralism and post-structuralism, which are fundamentally linguistic in nature.

CLO-3: Evaluate the inherently polysemic nature of texts leading to their multiple interpretations.

CLO-4: Appraise the significance of feminist criticism in the domain of literary studies.

CLO-5: Recognise the diminishing importance of the author in a text.

CLO-6: Assess the death of the author and the birth of the reader in the realm of textual analysis.

Suggested Readings:

Barthes, Roland. *Mythologies*. Farrar, 1972.

Eagleton, Terry. *Literary Theory: An Introduction*. U of Minnesota P, 1983.

Seldon, Raman. *Reader’s Guide to Contemporary Literary Theory*. Orient Longman, 1988.

Young, Robert. *Untying the Text*. Routledge, 1981.

ENG 303: Life Writing (4 Credits)

Course Objectives:

The objective of the paper is to:

1. Introduce to the students a relatively new and exciting genre entitled “Life Writing” where the autobiographical elements of the writer’s life are explored at length.
2. To acquaint the students with the emergence of autobiographical writing as a separate genre under the broader category of fiction.
3. To introduce the students to the autobiographical writings of famous writers like George Orwell, Anne Frank and Fakir Mohan Senapati.

Unit I: Georges Gusdorf: “Conditions and Limits of Autobiography” from *Autobiography, Essays Theoretical and Critical*, James Olney. Princeton UP.

Paul de Man: “Autobiography as (De)facement”

Unit II: George Orwell: *Down and Out in Paris and London*

Unit III: Anne Frank: *The Diary of a Young Girl*

Unit IV: Fakir Mohan Senapati: *The Story of My Life*

Course Learning Outcomes (CLOs):

By doing the course, the students will be able to:

CLO-1: Develop significant critical insights into the relatively newer “Life Writing” or autobiographical writing genre.

CLO-2: Generate in themselves great intellectual stimulus to develop research interest and aptitude in this relatively less-explored area of literary studies.

CLO-3: Assess the problematics of truth/fiction in the domain of “Life Writings.”

CLO-4: Relate the different approaches taken by different authors towards writing the stories of their own lives.

CLO-5: Evaluate the significance of studying regional autobiography in translation.

CLO-6: Appraise the significance of female autobiography in “Life Writing.”

Suggested Readings:

Anderson, Linda. *Autobiography*. Routledge, 2001.

Bell, Robert. “Autobiography and Literary Criticism.” *Modern Language Quarterly*, vol. 46, no. 2, 1985, pp. 191-201.

Blanchard, M.E. “The Critique of Autobiography.” *Comparative literature*, vol. 34, no. 2, 1982, pp. 97-115.

Horner, W.B. *Life Writing*. Pearson, 1996.

ENG 304: Translation Studies (4 Credits)

Course Objectives:

The objective of the paper is to:

1. Acquaint the students with the immense growth of translation studies as a literary and critical industry.
2. Make the students aware of how “translation” has enabled the “local” texts to go “global” because of which the hitherto impermeable barrier between the “local” and the “global” is fast disappearing.
3. Acquaint the students with how through the act of “translation,” the global community can explore the immense and unexplored literary wealth of the “local.”
4. To train the students to understand how the increasing relevance of “Translation Studies” in recent years makes it a must-read paper in any English-Literature syllabus across the nation.

Unit I: Susan Bassnett: Introduction and Chapter 1 from *Translation Studies*

Andrew Chesterman: “Ethics of Translation”

Unit II: Theo Hermans: “Translator’s Voice in Translated Narrative”

Robert Young: *Translation from Postcolonialism: A Very Short Introduction*, OUP

Unit III: Ganesh Devy: “Translation and Literary History: An Indian View”

Sujit Mukherjee: “Translation as New Writing”

Unit IV: Lawrence Venuti: “Translation as Cultural Politics: Regimes of Domestication in English”

Michael Dodson: “Translating Science, Translating Empire”

Course Learning Outcomes (CLOs):

By studying this paper, students shall be able to:

CLO-1: Recognise the immense significance and relevance of “Translation Studies” in contemporary times.

CLO-2: Classify different theories of translation studies into different theoretical categories such that they can form a nuanced understanding of the different and variegated approaches towards an act of translation.

CLO-3: Analyse how the act of translation involves different and variegated approaches by different translators.

CLO-4: Estimate the issues of translatability and untranslatability in the act of translation.

CLO-5: Evaluate how an act of translation effectively negotiates between different languages and between different cultures.

CLO-6: Recognise the cultural politics behind an act of translation.

CLO-7: evaluate how translation bridges cultural gaps, negotiates between cultures and forms cultural symbioses.

Suggested Readings:

Bassnett, Susan. *Translation Studies: New Accent*. 4th ed. Routledge, 2013.

- Chesterman, Andrew. "Ethics of Translation." *A History of Modern Translation Knowledge: Sources, Concepts, Effects*, edited by Lieven D'hulst and Yves Gambier, John Benjamins, 2018, pp. 443–448.
- Devy, Ganesh. "Translation and Literary History: An Indian View." *Postcolonial Translation, Theory and Practice*, edited by Susan Basnet and Harish Trivedi, Routledge, 2000. pp. 182-187.
- Dodson, Michael. "Translating Science, Translating Empire: The Power of Language in Colonial North India." *Comparative Studies in Society and History*, vol. 47, no. 4, 2005, pp. 809-835.
- Herman, Theo. "Translator's Voice in Translated Narrative." *Target: International Journal of Translation Studies*, vol. 8, no. 1, 1996, pp. 23-48.
- Mukherjee, Sujeet. "Translation as New Writing." *Translation as Discovery and Other Essays on Indian Literature in English Translation*, 3rd ed., Orient Black Swan, 2006, pp. 77–85.
- Venuti, Lawrence. "Translation as Cultural Politics: Regimes of Domestication in English." *Textual Practice*, vol.7, issue 2, 1993, pp. 208-223.
- Young, Robert J. C. *Translation from Postcolonialism: A Very Short Introduction*, Oxford OUP, 2003.

ENG 305: Travel Narratives (4 Credits)

Course Objectives:

The objective of the paper is to:

1. Explore into another interesting literary genre where the writer's travel experiences become the creative source of a different genre of literature altogether known as "Travel Narrative."
2. Comprehend that "Travel Narratives" are perhaps a relatively less explored area of study, and thus, one cannot undermine its emerging necessity and significance in the realm of literary and cultural studies.
3. Estimate the literary worth and significance of the genre of 'Travel Narratives' to the students.

Unit I: Lady Wortley Montagu: *Turkish Embassy Letters* (Preface, Letters 1, 2, 26, 27, 29, 30)

Unit II: Dean Mahomet: *Travels* (Dedication, Letters 1, 2, 3, 8, 12, 13, 14, 15)

Unit III: V. S. Naipaul: *India: A Million Mutinies Now*

Unit IV: Paul Theroux: *The Great Railway Bazaar*

Course Learning Outcomes (CLOs):

By studying this paper, the students will be able to:

CLO-1: Recognise the enormous literary implications of ‘Travel Narrative’ as a distinct genre and sufficient understanding of the scope of research in this direction.

CLO-2: Estimate how ‘Travel Narratives’ have been instrumental in forming cultural symbioses across regions and cultures by transcending the limiting confines of space and regionality.

CLO-3: Analyse how travel narrative becomes instrumental in erasure spatial and cultural boundaries between divergent geographical and cultural landscapes.

CLO-4: Evaluate the enormous scope of research this relatively younger genre of literature offers to the students.

CLO-5: Compare and contrast the writings of different travel narrative writers from different nations and socio-cultural backgrounds.

CLO-6: Examine and analyse the implicit cultural politics embedded in travel writing.

Suggested Readings:

Edwards, Justin D and Rune Graulund, editors. *Postcolonial Travel Writing: Critical Explorations*. Palgrave Macmillan, 2011.

Hulme, Peter. *The Cambridge Companion to Travel Writing*. Cambridge UP, 2002.

Mills, Sara. *Discourses of Difference*. Routledge, 2003.

Pratt, Mary Louis. *Imperial Eyes: Travel Writing and Transculturation*. Routledge, 2008.

ENG 306: Communication Skills (4 Credits) **

Course Objectives:

The objective of the course is to:

1. To train the students in good communication skills to become effective communicators and help them grow both in their academic and professional lives.
2. To give them good Practice of effective communication by making them practice reading and writing skills.
3. To aim at holistic development of the students by making them effective communicators and improving their personality by inculcating in them good communication skills.

Unit I: Significance of communication, Process of communication, Factors affecting communication, Noise, Filters and Barriers, Non-verbal communication, Cross-cultural communication, Stereotypes

Unit II: Listening and Speaking skills: Organs of Speech, articulation, IPA symbols-Vowels, Consonants and Diphthongs, Phonetic transcription, Stress and Intonation

Unit III: Importance of Reading Skills, Reading for interpretation, Sub-skills of reading, Stages of reading, Skimming and scanning, reading comprehension

Unit IV: Writing Skills and their significance in professional settings, Stages of Writing, Writing a paragraph, Reports, Cover letters and Resume

Course Learning Outcomes (CLOs):

After completing the course, the students will be able to:

CLO-1: Practice the art of developing good communication skills.

CLO-2: Convert themselves into smart individuals both at personal and professional levels through the inculcation of the skills of effective communication.

CLO-3: Demonstrate leadership qualities through the inculcation of effective communication skills.

CLO-4: Distinguish themselves as better professionals in any sphere of activity that they enter into.

CLO-5: Develop their quality of writing through the use of better language and vocabulary.

CLO-6: Develop the ability to bridge cultural gaps by the use of practical communication skills.

Suggested Readings:

Bansal, R.K. and J.B. Harrison. *Spoken English: A Manual of Speech and Phonetics*. Orient Blackswan, 1992.

Grellet, Françoise. *Developing Reading Skills*. CUP, 1978.

Raman, Meenakshi and Prakash Singh: *Business Communication*. Oxford, 2012.

Rizvi, M. Ashraf. *Effective Technical Communication*. Tata McGraw-Hill, 2005.

Seeley, John. *Oxford Guide to Effective Writing and Speaking*. Oxford, 1998.

OR

Creative Writing

Course Objectives:

The objective of the course is to:

1. Enhance the student's creative faculty of mind as creative writing forms a significant dimension of literary studies.
2. To train the students in the mechanics of creative writing, which involves various processes including creative thinking, idea formation, image formation etc.
3. To make them understand that creative writing does not take its origin in a vacuum and much reading of other texts in this direction is an essential prerequisite for becoming an excellent creative writer, and this course is an endeavour in this direction.

Unit I: The Creative Process: The art of literary composition, Introduction to literary genres, Generic classification and its problems, Jacques Derrida's "The Law of Genre"

Unit II: The Short Story: Origin and development, Recent trends, Edgar Allan Poe's "Unity of Thought"

Poetry: Poetic genres over the centuries, Recent trends, William Wordsworth's Preface to *Lyrical Ballads*, T.S. Eliot's "Tradition and Individual Talent."

Unit III: Creative Non-fiction: Origin and development of the Autobiography, Memoir, Essay, Recent trends in non-fiction

Creative writing in India: Problems and perspectives

Unit IV: Students shall be required to produce an original piece of creative writing (Poetry, Short story, Non-fiction) under the supervision of a faculty member

Course Learning Outcomes (CLOs):

After doing the course, the student will be able to:

CLO-1: Convert themselves into better thinkers in terms of their ability to imagine and recreate.

CLO-2: Manipulate the creative process of the mind with a better sense of judgement.

CLO-3: Assemble divergent ideas into a unified and coherent organic whole.

CLO-4: Develop an ability to refine their creative sensibility.

CLO-5: Compose their writings in more structured and meaningful ways.

CLO-6: Generate an ability to synthesise ideas, images and narratives in a coherent and meaningful way.

Suggested Readings:

Belsey, C. *Critical Practice*. Methuen, 1980.

Beck, Heather. *Teaching Creative Writing*. Palgrave Macmillan, 2011.

Dev, Anjana Neora, et al. *Creative Writing: A Beginner's Manual*. Pearson India, 2008.

Zinsser, William. *On Writing Well: The Classic Guide to Writing Non-fiction*. Harper Perennial, 1976.

OR

Introduction to Professional Writing

Course Objectives:

The objective of the course is to:

1. To train the students with the fundamental skills in writing, drafting and editing etc., that, of course, are the fundamental constituents of excellent and effective writing.
2. To train the students towards becoming better professionals in content writing, editing, etc., this skill would also create better employment opportunities for them.

Unit I: Importance of effective writing skills, The process of writing: Ideation, Brain-storming, Idea-mapping, Drafting, Re-drafting Revision and Review, The essentials of good writing: Coherence, Cohesion, Unity of thought, Paragraphing

Unit II: Writing for Business: Memos, Notices, Circulars, Advertisements, Business letters, Personal letters, Goodwill letters, Orders and replies, Letters of complaint, Enquiries, Agenda, Resolutions, Minutes of a meeting, Composing E-mails, Business reports, Newspaper reports, Writing the Cover letter and Resume

Unit III: Introduction to Technical Writing: The Mechanics of Writing: Spelling, Consistency, Punctuation, Writing Research Papers: The research paper as a form of exploration, Communicating through research, language and style; MLA norms for writers of research papers: Formatting, Margins, Heading and title, Page numbers, Tables and illustrations, Preparing the list of works cited

Unit IV: Students shall submit a book review of a chosen literary text or a review of 5 research papers from their subject/discipline under the supervision of a faculty member from the Department

Course Learning Outcomes (CLOs):

After studying this paper, the students will be able to:

CLO-1: Demonstrate better expertise in the fields of content writing, editing etc.

CLO-2: Show a better grasp of the mechanics of writing.

CLO-3: Generate better employment opportunities for themselves.

CLO-4: Develop themselves as good and effective communicators both in speech and writing activities.

CLO-5: Generate an ability to become better leaders through the inculcation of good and effective communication in Speech and writing.

CLO-6: Develop themselves as well-trained and well-articulated professionals.

Suggested Readings:

Elufiede, Oluwakemi, et al. *Enhancing Writing Skills*. Information Age Publishing, 2016.

Gurdon, Martin. *Write On*. New Holland Publishers, 2008.

MLA Handbook. 8th ed., MLA, 2016.

Raman, Meenakshi and Prakash Singh: *Business Communication*. Oxford, 2012.

Rizvi, M. Ashraf. *Effective Technical Communication*. Tata McGraw-Hill, 2005.

Semester-IV

Elective A: Indian Literature (20 Credits)

ENG 401: Plural Voices: Poetry and Short Stories

Course Objectives:

The objective of the course is to:

1. introduce students to the plural traditions of Indian poetic practices.
2. to expose students to a rich variety of poetic expressions from the medieval period to the 20th century.
3. To make the students read, critique and analyse texts from both Indian Writing in English and texts in English translation.

Unit I: Mirabai: “Ankle Bells” from *Mirabai: Ecstatic Poems*, trans. and ed. Robert Bly and Jane Hirshfield

Tukaram: “Have I uttered” from *Says Tuka*, translated and edited by Dilip Chitre

Muddupalani: Selections from *The Appeasement of Radhika*, translated By Sandhya Mulchandani

Rabindranath Tagore: “Light, Oh Where is the Light?”, “Where the Mind is Without Fear” from *Gitanjali: A New Translation with an Introduction*, William Radice.

Faiz Ahmad Faiz: “For Your Lanes, My Country,” in *In English: Faiz Ahmad Faiz, A Renowned Urdu Poet*, translated and edited by Riz Rahim

Unit II: Selected poems from *Ten Twentieth-Century Indian Poets*, edited by R. Parthasarathy, Oxford.

Kamala Das: “Introduction”

Nissim Ezekiel: “Background, Casually”

A.K. Ramanujan: “Small-Scale Reflections on a Great House”

Jayanta Mahapatra: “Dawn at Puri”

Agha Shahid Ali: “Postcard from Kashmir” www.poetrynook.com

Imtiaz Dharker: “Purdah” www.poetryinternational.org

Unit III: R.K. Narayan: “Lawley Road” from *Malgudi Days*

K.A. Abbas: “An Evening in Lucknow” from *An Evening in Lucknow: Selected Stories*, Harper Perennial.

Anita Desai: “The Accompanist” from *Contemporary Indian Short Stories*, Sahitya Akademi.

Shashi Deshpande: “The Valley in Shadow” from *Inner Line: The Zubaan Anthology of Stories by Indian Women*, ed. Urvashi Butalia, Zubaan.

Unit IV: Rabindranath Tagore: “The Wife’s Letter” from *Selected Short Stories: Rabindranath Tagore*, edited by Sukanta Chaudhuri, Oxford.

Munshi Premchand: “The Chess-Players” from *The World of Premchand: Selected Short Stories*, translated and edited by David Rubin, Oxford.

Saadat Hasan Manto: “Toba Tek Singh” from *Mottled Dawn: Fifty Sketches and Stories of Partition*, translated by Khalid Hasan, Penguin.

Gopinath Mohanty: “Ants” from *Ants, and Other Stories*, Arani.

Course Learning Outcomes (CLOs):

After successfully completing this course, students should be able to:

CLO-1: Identify the rich diversity of Indian poetic traditions

CLO-2: Locate Indian poets across time in their respective socio-cultural contexts

CLO-3: Critique and question the homogenisation of Indian literary practices

CLO-4: Appraise the nuanced nature of poetic expression in various languages across time

CLO-5: Reconstruct the history of Indian poetry with their knowledge of oral, folk and performative literary practices and read them vis-à-vis the printed texts.

Suggested Readings:

Das, Sisir. *History of Indian Literature*, Vol. I. Sahitya Akademi, 2005.

Iyengar, K.S. *Indian Writing in English*. Sterling, 1985.

King, Bruce. *Indian Poetry in English*. OUP, 1987.

Mehrotra, A.K., editor. *A Concise History of Indian Literature in English*. Permanent Black, 2010.

Naik, M.K. *Indian English Poetry*. Sahitya Akademi, 1982.

Ramanujan, A.K. “Is there an Indian Way of Thinking? An Informal Essay.” *Contributions to Indian Sociology*, vol. 23, no. 1, 1989, pp. 41-58.

Tharu, Susie and K. Lalitha, editors. Introduction. *Women Writing in India*. OUP, 2001.

ENG 402: Writing the Region/Nation: Fiction

Course Objectives:

The objective of the course is to:

1. expose students to the fiction-writing traditions of India, with adequate emphasis on both Indian English and *Bhasha* texts.
2. Acquaint the students with the complex cultural representation of nation-formation as well as with the consolidation of regional identities.

Unit I: Rabindranath Tagore: *Gora*

Unit II: Fakir Mohan Senapati: *Six Acres and a Third*

Unit III: Raja Rao: *Kanthapura*

Unit IV: Phanishwarnath Renu: *The Soiled Border*

Course Learning Outcomes (CLOs):

After completing this course successfully, students should be able to:

CLO-1: Distinguish Indian novels from different languages (in English translation) in terms of the discourse of nationalism.

CLO-2: Compare the representations of alternative realities in *bhasha* texts.

CLO-3: Critically examine the novels spanning both colonial and postcolonial periods of history.

CLO-4: Reconstruct the complexities surrounding representation in Indian fiction.

CLO-5: Explain the contested debates on nation-formation and nationalism and its conflicts with regional identities.

Suggested Readings:

Dalmia, Vasudha and Stuart Blackburn, editors. *India's Literary History: Essays on the Nineteenth Century*. Permanent Black, 2004.

- Das, Sisir. *History of Indian Literature*, Vol. II. Sahitya Akademi, 2005.
- Mukherjee, Meenakshi, editor. *Early Novels in India*. Sahitya Akademi, 2002.
- . *Realism and Reality: Novel and Society in India*. Sahitya Akademi, 1985.
- Kaviraj, Sudipta. *The Unhappy Consciousness: Bankimchandra Chattopadhyay and the Formation of Nationalist Discourse in India*. OUP, 1995.
- Paranjape, Makarand. "Vernacularising the Master Tongue: Indian English and its Con-texts." *English Studies: Indian Perspectives*, edited by Makrand Paranjape, Mantra Books, 2005. pp. 226-236.
- Tagore, Rabindranath. *Nationalism*. Macmillan, 1917.

ENG 403: Caste and Gender: Fiction

Course Objectives:

The objective of the course is to:

1. Acquaint the students with the issues of 'caste' and 'gender' that are intrinsically intertwined in the Indian society, and at the same time, to sensitize them against discrimination based on caste and gender.
2. to treat caste and gender as mutually exclusive entities and to address the intersecting nuances of these two categories from the prismatic perspective of fiction.

Unit I: U.R. Ananthamurthy: *Samskara*

Unit II: Attia Hosain: *Sunlight on a Broken Column*

Unit III: Qurratulain Hyder: *River of Fire*

Unit IV: Akhil Nayak: *Bheda*

Course Learning Outcomes (CLOs):

After completing this course successfully, students should be able to:

CLO-1: Offer a critical estimate of questions of caste and gender as they figure in Indian fiction.

CLO-2: Examine the ideas of caste and gender-based oppression

CLO-3: Assess the predicament of the marginalised from a humane perspective.

CLO-4: Revise their perspectives on Indian fiction and see through the polemics of representation.

CLO-5: Reorganise their notions of caste identity and hierarchy, thus embracing inclusiveness.

Suggested Readings:

Ahmed, Aijaz. *In Theory: Classes, Nations, Literatures*. Verso, 1992.

Chakravarti, Uma. *Gendering Caste: Caste through a Feminist Lens*. 2003.

Das, Sisir. *History of Indian Literature*, Vol. III. Sahitya Akademi, 2005.

Uma, Alladi, et al. *English in the Dalit Context*. Orient Blackswan, 2014.

ENG 404: Identities: Drama

Course Objectives:

The objective of the of the paper is to:

1. Introduces the students to the diverse theatrical traditions of India from both the colonial and postcolonial periods.
2. Encourages them to study drama from socio-cultural, performative and literary perspectives, thus addressing a wide-ranging set of issues and debates like social reform, women's questions, gender identities, and communal tension.

Unit I: Gurajada Appa Rao: *Girls for Sale*

Unit II: Manjula Padmanabhan: *Lights Out!*

Unit III: Mahesh Dattani: *The Final Solutions*

Unit IV: Girish Karnad: *Nagamandala*

Course Learning Outcomes (CLOs):

After completing this course successfully, students should be able to:

CLO-1: Identify Indian dramatic traditions and trace their evolution.

CLO-2: Assess the ability of drama to display, through its complex performativity, the multiple identity-formations that underlie Indian reality.

CLO-3: Appraise performance as a crucial attribute of identity formation in Postcolonial India.

CLO-4: Revise their critical opinions on drama as a monolithic entity and appreciate its complex plurality.

CLO-5: Reconstruct the history of Indian drama by incorporating lesser-known playwrights and their work.

Suggested Readings:

Mukherjee, Tutun, editor. Introduction. *Staging Resistance: Plays by Women in Translation*. OUP, 2005.

Naik, M.K. *Indian English Literature 1800-2000*. Sahitya Akademi, 1982.

ENG 405: Dissertation

Course Objectives:

The objective of this paper is to:

1. Train the students in the mechanics of writing, more specifically critical writing, such that their understanding of the literary texts gets thoroughly translated into well-argued critical writings.

Students shall write a dissertation on an area/topic pertaining to the chosen elective paper.

Course Learning Outcomes (CLOs):

After completing this course successfully, students should be able to:

CLO-1: Understand the mechanics the mechanics of writing

CLO-2: Attain a clear and precise sense of argument along with the use of a more refined and idiomatic language.

CLO-3: Demonstrate practical research-writing skills that will be highly crucial for conducting quality research in future times.

CLO-4: Generate qualitative research output in the study of Indian Literature

CLO-5: Develop critical insight and acumen through academic writing in Indian literature

Elective B: American Literature (20 Credits)

ENG 401: The Beginnings

Objectives:

1. The objective of the course is to acquaint the students with the growth and development of Early American writing.
2. The course introduces the students to American transcendentalists like Thoreau and Emerson.

Unit I: Ann Bradstreet: “The Prologue,” “To My Dear and Loving Husband,” “The Author to her Book”

Emily Dickinson: “I Taste a Liquor Never Brewed,” “Inebriate of Air am I,” “Because I Could not Stop for Death”

Unit II: Walt Whitman: Selections from *Leaves of Grass*- “Song of Myself,” “Miracles,” “Crossing Brooklyn Ferry,” “Oh Captain! My Captain!,” “When Lilacs in the Dooryard Bloomed,” “Passage to India”

Unit III: Henry David Thoreau: *Walden*

Unit IV: Ralph Waldo Emerson: Selections from *Essays*- “The American Scholar,” “Nature,” “Self-Reliance”

Suggested Reading:

Dutta, Nandana. “Chapter I-III.” *American Literature*. Orient Blackswan, 2012.

Jefferson, Thomas. “A Declaration by the Representatives of the United States of America, in General Congress Assembled.” *Norton Anthology of American Literature: Volume A.*, Norton, 2012.

Lauter, Paul, editor. *Heath Anthology of American Literature*. Heath, 2013.

Spiller, Robert. “Chapters I-VI.” *The Cycle of American Literature*. Macmillan, 1992.

Whitman, Walt. “Preface” to *Leaves of Grass*. *The Oxford Book of American Essays*, edited by Brander Matthews, OUP, 1914.

Winthrop, John. “A Model of Christian Charity.” *Norton Anthology of American Literature*. Volume A, Norton, 2012.

Course Outcomes:

After completing this course successfully, students should be able to:

CLO 1-understand the salient features of American transcendentalism.

CLO 2-attain a clear and precise sense of the romantic temperament of American transcendentalism.

CLO 3-demonstrate an ability to comprehend how Nature plays a significant role in the growth of the American transcendentalist ideals.

CLO 4-generate an ability in students to the transcendentalist writings of writers like Thoreau and Emerson.

CLO 5-develop critical insight and acumen into the growth and development of Early American writing.

ENG 402: The Great American Novel**The objective of the course is to:**

1. Acquaint the students with the some of the representative American novelists and their writings.
2. Provide them a broader understanding of the social and historical contexts that shaped and formulated the tremendous output of the great American novel.
3. Help them explore the new and evolving standards of the great American novel.

Unit I: Mark Twain: *The Adventures of Huckleberry Finn*

Unit II: Herman Melville: *Moby Dick*

Unit III: F. Scott Fitzgerald: *The Great Gatsby*

Unit IV: William Faulkner: *The Sound and the Fury*

Course Learning Outcomes (CLOs):

After the successful completion of the course, students will be able to:

CLO-1: Describe how the writers of the age showcased flair for experimentation and a desire for innovation through writing fiction.

CLO-2: Explain how the age recognized and promoted innovative and non-traditional ways of representing the socio-political and racial issues of the time.

CLO-3: Analyse how the period's major fictional outputs demonstrated an unprecedented awareness of the socio-political dynamics of the time.

CLO-4: Explain various literary movements and terms associated with the modern American Period.

CLO-5: Analyse the inherent connections between the literary praxes of the modern period and the historical and cultural context that generate them.

Suggested Readings:

Bendixen, Alfred. *A Companion to the American Novel*. Wiley Blackwell, 2010.

Dutta, Nandana. *American Literature*. Orient Blackswan, 2012.

Spiller, Robert. *The Cycle of American Literature*. Macmillan, 1992.

ENG 403: Race and Gender

The objective of the course is to:

1. Acquaint the students with the some of the evolving literature on race and gender in the realm of American writing.
2. Provide them a broader understanding of the social and historical contexts that shaped and formulated the tremendous output of the great American novel that dealt with the questions of race and gender.
3. Help them explore how the pertinent issues of race and gender contributed significantly towards the new and evolving standards of American writing.

Unit I: Harriet Jacobs: *Incidents from the Life of a Slave Girl* or N Scott Momaday: *The House Made of Dawn*

Unit II: Langston Hughes: “The Negro Speaks of Rivers”

Paul Lawrence Dunbar: “The Caged Bird Sings”

Amiri Baraka: “Black Art”

Maya Angelou: “Still I Rise”

Alice Walker: “First, They Said”

Rita Dove: “Daystar”

Unit III: Harper Lee: *To Kill a Mockingbird*

Unit IV: Toni Morrison: *Beloved*

Course Learning Outcomes (CLOs):

After the successful completion of the course, students will be able to:

CLO-1: Describe how the writers of the age showcased flair for experimentation and a desire for innovation through writing fiction.

CLO-2: Explain how the age recognized and promoted innovative and non-traditional ways of representing the socio-political and racial issues of the time.

CLO-3: Analyse how the period’s major fictional outputs demonstrated an unprecedented awareness of the socio-political dynamics of the time.

CLO-4: Explain various literary movements and terms associated with the modern American Period.

CLO-5: Analyse the inherent connections between the literary praxes of the modern period and the historical and cultural context that generate them.

Suggested Readings:

Andrews, W.L. and F.S. Foster: *A Concise Oxford Companion to African American Literature*. OUP, 2012.

Graham, Maryemma. *A Cambridge Companion to African American Novel*. Cambridge UP, 2004.

Jarett, G.A. *A Companion to African American Literature*. Wiley Blackwell, 2010.

ENG 404: The Twentieth Century: Poetry and Drama

The objective of the course is to:

1. Introduce the students to the diverse poetic and theatrical traditions of American drama in evolution.
2. Encourage them to study American drama from socio-cultural, performative and literary perspectives, thus addressing a wide-ranging set of issues and debates like social reform, women's questions, gender identities, and racial tension.

Unit I: Robert Frost: "The Road not Taken," "After Apple Picking," "Mending Wall"

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

Unit II: Allen Ginsberg: *Howl*

Edwin Arlington Robinson: "Richard Cory"

Unit III: Tennessee Williams: *The Glass Menagerie*

Unit IV: Eugene O'Neill: *The Hairy Ape*

Course Learning Outcomes (CLOs):

After completing this course successfully, students should be able to:

CLO-1: Identify American dramatic traditions and trace their evolution.

CLO-2: Assess the ability of American drama to display, through its complex performativity, the multiple identity-formations that underlie American reality.

CLO-3: Appraise performance as a crucial attribute of identity formation in the evolving nation of America.

CLO-4: Revise their critical opinions on American drama as a multicultural entity and appreciate its complex plurality.

CLO-5: Reconstruct the history of American drama by incorporating lesser-known playwrights and their work.

Suggested Readings:

Andrews, W.L. and F.S. Foster: *A Concise Oxford Companion to African American Literature*. OUP, 2012.

Dutta, Nandana. *American Literature*. Orient Blackswan, 2012.

Jarett, G.A. *A Companion to African American Literature*. Wiley Blackwell, 2010.

Spiller, Robert. *The Cycle of American Literature*. Macmillan, 1992.

ENG 405: Dissertation**Course Objectives:****The objective of this paper is to:**

1-Train the students in the mechanics of writing, more specifically critical writing, such that their understanding of the literary texts gets thoroughly translated into well-argued critical writings.

Students shall write a dissertation on an area/topic pertaining to the chosen elective paper.

Course Learning Outcomes (CLOs):

After completing this course successfully, students should be able to:

CLO-1: Understand the mechanics the mechanics of writing

CLO-2: Attain a clear and precise sense of argument along with the use of a more refined and idiomatic language.

CLO-3: Demonstrate practical research-writing skills that will be highly crucial for conducting quality research in future times.

CLO-4: Generate qualitative research output in the study of Indian Literature

CLO-5: Develop critical insight and acumen through academic writing in Indian literature
