

**Department of English
Assam University, Silchar**

MA English Syllabus as per *NEP 2020*

Structure

1st Semester					
Paper Code	Description	Name of the Paper	Credit	Hours/Week	Marks
E-500	Orientation	Orientation	Nil		
E-501	Core	Contexts of English Literature	4	4	100
E-502	Core	English Poetry	4	4	100
E-503	Core	Literary Criticism	4	4	100
E-504	SEC	Academic Writing and Presentation Skills	3	3	100
E-505	Core	An Introduction to Critical Theory	3	6	100
E-506	CCEC	Gender and Community Engagement	2	2	100
Total Credit			20	23	600
2nd Semester					
Paper Code	Description	Name of the Paper	Credit	Hours/Week	Marks
E-551	Core	English Drama	4	4	100
E-552	Core	English Fiction	4	4	100
E-553	Core	Indian English Literature	4	4	100
E-554	IDC	Literature and Environment	3	3	100
E-555	Core	English Prose	3	6	100
E-556	VBC	An Introduction to Ethics	2	2	100
Total Credit			20	23	600

3rd Semester					
Paper Code	Description	Name of the Paper	Credit	Hours/Week	Marks
E-601	Core/Elective	Postcolonial Literatures I (Australia, Canada and New Zealand)	4	4	100
E-602	IDC	Shakespeare	4	4	100
E-603	Elective	Translation Studies-I/Gender and Literature I	4	4	100
E-604	Core	American Literature-I	3	6	100
E-605	Dissertation	Research Project Part-I	5	10	100
Total Credit			20	28	500
Paper Code	Description	Name of the Paper	Credit	Hours/Week	Marks
E-651	Core	Postcolonial Literatures II (Africa, the Caribbean and India)	4	4	100
E-652	Core	American Literature-II	4	4	100
E-653	Elective	Translation Studies-II/Gender and Literature-II	4	4	100
E-654	Dissertation	Research Project Part II	8	16	200
Total Credit			20	28	500

Detailed Syllabus

1st Semester

E-501: 4 Credits Contexts of English Literature (CEL)

OBJECTIVE: The primary objective of this paper is to make the learners understand the cultural contexts of English literature from the medieval period to the contemporary times so that the study of the literary texts included in the other courses of the MA programme can be done fruitfully through an awareness of the contexts in which they were produced. The paper assumes a familiarity with the history of English Literature, which is usually taught at the UG level.

OUTCOME: After doing this paper, the students will be able to analyse major texts of English

literature produced from Great Britain and Ireland (which to date constitute the core of English literary studies, reactions to it notwithstanding) against their contextual specificities. The learners get to delve further into the social setting or environment, events or situations relevant to the values and practices of the cultures that produced English literature from the Medieval Period to the Contemporary times. With the inputs derived from this course, the students will be better equipped in their approach to and understanding of the subsequent courses.

Course Contents:

Unit I: Medieval Period: From 1066 to 1485

- Medieval English Theatrical activities (Miracle/Morality plays/interludes)
- Norman Conquest and its formative impact
- Feudalism
- Magna Carta
- Black Death
- Condition of women in Medieval English society.
- Growth and development of secular literature in Medieval England.
- Religion in Medieval England.

Unit II: The Renaissance: From 1485 to 1660

- Elizabethan Theatre
- Spanish Armada
- Maritime Expansion and early colonial expansion
- Reformation and Church of England
- The Idea of the Renaissance
- Renaissance Humanism
- Renaissance Popular Culture
- Politics, Power and Ideologies in early modern England

Unit III: Restoration and the Eighteenth Century: From 1660 to 1780

- The Restoration of Monarchy and Restoration Court Culture
- The Glorious Revolution
- The Rise of the Political parties
- The Enlightenment and its influences (Kant's essay on Enlightenment to be discussed for its pan-European influence)
- British Enlightenment
- The Royal Society
- Critique of Enlightenment
- The rise of the Novel

Unit IV: The Romantic and the Victorian: From 1780 to 1901

- Belief and thought during the Romantic period
- Romanticism and/as Orientalism
- Government, the Reform Acts and mass democracy in the Victorian Age
- The Industrial Revolution

- The Condition of the Working Class in Victorian England
- Science, Technology and Innovation in the Victorian Age
- Darwinism and Social Darwinism
- The British empire in the Victorian age

Unit V: The Twentieth Century and Beyond: From 1901 to Present

- Modernisms
- The Two World Wars
- Fall of the British Empire and decolonisation
- Freud and Psychoanalysis
- Marxism and Labour Movements
- Welfare-State provisions in Britain
- Feminist Movements
- Gender and Sexuality

Texts Prescribed:

1. Choudhury, Bibhash. *English Social and Cultural History*. PHI, 2013
2. Poplawski, Paul (ed.) *English Literature in Context*, Cambridge University Press, 2008.

(The teachers concerned may, additionally, use other texts and materials at their convenience)

Scheme of End Semester Examination:

(a) Five questions of 10 marks each: 10 x 5 = 50

(b) Five questions of 04 marks each: 04 x 5 = 20

E502: 4 Credits

English Poetry (EP)

OBJECTIVE: This paper aims at introducing students to the tradition of canonical English poetry, which is primarily a British tradition. Major voices from non-British traditions which significantly contributed to the development of the British poetic tradition have also been included.

OUTCOME: After studying this paper, the students will be able to read canonical poems in English literature with a deeper sense of involvement. It will heighten their sensitivity to both poetic themes and techniques.

Contents:

Unit I: Medieval to Sixteenth Century

1. Geoffrey Chaucer: *The Prologue to the Canterbury Tales*
2. Henry Howard, Earl of Surrey: 'The Soote Season', 'When Summer took in hand the winter to assail'

3. Sir Philip Sidney: Sonnets No. 20 and 72 from *Astrophel and Stella*

Unit II: Seventeenth and Eighteenth Centuries

1. John Donne: 'The Good-Morrow'; 'The Canonization'
2. John Milton: *Paradise Lost* Book I
3. Alexander Pope: *The Rape of the Lock*

Unit III: The Romantics

1. William Wordsworth: *The Prelude* (1805), Book I
2. Samuel Taylor Coleridge: 'The Rime of the Ancient Mariner'
3. John Keats: 'Ode on a Grecian Urn'
4. P. B. Shelley: 'Ode to the West Wind'

Unit IV: The Victorians

1. Alfred Tennyson: 'The Epic' [Morte d' Arthur]; 'Tithonus'
2. Robert Browning: 'My Last Duchess'; 'A Grammarian's Funeral'
3. Matthew Arnold: 'Dover Beach'; 'Isolation To Marguerite'; 'To Marguerite—continued'
4. Christina Rossetti: 'Goblin Market'

Unit V: Modern English Poetry

1. William Butler Yeats: 'Éaster 1916', 'Byzantium',
2. T. S. Eliot: *The Waste Land*
3. W.H. Auden: 'September 1st, 1939',
4. Dylan Thomas: 'The Force that through the Green Fuse Drives the Flower', 'Fern Hill'

Recommended Reading:

- Armstrong, J. *Victorian Poetry, Poetics and Politics*. London: Routledge, 1993
- Curran, Stuart (ed) *The Cambridge Companion to British Romanticism*. Cambridge: Cambridge University Press, 1993
- Day, Aidan. *Romanticism*. London: Routledge, 1996.
- Gardner, Helen. *The Metaphysical Poets*. London: Penguin, 1985
- Eagleton, Terry. *How to Read a Poem*. Oxford: Blackwell, 2007.
- Sambrook, James. *The Eighteenth Century Intellectual and Cultural Context of English Literature (1700—89)*. London: Oxford UP, 1986.
- Sanders, Andrew. *The Short Oxford History of English Literature*. Oxford: Oxford UP, 2002.
- Sitter John E. *The Cambridge Companion to Eighteenth Century Poetry*. Cambridge: Cambridge UP, 2001.
- Smith, Stan. *The Origins of Modernism: Eliot, Pound, Yeats and the Rhetorics of Renewal*. New York: Harvester Wheatsheaf, 1994.
- Sutherland, James. *English Satire*. Cambridge: Cambridge UP, 1962.
- Walker, Hugh. *English Satire and Satirists*. Macmillan, 1968.
- Waller, Gary. *English Poetry of the Sixteenth Century*. 2nd ed. London: Longman, 1993.
- Weinbrot, Howard D. *Eighteenth Century Satire*. Cambridge: Cambridge UP, 1988.

Scheme of End Semester Examination:

(a) Five questions of 10 marks each: 10 x 5 = 50

(b) Five questions of 04 marks each: 04 x 5 = 20

E-503: 3 credits

Literary Criticism (LC)

OBJECTIVES: This paper aims to provide students an introduction to the canonical texts of literary criticism and help them understand the field synchronically and diachronically.

OUTCOME: The paper will provide the students with a foundation for studying English Literature critically, with insights from Classical, Medieval as well as Modern literary criticism. Further, this course will prepare them for the critical theory paper, and both these courses together provide the basic training for becoming a sensible appreciator of literature.

Contents:**Unit I. Classical Criticism**

Plato: *Republic*, Book X (Translated by D. A. Russell)

Aristotle: *On the Art of Poetry* (Translated by Ingram Bywater)

Unit II: Renaissance to Neoclassicism

Sir Philip Sidney: *An Apologie for Poetry*

Samuel Johnson: 'Preface to Shakespeare'

Unit III: Romantic Criticism

William Wordsworth: *Preface to the Lyrical Ballads* (1802)

Samuel Taylor Coleridge: *Biographia Literaria*, Chapters XIII, XIV and XVIII

Unit IV: Victorian Criticism

Matthew Arnold: 'The Function of Criticism at the Present Time'

Thomas Carlyle: 'Hero as Poet'

Unit V: Twentieth Century Criticism

T. S. Eliot: 'Tradition and the Individual Talent'

Wimsatt Jr and Beardsley: 'The Intentional Fallacy'

Texts Prescribed:

Blamires, Harry. *A History of Literary Criticism*. New Delhi: Macmillan India, 2001.

Das, B and J. M. Mohanty (ed.) *Literary Criticism: A Reading*. New Delhi: Oxford University Press, 2009.

Ramaswami, S et. al. (ed.) *The English Critical Tradition*. New Delhi: Macmillan India, 2007.

Recommended Reading:

Abrams, M. H. and Geoffrey Galt Harpham. *A Handbook of Literary Terms*. New Delhi: Cleanage, 2009.

Habib, M. A. R.. *A History of Literary Criticism and Theory: From Plato to the Present*,

2008, Blackwell Publishing, Oxford.
Harland, Richard. *Literary Theory from Plato to Barthes*. London: Macmillan, 1999.

Scheme of End Semester Examination:

(a) Five questions of 10 marks each: $10 \times 5 = 50$

(b) Five questions of 04 marks each: $04 \times 5 = 20$

E-504: 3 Credits

Academic Writing and Presentation Skills (AWPS)

OBJECTIVE: To equip the learners with the fundamental skills of academic writing in English. Further, this course aims to provide an opportunity to learners to develop and strengthen skills in planning, organizing, and executing an oral presentation in English.

OUTCOME: Learners will be able to demonstrate good instances of academic writing in English maintaining accuracy of content and style. It is also expected that the learners will showcase their proficiency in the art of oral presentation at both individual and group levels.

Contents:

Unit I: Introduction to Writing: Writing as process and product, Form and content in writing, Creative and critical thinking in writing, Stages of writing, Writing types, Writing style (purpose, register, tone, vocabulary choice etc.)

Unit II: Mechanics of effective writing: Accuracy, Brevity and Clarity, Aspects of grammar and punctuation (subject-verb agreement, use of phrasal verbs and idiomatic expressions, sentence types, clauses, uses of comma, semi-colon, colon, capitalization), Developing ideas, Organizing ideas, Aspects of paragraph construction and ways of paragraph development

Unit III: Writing for academic purposes: Preparing outline, Making notes, Writing summary, Paraphrasing, Writing abstract, Report writing, Preparing work cited/bibliography as per citation style, Writing book review, Writing résumé and application

Unit IV: Principles of individual oral presentation, The structure of a presentation, Factors affecting presentation: Audience analysis, Communicative environment, Speaking skills, Use of audio visuals, Language, Quality of voice, Body language, Soft skills, Gaining attention and creating rapport, Answering questions

Unit V: Group oral presentation, Types of Group presentation: Oral report, Panel discussion, Round table discussion, Symposium, Forum, Video conferencing, Roles and responsibilities of group members

Recommended Texts for Reading:

John, Seely. *The Oxford guide to writing and speaking*. Delhi: Oxford UP, 1998.

Barrett, Grant. *Perfect English Grammar: The Indispensable Guide to Excellent Writing and Speaking*. Zephyros Press, 2016.

Arora, V.N., and Lakshmi Chandra. *Improve your Writing*. 1981. New Delhi: Oxford UP, 2001.

Vallins, George Henery. *Better English*. New Delhi: Rupa Publication, 1953.

Millward, Celia M. *Handbook for Writers*. New York: Holt, 1979.

Joan Van Emden & Lucinda Becker. *Presentation Skills for Students*. Bloomsbury Publishing, 2004.

Scheme of End Semester Examination:

(a) Five questions of 10 marks each: $10 \times 5 = 50$

(b) Five questions of 04 marks each: $04 \times 5 = 20$

N.B: Home assignment may be given on any topic based on the course. However, to assess the development of a learner's academic writing skills, topics may also be on writing book/film review, paragraph writing on a given topic, report writing, summarizing a text/an article, creative /critical writing, preparing bibliography on a given topic as per the latest style sheet etc.

E– 505: 3 credits**Introduction to Critical Theory (ICT)**

OBJECTIVE: To introduce the students to the significant critical positions and issues that came up in the Twentieth century and enable them to get an access to the domain of “critical theory” transcending the limits of “literary criticism.” They will be familiarized with the critical ideas and tools of all the major schools of contemporary theory.

OUTCOME: The students will be able to appreciate the significant critical positions and issues that came up in the Twentieth century. The learners will get familiarized with the critical ideas and tools of all the major schools of contemporary theory like Psychoanalytical Criticism, Reader-

Response theories, Structuralism, Poststructuralism, Feminism, Gender Studies, Marxism, New Historicism, Postcolonialism and Postmodernism. After taking this course, the students will

- I) have an idea of the major schools of contemporary critical theory.
- II) be able to analyse a literary/cultural text using a particular critical approach

Course Contents:**Unit I: Psychoanalytic Criticism and Reader-Response Theory**

1. Psychoanalytic Criticism
2. Reader Response Criticism

Tyson (Chapters 1 and 6)

Unit II: Structuralism and Deconstructive Criticism

1. Structuralism
 2. Deconstructive Criticism
- Tyson (Chapters 7 and 8)

Unit III: Feminism and Queer Studies

1. Feminist Criticism
 2. Lesbian, Gay and Queer Criticism
- Tyson (Chapters 4 and 10)

Unit IV: Marxism, New Historicism and Cultural Materialism

1. Marxist Criticism
 2. New Historicism and Cultural Materialism
- Tyson (Chapters 3 and 9), Barry (Chapter 9)

Unit V: Postcolonialism and Postmodernism

1. Postcolonialism
2. Postmodernism

Tyson (Chapter 12)

Barry (Chapter 4)

Prescribed Texts:

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 3rd Edition. Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. 2nd Edition.

Recommended Reading:

- Bertens, Hans. *Literary Theory: The Basics*. London: Routledge, 2003.
- Guerin, W. et al. *A Handbook of Critical Approaches to Literature*. New York: OUP, 2005.
- Lodge, David. *Modern Criticism and Theory: A Reader*. Delhi: Pearson 2004.
- Loomba, Ania. *Colonialism/Postcolonialism*. New Delhi: Routledge, 1998.
- Nayar, Pramod K. *Contemporary Literary and Cultural Theory*. New Delhi: Pearson, 2010.
- Selden, Raman et al. *A Reader's Guide to Contemporary Literary Theory*. Delhi: Pearson, 2006.
- Waugh, Patricia. *Literary Theory and Criticism*. New Delhi: OUP, 2006.
- Wolfreys, Julian. *Introducing Literary Theories*. New Delhi: Atlantic, 2005.

Scheme of End Semester Examination:

(a) Five questions of 10 marks each: 10 x 5 = 50

(b) Five questions of 04 marks each: 04 x 5 = 20

E-506: 3 credits

Gender and Community Engagement (GCE)

OBJECTIVE:

1. To introduce students to the idea of gender study as both global and local.
2. To help students gain the requisite vocabulary to articulate gender.
3. To help students perform experiential learning and connect theoretical knowledge and its real world application through community work.
4. To help students grow a sense of duty towards the community.

OUTCOME: Students will gain an understanding of gender as concept and practice that is both global and local. They will also gain an understanding of gender in India and work on gender equity in the community through community engagement.

Unit I: First and Second Wave Feminism

- A. Mary Wollstonecraft: From *A Vindication of the Rights of Woman*, Introduction and Chapter 2
- B. Simone de Beauvoir: *The Second Sex*, Introduction.

Unit II: Third Wave Feminism as a Politics of Location

- A. Chandra Talpade Mohanty. "Under Western Eyes: Feminist Scholarship and Colonial Discourses"
- B. Adrienne Rich. "Notes Towards a Politics of Location".

Unit III: Gender in India

- A. Gail Omvedt. "New Movements and New Theories in India"
- B. Shraddha Chatterjee: "Fragmentary Fields: A Map of Queer Politics in India"

Unit IV: Literary Readings

- A. Kamala Das: "An Introduction"
- B. Mahesh Dattani: Mahesh Dattani: *On a Muggy Night in Mumbai*

Unit V: Community Engagement through Group Work

- A. Webinar conducted by students on gender sensitization
- B. Creative project: short story/poem/ drama/ art work created by students
- C. Putting up a stall and fostering gender sensitization in various Festivals.
- D. Putting up a stall and fostering gender sensitization during Varsity Week
- E. Any activity related to gender sensitization determined by the Department.

Prescribed Texts:

Mary Wollstonecraft. From *A Vindication of the Rights of Woman* in Greenblatt, Stephen et. al. *The Norton Anthology of English Literature*, Vol. 2, Eighth Edition, W.W. Norton, 2006, pp. 170–188.

Woolf, Virginia. *A Room of One's Own and Three Guineas*. Oxford University Press, 1998.

Simone de Beauvoir. *The Second Sex*. Vintage, 1997.

Reina Lewis and Sara Mills. *Feminist Postcolonial Theory: A Reader*, 2003.

Gail Omvedt. "New Movements and New Theories in India" in *Feminism in India* by Maitrayee Chaudhuri, Zed Books, 2004.

Shraddha Chatterjee. *Queer Politics in India*, Routledge, 2018.

Tharu, Susie & K. Lalita. (ed.) *Women Writing in India*. Vol.II. The Feminist Press, 1993.

Mahesh Dattani. *On a Muggy Night in Mumbai: A Stage Play*, Penguin, 2013.

Recommended Readings:

Mary Eagleton. Ed. *Feminist Literary Theory: A Reader*. 3rd ed. Wiley-Blackwell, 2011

Reina Lewis and Sara Mills. Eds *Feminist Postcolonial Theory: A Reader*, 2003.

Elizabeth Kowaleski Wallace. Ed. *Encyclopedia of Feminist Literary Theory*, Routledge, 1996.

Gill Plain and Susan Sellers. Eds. *A History of Feminist Literary Criticism*, Cambridge UP, 2007.

Carol R. McCann et al. Eds. *Feminist Theory Reader: Local and Global Perspectives*. Rawat Publications.

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

Maitrayee Chaudhuri. *Feminism in India*. Zed Books, 2004.

Scheme of End Semester Examination:

(a) Five questions of 10 marks each: 10 x 5 = 50

(b) Five questions of 04 marks each: 04 x 5 = 20

2nd Semester

E- 551: 4 Credits

English Drama (ED)

Objective: The objective of this paper is to acquaint the learners with the major developments in the field of drama in England through the study of some of the canonical texts that have shaped the contours of English Drama through the ages. Each of these texts marks a significant shift of approach and aesthetics in the tradition of English drama, informed by the socio-historical experiences of the different ages they represent.

Outcome: The learners are expected to grow their literary vistas through the study of this paper and attain a commendable grasp of the evolution of English Drama through the ages. The suggested readings along with the primary texts will assist the learners in building a strong knowledge base of history and society and their impact in and reflection through drama.

Unit 1: Period of the Renaissance

1. Christopher Marlowe: *Edward II*
2. Ben Jonson: *Volpone / Alchemist*

Unit 2: Period of the Restoration

1. Aphra Behn: *The Dutch Lover*
2. William Congreve: *The Way of the World*

Unit 3: Eighteenth Century to Early Twentieth Century

1. Oliver Goldsmith: *She Stoops to Conquer*
2. George Bernard Shaw: *Saint Joan*

Unit 4: Post World War II

1. Osborne: *The Entertainer*
2. Harold Pinter: *The Birthday Party*

Unit 5: Late Twentieth Century

1. Tom Stoppard : *Rosencrantz and Guildenstern are Dead*
2. Edward Bond: *Lear*

Recommended Reading:

1. Blocker, Gene H. *The Metaphysics of Absurdity*. Washington: University of America, 1979.
2. Bloom, Harold. *Elizabethan Drama*. New York: Infobase Publishing, 2004.
3. Camus, Albert. *The Myth of Sisyphus and Other Essays*. Trans. Justin O'Brien. New York: Vintage, 1983.
4. Cole, Douglas. *Suffering and Evil in the Plays of Christopher Marlowe*. Princeton: Princeton University Press, 1962.
5. Innes, Christopher. *Modern British Drama, 1890-1990*. New York: Cambridge University Press, 1992.
6. Esslin, Martin. *The Theatre of the Absurd*. New York: Vintage, 2004.
7. Ifor B. Evans. *A Short History of English Drama*. Penguin Books, 1948.
8. Nicoll, Allardyce. *A History of English Drama 1660–1900*. Cambridge University Press, 1959 (online publication date October 2011)
9. Smart John et al. *Twentieth Century British Drama*. Cambridge University Press. 2001.

Scheme of End Semester Examination:

- (a) Five questions of 10 marks each: 10 x 5 = 50
(b) Five questions of 04 marks each: 04 x 5 = 20

E- 552: 4 Credits

English Fiction (EF)

OBJECTIVE: I. This course is designed to introduce the learners to some of the major English novelists and to familiarize them with the significance of the socio-historical events which have contributed to the rise and development of English fiction as a distinct literary genre.

II. The course also aims to develop the learner's analytic and critical skills through an engagement with a range of issues and methodologies in literary texts and enable them to comprehend the various structural elements of fiction.

OUTCOME: After the completion of the course, the learners should be able to:

I. To evaluate the significance of the socio-political and historical events which shaped the perspective of English fiction and study the interrelationship between the texts and their contexts.

II. To critique the formal and literary features of individual texts and determine how they encode and contest the traditional and experimental practices in the canon of English fiction.

Course Contents:

Unit 1: Eighteenth century

Jonathan Swift: *Gulliver's Travels* Book IV: A Voyage to the Country of the Houyhnhnms

Henry Fielding: *Tom Jones*

Unit 2: Nineteenth century I

Jane Austen: *Emma*

Emily Bronte: *Wuthering Heights*

Unit 3: Nineteenth century II

Charles Dickens: *Hard Times*

Thomas Hardy: *Tess of the d'Urbervilles*

Unit 4: Twentieth century I

Virginia Woolf: *To The Lighthouse*

James Joyce: *A Portrait of the Artist as a Young Man*

Unit 5: Twentieth century II

Aldous Huxley: *Brave New World*

John Fowles: *The French Lieutenant's Woman*

Scheme of End Semester Examination:

(a) Five questions of 10 marks each: 10 x 5 = 50

(b) Five questions of 04 marks each: 04 x 5 = 20

Recommended Reading:

1. Allen, Walter. *The English Novel: A Short Critical History*. Harmondsworth: Penguin Books, 1965
2. Boulton, Marjorie. *The Anatomy of the Novel*. London, Boston: Taylor & Francis, 2014.
3. Bradbury, Malcolm. *The Social Context of Modern English Literature*. Oxford: OUP, 1971.
4. Bradbury, Malcolm. *The Modern British Novel*. Oxford: OUP, 1993
5. Caserio, Robert L. and Clement Hawes (eds.) *The Cambridge Companion to the Twentieth-Century English Novel*. Cambridge: Cambridge University Press, 2009
6. Cross, Wilbur Lucius. *The Development of the English Novel*. New York: Macmillan, 1900
7. Dyson, A. E., ed. *The English Novel*. Oxford: OUP, 1974.
8. Eagleton, Terry. *The English Novel: An Introduction*. Oxford: Blackwell, 2005.
9. Edel, Leon. *Modern Psychological Novel*. New York: Grosset & Dunlap Publishers, 1964.
10. Faulkner, Peter. *Modernism*. London: Methuen, 1977.
11. Ford, Madox Ford. *The English Novel: From the Earliest Days to the Death of Joseph Conrad*. Good Press, 2021.
12. Gilbert, Sandra M. and Susan Gubar. *The Madwoman in the Attic: the Woman Writer and the Nineteenth-Century Literary Imagination*. New Haven: Yale UP, 1979.

13. Houghton, Walter E. *The Victorian Frame of Mind: 1830- 1870*. New Haven: Yale University Press, 1957.
14. Kettle, Arnold. *English Novel: An Introduction*, Volumes I and II. London: Unwin Hyman Ltd., 1967.
15. Levenson, Michael. *The Cambridge Companion to Modernism*. Cambridge: Cambridge University Press, 1999.
16. Magill, Frank Northen (ed.) *English Novel: Conrad to Woolf*. Pasadena, California: Salem, 1981.
17. Mayer, Robert. *History and the Early English Novel: Matters of Fact from Bacon to Defoe*. Cambridge: Cambridge University Press, 1997
18. McKeon, Michael. *The Origins of the English Novel, 1600-1740*. Baltimore: Johns Hopkins University Press, 1987.
19. Middeke, Martin and Monika Pietrzak-Franger (eds.) *Handbook of the English Novel, 1830–1900*. Berlin: De Gruyter, 2020.
20. Morrison, Blake. *The Movement: English Poetry and Fiction of the 1950s*. Oxford: OUP, 1980
21. Mullan, John. *How Novels Work*. Oxford: OUP, 2006
22. Muir, Edwin, *The Structure of the Novel*, London: Hogarth Press, 1928
23. Parrinder, Patrick. *Nation & Novel: The English Novel from Its Origins to the Present Day*. Oxford: OUP, 2008
24. Richetti, John J. *The English Novel in History, 1700-1780*. London: Routledge, 1998.
25. Saintsbury, George. *The English Novel*. New Delhi: Atlantic Publishers & Dist, 1998.
26. Sambrook, James. *The Eighteenth Century Intellectual and Cultural Context of English Literature (1700—89)*. London: Oxford UP, 1986.
27. Stevenson, Lionel. *The English Novel: A Panorama*. Santa Barbara, California: Greenwood Press, 1978.
28. Tomlinson, T.B. *The English Middle-Class Novel*. London: Palgrave Macmillan, 1976.
29. Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson, and Fielding*. London: Penguin, 1963
30. Williams, Raymond. *The English Novel from Dickens to Lawrence*. London: Chatto & Windus, 1973.

Scheme of End Semester Examination:

(a) Five questions of 10 marks each: 10x5= 50

(b) Five questions of 04 marks each: 04x5=20

E- 553: 4 Credits

Indian English Literature (IEL)

OBJECTIVE: This course seeks to introduce the students to the literature written in English from India during the pre- and post-Independence period. Selected texts would mainly focus on the condition of India during the pre-independence period and the re-formation of India in the changed socio-political-economic-cultural aspects in the second half of the twentieth century and in the first decade of the twenty-first century. Texts will be explored as sites of exchange between the self and the other, which is crucial to all processes of self-fashioning or subject formation. This paper will also focus on narratives that interweave into their texture issues like colonialism, nationalism, subject formation, identity, hybridity, mimicry, ambivalence, diaspora etc.

OUTCOME: On completion of the course, the students will be in a position to appreciate the state of affairs as has prevailed in India in its pre- and post-independence phases. Through the study of selected texts, the students will be able to delve further into the social setting or environment, events or situations relevant to the values and practices of the cultures that produced Indian English Literature before and after 1947.

Course Contents:

UNIT 1: CONTEXT

1. Colonial Rule
2. Indian Renaissance
3. Freedom Struggle

UNIT 2: NON-FICTION PROSE

1. Swami Vivekananda: 'My Life and Mission'
2. Rabindranath Tagore: 'Nationalism' from Sisir Kumar Das ed. *The English Writings of Rabindranath Tagore* Vol. II, New Delhi Sahitya Akademi, 1996

UNIT 3: POETRY

1. Toru Dutt: 'The Lotus', 'Our Casuarina Tree'
2. Sarojini Naidu: 'The Flute Player of Vrindavan'
3. Nissim Ezekiel: 'Enterprise'
4. Kamala Das: 'The Looking Glass'
5. Jayanta Mahapatra: 'Indian Summer'
6. A. K. Ramanujan: 'Of Mothers, Among Other Things'

UNIT 4: FICTION

1. Mulk Raj Anand: *Untouchable*
2. Salman Rushdie: *Midnight's Children*

UNIT 5: DRAMA

1. Girish Karnad: *Hayavadana*
2. Mahesh Dattani: *Thirty Days in September*

Recommended Reading:

1. Gokak, Vinayak Krishna, ed. *Golden Treasury of Indo-Anglian Poetry*, New Delhi; Sahitya Akademi, 1970.
2. Iyengar, K. R. Srinivasa. *Indian Writing in English*, 1962. New Delhi: Sterling, 2001.
3. King, Bruce. *New National and Postcolonial Literatures: An Introduction*. Oxford, OUP, 1996.
4. Mehrotra, Arvind Krishna ed. *A Concise History of Indian Literature in English*, Ranikhet: Permanent Black, 2008.
5. Naik, M. K. *A History of Indian English Literature* 1982. New Delhi: Sahitya Akademi, 2008.
6. Naik, M. K. & Shyamala A. Narayan. *Indian English Literature 1980 – 2000: A Critical Survey*. Delhi, Pencraft, 2007.
7. Patke, Rajeev S. *Postcolonial Poetry in English*. New Delhi: OUP, 2007.
8. Thieme, John. *The Arnold Anthology of Post-Colonial Literatures in English*. London: Arnold, 1996.

Scheme of End Semester Examination:

- (a) Five questions of 10 marks each: 10 x 5 = 50
- (b) Five questions of 04 marks each: 04 x 5 = 20

Literature and Environment (LE)

OBJECTIVE: The Course aims at introducing eco-literature to the students and make them aware of the intersectionality of environmental issues and literature through the selected representative texts.

OUTCOME: After studying the Course, the learners will become more conscious of the relationships between literature and the physical environment. It is also expected that the acquired knowledge will enlighten the learners and provide them interest in ecocritical engagements.

Course Contents:

Unit I: Theory 1

William Rueckert: "Literature and Ecology: An Experiment in Ecocriticism"

Lawrence Buell: "Introduction" *The Environmental Imagination*

Glotfelty, Cheryll. "Introduction" *The Ecocriticism Reader: Landmarks in Literary Ecology*.

Unit II: Theory 2

Sherry B. Ortner: "Is Female to Male as Nature is to Culture?"

Vandana Shiva: "Women's Indigenous Knowledge and Biodiversity Conservation"

Scott Slovic: "The Third Wave of Ecocriticism: North American Reflections on the Current Phase of the Discipline"

Unit III: Poetry

William Wordsworth: "Tintern Abbey"

Allen Ginsberg: "Sunflower Sutra"

Temsula Ao: "Lament for an Earth"

Unit IV: Novel

Mamang Dai: *Legends of Pensam*

Unit V: Short Story

*Paolo Bacigalupi: "Shooting the Apocalypse"

*Sean McMullen: "The Precedent"

*Kim Stanley Robinson: "Truth and Consequences"

(*Prescribed Text: Adams, John Joseph. (Ed). *Loosed Upon the World: The Saga Anthology of Climate Fiction*. Saga Press, 2015.)

Prescribed Texts:

Adams, John Joseph. (Ed). *Loosed Upon the World: The Saga Anthology of Climate Fiction*.

Saga Press, 2015

Ao, Temsula. *Book of Songs, Collected Poems, 1988-2007*. Heritage Publishing House, 2013.

Buell, Lawrence. *The Environmental Imagination*. Harvard University Press, 1995.

Dai, Mamang. *The Legends of Pensam*. Penguin India, 2006.

Ginsberg, Allen. *Collected Poems, 1947 – 1980*. HarperCollins, 1988.

Glotfelty, Cheryll, and Harold Fromm, (Eds.). *The Ecocriticism Reader: Landmarks in Literary Ecology*. University of Georgia Press, 1996.

Mies. Maria, and Vandana Shiva, (Eds.). *Ecofeminism*. Zed Books, 2014.

Ortner, Sherry B. "Is Female to Male as Nature is to Culture?". *Feminist Studies*. Vol. 1, No. 2 (Autumn, 1972): 5-31.

Rueckert, William. "Literature and Ecology: An Experiment in Ecocriticism". *The Iowa Review*. Vol. 9, No. 1 (Winter, 1978): 71-86.

Scott Slovic. "The Third Wave of Ecocriticism: North American Reflections on the Current Phase of the Discipline". *Ecozon*. Vol. 1, No. 1 (Spring, 2010).

Recommended Reading:

Emerson, Ralph Waldo. *Nature and Other Essays*. Dover Publications. INC, 2009.

Barry, Peter. *Beginning Theory*. Viva Books, 2010.

Gaard, Greta. (Ed.) *Ecofeminism*. Temple University Press, 1993.

Garrard, Greg. *Ecocriticism*. Routledge, 2004.

Griffin, Susan. *Woman and Nature: The Roaring Inside Her*. Sierra Club Books, 1978.

Huggan, Graham, and Helen Tiffin. *Postcolonial Ecocriticism: Literature, Animals, Environment*. Routledge, 2010.

Nayar, Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. Pearson, 2009.

Ranganathan, Swarnalatha. *Ecocriticism: Big Ideas and Practical Strategies*. Orient Blackswan, 2018.

Shiva, Vandana. *Staying Alive: Women, Ecology and Survival in India*. Zed Books, 1998.

Warren, Karen. "A Philosophical Perspective on Ecofeminist Spiritualities". *Ecofeminism and the Sacred*, Ed. Carol J. Adams. Continuum, 1993.

Scheme of End Semester Examination:

(a) Five questions of 10 marks each: 10 x 5 = 50

(b) Five questions of 04 marks each: 04 x 5 = 20

E-555: 3 Credits

English Prose (EP)

OBJECTIVE: To acquaint the learners with the representative English prose of various ages through the study of the selected prose texts.

OUTCOME:It is expected that the learner will showcase his/her proficiency in appreciating prose pieces thematically as well as stylistically.

Course Contents:

Unit I: Renaissance and the Age of Restoration

Francis Bacon: "Of Marriage and Single Life", "Of Death"

John Milton: from *Aeropagitica* (as in Greenblatt, Stephen et. al. *The Norton Anthology of English Literature*, Vol. 1, Eight Edition: London: W.W. Norton, 2006, pgs 1816-1825)

Unit II: Age of Reason

Joseph Addison: "Sir Roger in London"

Richard Steele: "Art of Story Telling"

Unit III: Romantic Age

Charles Lamb: "New Year's Eve"

William Hazlitt: "The Indian Jugglers"

Unit IV: Victorian Age

G.K. Chesterton: "A Defence of Nonsense"

A.G. Gardiner: "On Saying Please"

Unit V: Modern Age

George Orwell: "Politics and the English Language"

Bertrand Russell: "Can Men be Rational?"

Recommended Reading:

1. Alden, Raymond MacDonald . *Readings in English Prose of the Eighteenth Century*. Forgotten Books, 2019.
2. Boulton, Marjorie. *Anatomy of Prose*. Routledge, 2013.
3. Davis, William Hawley. *English Essayists: A Reader's Handbook*. The Gorham Press, 1916.
4. Greenblatt, Stephen et. al. *The Norton Anthology of English Literature*, Vol. 1, Eight Edition: London: W.W. Norton, 2006.
5. Orwell, George. *Modern Classics Penguin Essays of George Orwell*. Penguin, 2000.
6. Russell, Bertrand. *Sceptical Essays*. Routledge, 2004.
7. Tempest, Norton R. *The Rhythm of English Prose: A Manual for Students*. Cambridge University Press. 2014.
8. Vickers, Brian. *Francis Bacon and Renaissance Prose*. Cambridge University Press, 2009.
9. Walker, Hugh. *The English Essay and Essayists*. Books Way. 2015.
10. Williams, W.E. *A Book of English Essays*. Penguin, 1992.
11. Woodring, Carl R. (Ed). *Prose of the Romantic Period*. Houghton Mifflin, 1961.

Scheme of End Semester Examination:

(a) Five questions of 10 marks each: 10 x 5 = 50

(b) Five questions of 04 marks each: 04 x 5 = 20

E-556: 2 Credits

An Introduction to Ethics

OBJECTIVE: While papers and courses related to any given subject enhances the student's understanding and skills in that area, to lead a meaningful life in peaceful coexistence with others and nature an ethical code of conduct is very essential. This course aims at giving that ethical orientation to its takers.

OUTCOME: After taking the course, the students are expected to be able to follow a highly ethical standard in life and judgement, which in turn would make them better citizens of the country and better human beings too.

Course Contents:

Unit I: The Basics

Ethics – A Traditional Definition

Historical Phases and Schools of Ethics

Modern Ethics

Ethics – Scope

Basic Approaches to Modern Theory/Ethics:

1. Particularism
2. Casuistry
3. Virtue Ethics
4. Intuitionism
5. Relativism
6. Absolutism

Unit II: Western Theories of Ethics

1. Marxist Ethics
2. Existentialist Ethics
3. Logical Positivism and Ethics
4. Feminist Ethics
5. Hans Kung and the Proposal for Global-Dialogical Ethics

Unit III: Indian Theories of Ethics

1. The Ethics of Vedanta
2. The Ethics of the Bhagavad-Gita
3. Buddhist Ethics
4. Jain Ethics

Unit IV: Contemporary Indian Ethics – Some Models

1. The Ethics and Moral Philosophy of Vivekananda
2. The Ethics and Moral Philosophy of M. K. Gandhi
4. The Ethics and Moral Philosophy of Rabindranath Tagore
5. The Ethics and Moral Philosophy of B. R. Ambedkar

Unit V: Literary Text

Graham Greene: *The Ministry of Fear*

Prescribed Texts:

1. Pius, V. T. (ed): *Ethics, Applied Ethics and Values*
2. Greene, Graham: *The Ministry of Fear*

Suggested Reading:

1. *Encyclopedia of Religion and Ethics*, James Hastings, T & T Clark, Edinburgh, 1908-1921.
2. Symon, Blackburn. *Ethics :A Very Short Introduction*. Oxford, 2001
3. Peter Harvey. *An Introduction to Buddhist Ethics*, Cambridge, 2000.
4. J.S. Mackenzie. *A Manual of Ethics*. Hanserbooks, 2017.
5. P.V. Kane. *History of Dharmashastra*, 1930. Vol 3.
6. W. Parrett. *Hindu Ethics*, University of Hawaii, 1998.
7. G.F. Thomas. *Christian Ethics and Moral Philosophy*, New York, 1955
8. J.R. Desjardins. *Environmental Ethics*, 2012.
9. Jonathan Bate. *Romantic Ecology, Wordsworth and The Environmental Tradition*, Routledge, 1991.

Scheme of End Semester Examination:

(a) Five questions of 10 marks each: $10 \times 5 = 50$

(b) Five questions of 04 marks each: $04 \times 5 = 20$

3rd Semester

E 601: 4 credits

Postcolonial Literatures in English I (PCL I)

OBJECTIVE: This course explores the rich and diverse literatures produced in Australia, New Zealand, and Canada in the aftermath of colonialism. The students examine how these literatures respond to, engage with, and subvert the legacies of colonialism, and explore the ways in which they contribute to contemporary discussions about identity, nationhood, and cultural belonging. Through a range of literary texts, including novels, poetry, and short stories, the students will learn to analyse the themes and concerns that are central to postcolonial literature from these regions.

OUTCOME: By the end of the course, students will be able to analyze the ways in which postcolonial literatures from Australia, New Zealand, and Canada engage with the legacies of colonialism and their impact on cultural identity. They will be able to understand the historical and cultural contexts that have shaped postcolonial literatures from Australia, New Zealand, and Canada. They will also be able to critically examine key themes and issues in postcolonial literature, such as the relationship between the individual and the community, the politics of representation, and the intersection of gender, race, and ethnicity. They will develop skills in close reading, critical analysis, and written and oral communication.

Course Contents:**Unit 1: Context**

Patrick Wolfe. 'Settler Colonialism and the Elimination of the Native.' *Journal of Genocide Research* 8.4 (2006), 387–409.

Bill Ashcroft: 'Reading Post-Colonial Australia' from Nathaniel O'Reilly (ed.) *Postcolonial Issues in Australian Literature*. Cambria, 2010, 1-14.

Jennifer Lawn: 'Settler Society and Postcolonial Apologies in Australia and New Zealand', *Sites: A Journal of Social Anthropology and Cultural Studies*, 5.1 (2008), 20-40.

Thomas King. "Godzilla vs. Post-colonial." *World Literature Written in English*. 30.2 (1990), 10-16.

Unit 2: Poetry

A. D. Hope: 'Australia'

Judith Wright: 'Bora Ring'

Allen Curnow: 'House and Land'

Hone Tuwhare: 'Rain'

Rita Joe: 'I Lost My Talk'

P K Page: 'First Neighbours'

Unit 3: Fiction I (Short Stories)

Henry Lawson, "The Drover's Wife"

Frank Sargeson: 'The Making of a New Zealander'

Alice Munro: "Face"

Unit 4: Fiction II (Novels)

Kim Scott: *That Deadman Dance*

Keri Hulme: *The Bone People*

Margaret Laurence: *A Jest of God*

Unit 5: Drama

Ray Lawler: *Summer of the Seventeenth Doll*

George Ryga: *The Ecstasy of Rita Joe*

Scheme of examination: 5 questions of 10 marks each: 10 x 5 = 50

5 questions of 04 marks each: 04 x 5 = 20

Recommended reading:

1. Graham Huggan: *Australian Literature: Postcolonialism, Racism, Transnationalism*. OUP, 2007.
2. Faye Hammill: *Canadian Literature*. Edinburgh UP, 2007.
3. Wright, Judith. *Born of the Conquerors: Selected Essays*. Aboriginal Studies Press, 1991.
4. Boehmer, Elleke. *Colonial and Postcolonial Literatures*. OUP, 2005.
5. King, Bruce. *New National and Postcolonial Literatures: An Introduction*. OUP, 1996.
6. Loomba, Ania, et al, ed. *Postcolonial Studies and Beyond*. Duke UP, 2005.
7. McLeod, John. *Beginning Postcolonialism*. Manchester UP, 2007.
8. Patke, Rajeev S. *Postcolonial Poetry in English*. OUP, 2007.
9. Thieme, John. *The Arnold Anthology of Post-Colonial Literatures in English*. Arnold, 1996.
10. Walsh, William. *Readings in Commonwealth Literature*. OUP, 1973.

E 602: 4 credits

William Shakespeare (WS)

OBJECTIVE: The Course aims at exploring the ways in which Shakespeare has been "reinvented" since the Seventeenth century to the present and seeks to explore the dynamics of contemporary Shakespeare studies realized in terms of the multipolar contexts of Shakespearean texts, viz., sonnets and plays, as well as the plurality of the Shakespearean critical discourses. Students are expected to develop a thorough idea of the

Elizabethan stage and staging conditions as well. The course also attempts to acquaint the students with a few film adaptations of Shakespearean plays.

OUTCOME: On the completion of the course, students will be expected to appreciate the trajectory of the development of the sonnet tradition in England, and to appreciate the thematic and the stylistic features of Shakespeare's sonnets. They will also be expected to exhibit their awareness of the staging conventions of the Elizabethan Age and appreciate the various forms of Shakespeare's plays, viz., tragedy, comedy, problem plays, etc. Besides, the students will be expected to appreciate the issues associated with the adaptations and appropriations of Shakespeare's plays.

Course Contents:

UNIT 1: SONNETS

Nos. 18, 65, 78, 80, 115, 116, 127, and 130

UNIT 2: COMEDY/ PROBLEM PLAY

1. *A Midsummer Night's Dream*
2. *Measure for Measure*

UNIT 3: TRAGEDIES

1. *King Lear*
2. *Hamlet*

UNIT 4: HISTORY PLAY/ ROMANCE

1. *Antony and Cleopatra*
2. *The Tempest*

UNIT 5: THE SHAKESPEAREAN STAGE AND SHAKESPEAREAN ADAPTATIONS/ APPROPRIATIONS

1. *A Midsummer Night's Dream* (Michael Hoffman's adaptation of *A Midsummer Night's Dream*; and Shakespeare Retold BBC 2005 adaptation of *A Midsummer Night's Dream*)
2. *Macbeth* (Roman Polanski's *Macbeth*; Kurosawa's *Throne of Blood*; and Vishal Bhardwaj's *Maqbool*)

Scheme of Examination: 5 questions of 10 marks each: 10 x 5 = 50

5 questions of 04 marks each: 04 x 5 = 20

Recommended Reading:

1. Students are expected to use the New Cambridge Shakespeare or Arden/ New Arden Shakespeare for the prescribed texts.
2. Bevington, David. *The Norton Anthology of Renaissance Drama*. Norton, 1998.
3. Beja, Morris. *Film and Literature. An Introduction*. Longman, 1979.
4. Bradley, A. C. *Shakespearean Tragedy*. Macmillan, 1905.
5. Dollimore, Jonathan. *Political Shakespeare: Essays in Cultural Materialism*. Manchester University Press, 1994.
6. Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare*. University of Chicago Press, 2005.
7. Gurr, Andrew *The Shakespearean Stage, 1574 – 1642*. CUP, 1992.
8. Hutcheon, Linda. *A Theory of Adaptation*. Routledge, 2006. Routledge, 2006.

9. Kidney, Margaret Jane. *Shakespeare and the Problem of Adaptation*. Routledge, 2009.
10. Lerner, Lawrence ed. *Shakespearean Tragedy*. Penguin, 1999
11. Leggat, Alexander ed. *The Cambridge Companion to Shakespearean Comedy*. Cambridge University Press, 2004
12. Loomba, Ania and Martin Orkin (eds.) *Post-Colonial Shakespeare*. Routledge, 1998
13. Kott, Ian, *Shakespeare, Our Contemporary*. Methuen, 1967
14. Ray, Satyajit. *Deep Focus: Reflections on Cinema*. Harper Collins, 2011.
15. Sanders, Julie. *Adaptation and Appropriation* (the New Critical Idiom). Routledge, 2006.
16. Tillyard, E. M. W., *Shakespeare's Problem Plays*. University of Toronto Press, 1949
17. Wells, Stanley. *The Cambridge Companion to Shakespeare Studies*. CUP, 1986

E 603: 4 credits

Translation Studies I (TS I)

OBJECTIVE: The course is designed to familiarize students with the theoretical concepts in the western and eastern traditions and to help them to get exposure to the dynamics of translation and enable them to understand the process of translation and appreciate linguistic, cultural and philosophical issues involved in this process through the study of some theoretical positions.

OUTCOME: The learners are expected to get themselves acquainted with the history and theories of translation and the diverse issues involved in the process. The suggested readings along with the primary texts will assist the learners in building a good knowledge historical development, the major theoretical perspectives and the issues involved concerning translation.

Course Contents:

UNIT 1: TRANSLATION: CONCEPTS AND HISTORY

1. Development of the concept of translation and a brief history of translation theory
2. Concepts: Fidelity and Transparency; Relevance; Function and Reception; Formal Equivalence and Dynamic Equivalence; Types of Translation; Loss and Gain: Decoding and Recoding; Correspondence and Identity; Untranslatability; Translation Shifts; Metaphors and Idioms in Translation; Transcription; Transliteration; Transcreation; Translation and Ethics; Imitation, Adaptation and Parody, etc.

UNIT 2: THEORIES OF TRANSLATION I

1. Roman Jakobson (4.7)*
2. Jiri Levy (4.8)*
3. Eugene Nida (4.9)*

UNIT 3: INDIAN CLASSICAL DRAMA

1. Kalidasa: *Sakuntala* (Sanskrit) (Trans. Romila Thapar)
2. Shudrak: *Mricchakatika* (Sanskrit) (*The Little Clay Cart*. Trans. Arthur William Ryder)

UNIT 4: INDIAN POETRY

1. Kabir's Dohas (Dialect in Hindi)*
2. Mirza Ghalib: *Wine of Passion* :The Urdu Gajals of Ghalib* (Urdu) (Trans. Sarfaraz K. Niazi)

UNIT 5: RABINDRANATH TAGORE

1. Rabindranath Tagore's poems in translation from *Song Offerings*
(*Poems to be selected by teacher)
2. Rabindranath Tagore: *Gora* (Bengali) (trans. Sujit Mukherjee)

Texts Prescribed:

1. Bassnett, Susan: *Translation Studies*.
2. Choudhury, Sukanta. *Translation and Understanding*. Oxford University Press, 1999.
3. Mukherjee, Sujit. *Translation as Discovery and Other Essays: On Indian Literature in English Translation*. Orient Longman, 1994.
4. Weissort, Daniel & Astradur Eysteinnsson (ed.) *Translation – Theory and Practice: A Historical Reader*, OUP, 2006. (* Unit 2, 3, 4 & 5 starred Chapters selected from this book)

Scheme of End Semester Examination:

- (a) Five questions of 10 marks each: 10 x 5 = 50
(b) Five questions of 04 marks each: 04 x 5 = 20

Recommended reading:

1. Baker, Mona. *Critical Readings in Translation Studies*. London. Routledge. 2010
2. Bassnett, Susan and Andre Lefevere (Ed) *Translation, History and Culture*. Continuum International Publishing Group. 1996
3. Bassnett, Susan and Harish Trivedi, eds. *Post-Colonial Translation: Theory and Practice* (London & New York: Routledge. 1999.
4. Catford J. C.: *A Linguistic Theory of Translation*, London OUP, 1965.
5. Hatim, Basil and Jeremy Munday: *Translation: An Advanced Resource Book*, Routledge, 2004.
6. Holmes, James (ed.): *The Nature of Translation: Essays on the Theory and Practice of Literary Translation*, The Hague Mouton, 1970.
7. Jakobson, Roman (ed.): 'On Linguistic Aspects of Translation', in R. Brower (ed.) *On Translation*, Cambridge Mass Harvard UP, 1959.
8. Kelly L. G. *True Interpreter: A History of Translation Theory and Practice in the West*, Oxford, Blackwell, 1979.
9. Levy Jiri: 'Translation as a Decision Process' in To Honour Roman Jacobson II, The Hauge, Mouton, pp. 1111-1182.
10. Nida, Eugene Anwar Dil, (ed.), *Language Structure and Translation*, Stanford University Press, 1975.
11. Parks, Tim. *Translating Style: A Literary Approach to Translation—A Translation Approach to Literature*, Manchester, St. Jerome, 2007.
12. Schulter, Rainer and John Biguenet, eds., *Theories of Translation: An Anthology of Essays from Dryden to Derrida*. Chicago, 1992.
13. Steneir, George. *After Babel: Aspects of Language and Translation*, OUP, London, 1975.
14. Venuti, Lawrence (ed.) *The Translation Studies Reader*, 3rdEdn, Routledge, 2012

E 603: 4 credits

Gender and Literature I (GL I)

OBJECTIVE: The purpose of this course is to introduce the students to the major movements in feminist theory and the concurrent literary practices. Beginning with early twentieth century attempts at gender theorisation, the course traces the developments and various socio-political movements associated with it,

concluding with the Queer and the LGBT. The chosen literary texts are representative and effectively display how the literary practices both arose from and contributed to the theorisation and social practices associated with Gender as such. The course also attempts to accommodate the Indian perspective and minority voices to provide a glimpse into the broad variety of Gender movements across the world.

OUTCOME: The students will learn the major movements and literary practices associated with feminist theory. They will gain an understanding of gender as a performance, which is an important concept underwriting contemporary Queer theory. They will also learn the polyphonic nature of gender discourse as it finds expression in the global and local literatures.

Course Contents:

Unit I.

Simone de Beauvoir: *The Second Sex* (Chapter III: “Dreams, Fears, Idols”)

Kate Millett: *Sexual Politics* (“The Politics of Literature: From Aeschylus to Ibsen”)

Elaine Showalter: “Feminist Criticism in the Wilderness”

Unit II:

Helene Cixous, “The Laugh of the Medusa” (1975) *

Sandra M. Gilbert and Susan Gubar, “Infection in the Sentence: The Woman Writer and the Anxiety of Authorship” from *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination* (1979) *

Lise Vogel: *Marxism and the Oppression of Women* (Chapters II & III)

*From *Feminisms Redux: An Anthology of Literary Theory and Criticism* ed. by Robyn Warhol-Down & Diane Prince Herndl

Unit III:

Sylvia Plath: *The Bell Jar*

Margaret Atwood: *The Handmaid’s Tale*

Unit IV:

Henrik Ibsen: *A Doll’s House*

Eve Ensler: *Vagina Monologues*

Unit V:

Charlotte Perkins Gilman: *The Yellow Wallpaper*

Kate Chopin: *The Story of an Hour*

Adrienne Rich: “Rape” from *Diving Into the Wreck: Poems, 1971-1972*. Norton, 1973.

Alice Munro: “Boys and Girls”

Scheme of examination: 5 questions of 10 marks each: 10 x 5 = 50

5 questions of 04 marks each: 04 x 5 = 20

Prescribed Texts:

1. Chopin, Kate. *The Awakening*. New York: Bantam Books, 1899.
2. Dattani, Mahesh. *Collected Plays I*. New Delhi: Penguin Books, 2005.
3. Gilbert, S. & Gubar, S. (ed.) *Feminist Literary Theory and Criticism: A Norton Reader*. New York: Norton, 2007.
4. Tharu, Susie & K. Lalita. (ed.) *Women Writing in India. Vol. II*. New York: The Feminist Press, 1993.
5. Walker, Alice. *The Color Purple*. New York: Pocket Books-Washington Square, 1982.
6. Ibsen, Henrik. *A Doll's House. Ibsen: The Complete Major Prose Plays*. (Trans. Rolf Fjelde.) New York: New American Library, 1978.

Recommended Reading:

1. Butler, J. *Gender Trouble*. New York, London: Routledge, 1999.
2. de Beauvoir, S. *The Second Sex*. London: Vintage, 1997
3. Freedman, E. *No Turning Back: The History of Feminism and the Future of Women*. New York: Ballantine Books, 2002
4. Eagleton, Mary. Ed. *Feminist Literary Theory: A Reader*. 3rd ed. West Sussex: Wiley-Blackwell, 2011.
5. Mc. Cann, Carol R. et al. Ed. *Feminist Theory Reader: Local and Global Perspectives*. New Delhi: Rawat Publications
6. Woolf, Virginia. *A Room of One's Own: and Three Guineas*. New Delhi: Oxford University Press, 1998.
7. Millett, Kate. *Sexual Politics*. New York: Simon & Schuster, 1990.
8. Moi, Toril. *Sexual/ Textual Politics*. London and New York: Methuen, 1985.
9. Friedan, Betty. *The Feminine Mystique*. Norton, 2010.
10. Gilbert, Sandra M. and Susan Gubar. *The Madwoman in the Attic: the Woman Writer and the Nineteenth-Century Literary Imagination*. New Haven: Yale UP, 1979.

E 604: 3 credits
American Literature I (ALI)

OBJECTIVE: This course has been designed to provide the students with a historical perspective of the development of American literature from the Pre-Colombian period up to the nineteenth century, with a focus on the cultural and historical contexts in which these texts were produced. This would enable them to view/review the growth of American literature as a discipline in relation to its context of the diverse literary traditions of the Americas, including indigenous and colonial literature, and trace the evolution of American literature up to the end of the nineteenth century. Close reading and critical analysis of the literary texts will develop a deeper understanding of the literary and cultural heritage of what eventually evolved as the United States of America. The 'canon' has been shifted to give space to the indigenous voices and texts selected for study are to be studied both diachronically and synchronically in relation to their contexts.

OUTCOME: Upon completion of this course, students will be able to develop a critical understanding of the literature of the Americas from pre-Columbian times to the nineteenth century. They will also be able to identify and analyze the key themes, motifs, and literary techniques used in literary texts; analyze the cultural and historical contexts in which these texts were produced and understand how these contexts influenced their content and form. They will be able to write critically and analytically about American literature, using close reading and other literary analysis techniques, and understand and analyze the impact of colonialism, imperialism, and globalization on the development of American literature. They will be able to appreciate the

diversity and richness of American literary traditions and communicate ideas effectively through written and oral presentations.

Course Content:

Unit 1: Non-fiction:

Ralph Waldo Emerson: 'Self-Reliance'

Frederick Douglass: 'What to the Slave Is the Fourth of July?'

Zitkala Sa (Gertrude Simmons Bonnin): *The School Days of an Indian Girl*

Unit 2: Short Fiction:

Lydia Mary Child: 'Slavery's Pleasant Homes: A Faithful Sketch'

Kate Chopin: 'Desiree's Baby'

Henry James: 'The Real Thing'

Unit 3: Poetry:

Phyllis Wheatley: 'On Being Brought from Africa to America'

Edgar Allan Poe: 'The Raven'

Walt Whitman: 'When Lilacs Last in the Dooryard Bloom'd'

Emily Dickinson: [The Soul selects her own Society -], [Because I could not stop for Death-]

Paul Laurence Dunbar: 'We Wear the Mask'

Unit 4: Fiction I:

Harriet Beecher Stowe: *Uncle Tom's Cabin*

Mark Twain: *Adventures of Huckleberry Finn*

Unit 5: Fiction II:

Herman Melville: *Billy Budd, Sailor*

Nathaniel Hawthorne: *The Scarlet Letter*

Scheme of examination: 5 questions of 10 marks each: 10 x 5 = 50

5 questions of 04 marks each: 04 x 5 = 20

Recommended Reading:

1. Baym, Nina, Wayne Franklin, Philip F. Gura and Arnold Krupat (editors). *The Norton Anthology of American Literature, Vol A: American Literature Beginnings to 1820*, Seventh Edition, W.W. Norton, 2007.
2. Baym, Nina, Arnold Krupat and Robert S. Levine (editors). *The Norton Anthology of American Literature, Vol B: American Literature 1820-1865*, Seventh Edition, W.W. Norton, 2007.
3. Baym, Nina, Arnold Krupat and Jeanne Campbell Reesman (editors). *The Norton Anthology of American Literature, Volume C: American Literature 1865-1914*, Seventh Edition, W.W. Norton, 2007.
4. Bercovitch, Sacvan. ed. *The Cambridge History of American Literature: Volume 1, 1590–1820*. Cambridge University Press, 1994.
5. Dutta, Nandana. *American Literature*. Orient Blackswan, 2016.
6. Fender, Stephen. *American Literature in Context: Volume 1, 1620-1830*. Routledge, 2018.
7. Gates, Henry Louis and Nellie Y McKay (editors). *The Norton Anthology of African American Literature*, Second Edition, W.W. Norton, 2004.
8. Harding, Brian. *American Literature in Context: Volume 2, 1830 – 1865*. Routledge, 1982.
9. Hook, Andrew. *American Literature in Context: Volume 3, 1865 – 1900*. Routledge, 2016.
10. Kearns, Frances E. *Black Identity: A Thematic Reader*. Holt, Rinehart and Winston, 1970.

11. Porter, Joy and Kenneth M. Roemer. eds. *The Cambridge Companion to Native American Literature*. Cambridge University Press, 2005.
12. Sen, Krishna and Ashok Sengupta. *A Short History of American Literature*. Orient Blackswan Pvt Limited, 2017.
13. Spanckeren, Kathryn Van. *Outline of American Literature*. Orange Grove Text Plus, 2009

E- 605: 5 credits

Research Project Part I (RP I)

OBJECTIVE: This course is designed to introduce the students to some of the basic issues of literary research; to focus on some of the research methods, methodology, and skills of literary research; to prepare students to be able to identify authentic sources for research; to introduce students to the mechanics of writing and thereby prepare them to be able to write a Research Proposal and a Research Report in the form of a Dissertation.

OUTCOME: At the completion of the course, the students will be expected to be thorough with the principles of literary research; to be well conversant in methods, skills, and methodologies of literary research; and to be able to identify authentic sources of research. They will also be expected to understand the mechanics of writing, and they will also be expected to write a Research Proposal.

Course Contents:

UNIT 1: Introduction to Literary Research

The Philosophy, Meaning and Definition of Research in Literature

Purpose, significance and objectives of Literary research

Nature of a Research Project – historical, comparative, descriptive, interdisciplinary

UNIT 2: Introduction to Research Methods, Methodologies and Skills

Distinction between Methods, Methodologies, and Skills

Existing Literature Survey/ Review of Scholarship

Abstract of Scholarly Articles

Annotated Bibliography

The identification of a Research Problem/Research Gap

Distinction between the background to the study and the study proper

Textual Analysis; Archival Methods; Oral History; Auto/biography; Discourse Analysis; Ethnographic Methods

UNIT 3: Identification of Authentic/ Reliable Sources for Research

Primary and secondary sources

Library as a source

Other sources: online and offline

Judicious use of sources

Collection of Study Materials

Analysis of Study Materials

Plagiarism

UNIT 4: Mechanics of Writing

The features and format of the Research Paper

Drafting, Proof-reading, Editing and Evaluation of the Research paper

Documentation: Bibliography and Webliography conventions (MLA Style Sheet)

Documentation: Preparing the List of Works Cited (MLA Style Sheet)

Documentation: Citing Sources in the Text (MLA Style Sheet)

UNIT 5: Writing a Research Proposal

Developing and applying different perspectives in Literary research

Formulation of the thesis statement /research question

Planning the argument of the research paper

Formulation of the outline of a research paper

Preparation of a Research Proposal: Title, abstract, introduction, review of the literature, methods and methodologies, discussion and conclusions.

Scheme of Examination:

5 questions of 10 marks each: 10 x 5 = 50

5 questions of 04 marks each: 04 x 5 = 20

Suggested Home Assignment Topics: [Areas/texts to be decided by the Department]

- Abstract of Scholarly Articles: Summarize scholarly articles faithfully to their points of view.
- Review of Scholarship: Write a brief review of the central concerns in a selected long narrative text.
- Annotated Bibliography: Compile a bibliography of five scholarly articles on a selected text. For each bibliographic entry, write a one-paragraph annotation evaluating the article's claims and evidence.
- Research Paper: Incorporate any of the following research strategies to write a research paper that interprets a selected text:
 - i. interpretations based on the formal structure of language and narrative
 - ii. interpretations based on cultural context and literary theory
 - iii. interpretations based on author's intentions and readers' interpretations.

Recommended Reading:

1. Altick, R. D. *The Art of Literary Research*. Norton, 1963.
2. Bateson, F.W. *The Scholar Critic: An Introduction to Literary Research*. Routledge, 1972.
3. Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*. University of Chicago Press, 2003.
4. Eliot, Simon and W.R. Owen. *Handbook to Literary Research*. Routledge, 1998.
5. Griffin, Gabrielle ed., *Research Methods for English Studies*, Rawat Publications, 2005
6. *MLA Handbook for Writers of Research Papers* (Ninth Edition). Affiliated East-West Press Pvt. Ltd., 2009.
7. Oakman, Robert L. *Computer Methods for Literary Research*. University of Georgia Press, 1984.
8. Quadri, Syed Mohammed Haseebuddin. *The Craft of Language and Literary Research*. Atlantic Publishers and Distributors, 2010.
9. Watson, George. *The Literary Thesis: A Guide to Research*. Longmans, 1970.
10. Winkler, Anthony C. & Accuen, Jo Roy. *Writing the Research Paper*. Thomson Heinle, 2003.

4th Semester

E -651: 4 Credits
Postcolonial Literatures II (PCL II)

OBJECTIVE: This course aims at introducing to the students the literatures written in English from the erstwhile British colonies in Africa, the Caribbean Islands and India's Northeast. Along with suitably selected texts to this effect, it also takes note of the shifting horizons of postcolonial literatures. This is proposed to be done by taking into consideration key-concepts like colonialism, nationalism, subject formation, identity, hybridity, mimicry, ambivalence and diaspora.

OUTCOME: After taking this course, the students will be better equipped to negotiate the issues and concerns voiced in the postcolonial texts produced from Africa, the Caribbean islands and Northeast India. They will be able to pin down the ideological preoccupations of the texts and identify the cultural politics of the historical contexts that produced them.

Course Contents:

Unit I: Context

Chinua Achebe: "Novelist as Teacher"

Ngugi WaThiongo: 'The Language of African Literature'

Edward Said: Introduction to "Culture and Imperialism"

Unit II : Poetry

Derek Walcott: A Far Cry from Africa

Wole Soyinka: Telephonic Conversation

Gabriel Okara: The Mystic Drum

Temsula Ao: The Old Storyteller

Unit III: Fiction I

Chinua Achebe: *Things Fall Apart*

Ngugi WaThiongo: *The Devil on the Cross*

Unit IV: Fiction II

J M Coetzee: *Disgrace*

V S Naipaul: *The Mimic Men*

Unit V: Fiction III

Siddhartha Deb: *The Point of Return*

Aruni Kashyap: *The House with a Thousand Stories*

Scheme of examination: 5 questions of 10 marks each: 10 x 5 = 50

5 questions of 04 marks each: 04 x 5 = 20

Recommended reading:

1. Boehmer, Elleke. Colonial and Postcolonial Literatures. New Delhi: OUP, 2005.
2. King, Bruce. New National and Postcolonial Literatures: An Introduction. Oxford: OUP, 1996.
3. Loomba, Ania. Colonialism/Postcolonialism. 2nd ed. Oxon: Routledge, 2005.
4. Loomba, Ania, et al, ed. Postcolonial Studies and Beyond. Durham: Duke UP, 2005.
5. McLeod, John. Beginning Postcolonialism. Manchester: Manchester UP, 2007.
6. Patke, Rajeev S. Postcolonial Poetry in English. New Delhi: OUP, 2007.
7. Said, Edward. Culture and Imperialism. New York: Alfred A. Knopf, 1993.

8. Said, Edward. *Orientalism*. 1978. New Delhi: Penguin, 2001.
9. Said, Edward. *Reflections on Exile*. New Delhi: Penguin, 2001.
10. Thieme, John. *The Arnold Anthology of Post-Colonial Literatures in English*. London: Arnold, 1996.
11. Walsh, William. *Readings in Commonwealth Literature*. Oxford: OUP, 1973

E-652: 4 Credits

American Literature II (AL II)

OBJECTIVE: This course has been designed to familiarize the students with the development of American literature from 1900 to the present and to highlight the key literary movements and styles in American literature during the twentieth and the twenty-first century. The social, political, and cultural contexts of literary texts shall be explored to determine how they reflect and respond to those contexts. Critical reading and analytical evaluation through close analysis of literary texts shall be done to examine how the literature of this period engages with issues of identity, diversity, and representation. The ‘canon’ has been expanded to accommodate texts that are to be studied both diachronically and synchronically to enable the students to critically review the multiculturalism of the twentieth century American society and culture.

OUTCOME:

Upon completion of this course, students will be able to:

- Identify and analyse key literary movements and styles of the twentieth and the twenty-first century in American literature.
- Use literary terminology and critical approaches to analyse and interpret texts.
- Identify and explain the social, political, and cultural contexts in which literary texts were written and how they reflect and respond to those contexts.
- Critically examine issues of identity, diversity, and representation in literary texts.
- Communicate ideas effectively through written and oral presentations.

Course Contents:

Unit 1: Non-fiction

Martin Luther King, Jr. 'Facing the Challenge of a New Age'

Gloria Anzaldúa: 'La Conciencia De La Mestiza: Towards a New Consciousness' from *Borderlands, La Frontera: The New Mestiza*.

Maxine Hong Kingston: "No Name Woman" from *The Woman Warrior: Memoirs of a Girlhood Among Ghosts*

Unit 2: Short Fiction

Ernest Hemingway: 'The Snows of Kilimanjaro'

Alice Walker: 'Everyday Use'

Leslie Marmon Silko: 'Lullaby'

Unit 3: Poetry

Robert Frost: 'The Road Not Taken', 'Mending Wall'

Langston Hughes: 'The Negro Speaks of Rivers', 'I, Too'

Sylvia Plath: 'Daddy', 'Tulips'

Maya Angelou: 'Still I Rise'

Sherman Alexie: 'Crow Testament'

Unit 4: Fiction

F. Scott Fitzgerald: *The Great Gatsby*

Toni Morrison: *Paradise*

Unit 5: Drama

Tennessee Williams: A Streetcar Named Desire

Arthur Miller: Death of a Salesman

Scheme of examination: 5 questions of 10 marks each: 10 x 5 = 50

5 questions of 04 marks each: 04 x 5 = 20

Recommended Reading:

1. Baym, Nina, Arnold Krupat and Jeanne Campbell Reesman (editors). The Norton Anthology of American Literature, Volume C: American Literature 1865-1914, Seventh Edition, W.W. Norton, 2007.
2. Baym, Nina, Jerome Klinkowitz, Arnold Krupat, Mary Loeffelholz and Patricia B. Wallace (editors). The Norton Anthology of American Literature, Vol D: American Literature 1914-1945, Seventh Edition, W.W. Norton, 2007.
3. Baym, Nina, Jerome Klinkowitz, Arnold Krupat and Patricia B. Wallace (editors). The Norton Anthology of American Literature: Volume E: American Literature since 1945, Seventh Edition, W.W. Norton, 2007.
4. De Roche, Linda. ed. Twentieth-Century and Contemporary American Literature in Context (4 Volumes).ABC-CLIO, LLC, 2021.
5. Dutta, Nandana. American Literature. Orient Blackswan, 2016.
6. Gates, Henry Louis and Nellie Y McKay (editors). The Norton Anthology of African American Literature, Second Edition, W.W. Norton, 2004.
7. Kearns, Frances E. Black Identity: A Thematic Reader. Holt, Rinehart and Winston, 1970.
8. Massa, Ann. American Literature in Context: Volume 4, 1900 – 1930. Routledge, 1982.
9. Porter, Joy and Kenneth M. Roemer. eds. The Cambridge Companion to Native American Literature. Cambridge University Press, 2005.
10. Sen, Krishna and Ashok Sengupta. A Short History of American Literature. Orient Blackswan Pvt Limited, 2017.
11. Spanckeren, Kathryn Van. Outline of American Literature. Orange Grove Text Plus, 2009.
12. Yannella, Philip R. American Literature in Context after 1929. Wiley-Blackwell, 2010.

E- 653: 4 Credits

Option I: Translation Studies II (TS II)

OBJECTIVES: The course is designed to familiarize students with the theoretical concepts and practice of translation in the Western and Eastern traditions and to help them to get exposure to the dynamics of translation and enable them to understand the process of translation and appreciate linguistic, cultural and philosophical issues involved in this process through the study of some theoretical positions. They will also be introduced to a few representative cultural texts in English translation.

OUTCOME: At the completion of the course, students will be expected to have a fair idea about various theoretical approaches to translation, both Western and Eastern. They will also be able to appreciate various historical and cultural issues through a reading of the translated versions of the selected cultural texts and thereby know various cultures. Had the texts not been available in translation, many of them would not be able to read those.

Content:

UNIT 1: THEORIES OF TRANSLATION: WESTERN PERSPECTIVE

1. Walter Benjamin (4.4)*
2. George Steiner (5.2)*
3. Andre Lefevere (5.5)*

UNIT 2: THEORIES OF TRANSLATION: INDIAN PERSPECTIVE

1. A. K. Ramanujan (5.10)*
2. Sujit Mukherjee (Chapters: 6 and 10 from *Translation as Discovery and Other Essays: On Indian Literature in English Translation*, Paperback, Orient Longman: 1994)
3. Sukanta Choudhury (Chapters: 3 and 4 from *Translation and Understanding*, Oxford University Press, 1999)

UNIT 3: DRAMA II

1. Badal Sarkar: *Evam Indrajit: Three Act Play* (Bengali) (Trans. Girish Karnad)
2. Vijay Tendulkar: *Kamala* (Marathi) (as in *Five Plays*. Trans. Priya Adarkar)

UNIT 4: FICTION I

1. Bhisham Sahani: *Tamas* (Hindi) in English translation.
2. “Wake up Call”; “Ashraf Ali’s Homeland”; “Fire” (from *Barbed Wire Fence: Stories of Displacement from the Barak Valley of Assam*. Eds. Nirmal Kanti Bhattacharjee and Dipendu Das. Niyogi Books, 2012); “The Stricken Daughter” (from *Bengal Partition Stories: An Unclosed Chapter*. Ed. Bashabi Fraser. Anthem Press, 2008)

UNIT 5: FICTION II

1. Mahasweta Devi: ‘The Breast Giver’ (Bengali) (trans. Gayatri Chakravorty Spivak)
2. Saurabh Kumar Chaliha: ‘The Jasmine Bower’ (Assamese)**
3. S. K. Pottekkat: ‘On the River Bank’ (Malayalam)**
4. Kishori Charan Das: ‘Death of an Indian’ (Oriya)**

(* From *Translation - Theory and Practice: A Historical Reader*. Eds. Daniel Weissbort and Astradur Eysteinnsson. OUP, 2006.)

** From *Contemporary Indian Short Stories*. Series III. Sahitya Akademi, 2009 reprint)

Scheme of examination: 5 questions of 10 marks each: 10 x 5 = 50

5 questions of 04 marks each: 04 x 5 = 20

Recommended Reading:

1. Ahmed Aijaz. *Indian Literature –Notes Towards a Definition of Category*. London: Verso, 1992
2. Das, Sisir Kumar. *A History of Indian Literature: 1800 – 1910: Western Impact, Indian Response*. Sahitya Akademi, 2005
3. Dharwadker, Vinay and A. K. Ramanujan (eds.) ‘Modern Indian Poetry and Its Contexts’, *The Oxford Anthology of Modern Indian Poetry*
4. France, Peter ed. *The Oxford Guide to Literature in English Translation*. London, OUP, 2000
5. Mukherjee, Sujit, *Translation as Recovery*, Pencraft International, 2004

Option II: Gender and Literature II (GL II)

OBJECTIVE: The purpose of this course is to introduce the students to the major movements in feminist theory and the concurrent literary practices. Beginning with early twentieth century attempts at gender theorisation, the course traces the developments and various socio-political movements associated with it, concluding with the Queer and the LGBT. The chosen literary texts are representative and effectively display how the literary practices both arose from and contributed to the theorisation and social practices associated with Gender as such. The course also attempts to accommodate the Indian perspective and minority voices to provide a glimpse into the broad variety of Gender movements across the world.

OUTCOME: The students will learn the major movements and literary practices associated with feminist theory. They will gain an understanding of gender as a performance, which is an important concept underwriting contemporary Queer theory. They will also learn the polyphonic nature of gender discourse as it finds expression in the global and local literatures.

Course Contents:

Unit I: Theory

Radical Lesbians: "The Woman Identified Woman" from *The Second Wave: A Reader in Feminist Theory*, edited by Linda Nicholson. Routledge, 1997, pp. 153-157.

Butler: "Imitation and Gender Subordination" from *The Second Wave: A Reader in Feminist Theory*, edited by Linda Nicholson. Routledge, 1997, pp. 300-316.

Teresa De Lauretis: "Queer Theory: Lesbian and Gay Sexualities" from *Differences*, vol. 3, no.2, 1991. pp. iii-xviii.

Unit II: Theory

Audre Lorde: "I am Your Sister: Black Women Organizing Across Sexualities" from *Feminist Theory Reader: Local and Global Perspectives*, edited by Carole McCann and Seung-Kyung Kim. Routledge, 2002, pp. 255-259.

Susan Stryker: "(De) Subjugated Knowledges: An Introduction to Transgender Studies." from *The Transgender Studies Reader*, edited by Susan Stryker and Stephen Whittle. Routledge, 2006, pp. 1-18.

Bhaswati Chakraborty: "Rights of the Third Gender: Problems of Identity and Recognition." from *The Phobic and the Erotic: The Politics of Sexualities in Contemporary India* edited by Brinda Bose and Subhabrata Bhattacharya. Seagull, 2007, pp. 369-390.

Unit III: Fiction

Sylvia Plath: *The Bell Jar*

Alice Walker: *The Color Purple*

Unit IV: Drama

Vijay Tendulkar: *A Friend's Story*

Mahesh Dattani: *Seven Steps Around the Fire*.

Unit V: Poems & Short Stories

Rokeya Sakhawat Hossain: "Sultana's Dream" from *Sultana's Dream and Padmarag*. Penguin, 2005.

Adrienne Rich: "Rape" from *Diving Into the Wreck: Poems, 1971-1972*. Norton, 1973.

Ismat Chughtai: "The Quilt" from *The Quilt and Other Stories*. South Asia Books, 1996.

Revathi, "A Hijra's Own Story" from *Because I Have a Voice: Queer Politics in India*, edited by Arvind Narrain and Gautan Bhan. Yoda Press, 2005.

Scheme of examination: 5 questions of 10 marks each: 10 x 5 = 50
5 questions of 04 marks each: 04 x 5 = 20

Recommended Reading:

Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. U of California P, 1992.
Butler, J. *Gender Trouble*. Routledge, 1999.
Freedman, E. *No Turning Back: The History of Feminism and the Future of Women*. Ballantine Books, 2002
Eagleton, Mary. Ed. *Feminist Literary Theory: A Reader*. 3rd ed. Wiley-Blackwell, 2011.
Mc. Cann, Carol R. et al. Ed. *Feminist Theory Reader: Local and Global Perspectives*. Seung-Kyung Kim, Routledge, 2002.
Rubin, Gayle. *Deviations: A Gayle Rubin Reader*. Duke U P, 2011.
Moi, Toril. *Sexual/ Textual Politics*. Methuen, 1985.
Friedan, Betty. *The Feminine Mystique*. Norton, 2010.
Gilbert, Sandra M. and Susan Gubar. *The Madwoman in the Attic: Woman Writer and the Nineteenth-Century Literary Imagination*. Yale U P, 1979.

E 654: 8 Credits

Dissertation (Diss)

General Guidelines:

1. The dissertation should be typed in MS word, with Times New Roman 12 font and double spaced throughout.
2. The word limit should be around 8000.
3. The topic should ideally be decided by the students themselves in consultation with respective guides/ supervisor.
4. The topic chosen may be related to the prescribed texts in their courses or even beyond.
5. The Dissertation will have three parts: Introduction, Analysis and Conclusion, followed by a Works Cited list prepared according to the MLA stylesheet (latest edition)
6. There will be a compulsory oral presentation of the PG dissertation, followed by questions and answers etc.
7. For the sake of transparency and high standard of research Ethics etc, the student should certify that it is their own work.
8. The Departmental Affairs Committee will prepare further modalities as and when the need arises.

Scheme of Examination: There will be no written examination for this paper. The Dissertation written will be evaluated out of 200 Marks.
