



## MASTER OF ARTS (MA) ENGLISH

### 2-YEAR FULL-TIME SEMESTER-BASED POST-GRADUATE PROGRAM

#### About the Program

It entails rigorous, in-depth study of the chosen subject through 16 courses and requires the student to write a research-based thesis at its conclusion. The program entails the study of literature and language in English across the world. It equips the students with analytical and critical thinking skills to express original perceptions in scholarly academic writing and discourse. Students study fundamental literary concepts across periods, genres and cultures in British, American and Anglophone literature, literary theory and methodologies in rhetoric and composition.

**Eligibility:** Graduate in any discipline with min.50% marks are eligible to apply. For final year appearing candidates, an aggregate of all previous years should be min.50% (45% in case of candidate belonging to SC/ST/Uttarakhand OBC)

- Admission Process
- Merit based on Graduation
- Personal Interview/IUU Entrance Test.

#### Program Structure

**PROGRAM OBJECTIVE** The program aims to develop the ability of students to critically examine and restate their understanding of literary texts employing individual linguistic skills, engendering application of literary concepts and critical approaches to arrive at the core and essence of narratives. The learning process would also lead to a larger comprehension of global and national social issues thereby facilitating the students to address them proactively.

**PROGRAM OUTCOME** On completion of the program the student will be able to:

1. Interpret and demonstrate her understanding of form, structure, narrative techniques, devices and style.
2. To analyze and apply various literary concepts and critical approaches.
3. To organize and integrate the acquired knowledge towards individualistic compositions.
4. Will be able to present, appraise and defend arguments with conviction and confidence.

#### Selection of Elective Courses and Research Project:

1. The particular elective courses to be offered in any one semester will depend on faculty availability and student preference.
2. Only those students who complete the Research Methodology Course will be allowed to opt for the dissertation.
4. Students will be allowed to opt for the dissertation topic subject to faculty availability.

**SEMESTER I**

Course Category	Course Code	Course Name	Periods			Credits
			L	T	P	
Core Course (CC)	MA-ENG-101	Medieval Literature	3	1	0	4
Core Course (CC)	MA-ENG-102	Early Modern World	3	1	0	4
Discipline-Specific Elective (DSE)	MA-ENG-103 A	Classical Literature	3	1	0	4
	MA-ENG-103 B	Poetry				
	MA-ENG-103 C	Aesthetics and Literature				
Open Elective (OE)	MA-ENG-104	Marginal Communities	3	1	0	4
<b>Total Credits</b>			<b>12</b>	<b>4</b>	<b>0</b>	<b>16</b>
<b>Total Contact Hours</b>			<b>16</b>			

**SEMESTER II**

Course Category	Course Code	Course Name	Periods			Credits
			L	T	P	
Core Course (CC)	MA-ENG-201	16th and 17 <sup>th</sup> Century Drama	3	1	0	4
Core Course (CC)	MA-ENG-202	The Long 18 Century	3	1	0	4
Discipline-Specific Elective (DSE)	MA-ENG-203 A	Politics, Philosophy and Literature	3	1	0	4
	MA-ENG-203 B	Introduction to the Study of Language				
Discipline Specific Elective (OE)	MA-ENG-204 A	Religion and Literature	3	1	0	4
	MA-ENG-204 B	Violence and Memory Studies				
Open Elective (OE)	MA-ENG-205	Visual Studies	3	1	0	4
<b>Total Credits</b>			<b>15</b>	<b>5</b>	<b>0</b>	<b>20</b>
<b>Total Contact Hours</b>			<b>20</b>			

**SEMESTER III**

Course Category	Course Code	Course Name	Periods			Credits
			L	T	P	
Core Course (CC)	MA-ENG-301	Criticism and Theory-I	3	1	0	4
Core Course (CC)	MA-ENG-302	The Long 19 Century	3	1	0	4
Discipline-Specific Elective (DSE)	MA-ENG-303 A	Fiction	3	1	0	4
	MA-ENG-303 B	Modern Drama				
Discipline Specific Elective (DSE)	MA-ENG-304 A	Literature of the Americas	3	1	0	4
	MA-ENG-304 B	Postcolonial Literatures and Theory				
Discipline Specific Elective (DSE)	MA-ENG-305	Research Methodology	3	1	0	4
<b>Total Credits</b>			<b>15</b>	<b>5</b>	<b>0</b>	<b>20</b>
<b>Total Contact Hours</b>						<b>20</b>

**SEMESTER IV**

Course Category	Course Code	Course Name	Periods			Credits
			L	T	P	
Core Course (CC)	MA-ENG-401	The Long 20 Century-I	3	1	0	4
Core Course (CC)	MA-ENG-402	Indian Literature in English	3	1	0	4
Core Course (CC)	MA-ENG-403	Criticism and Theory-II	3	1	0	4
Discipline Specific Elective (DSE)	MA-ENG-404 A	Gender Studies	3	1	0	4
	MA-ENG-404 B	Translation Studies				
Research Project (RP)	MA-ENG-405 S	Dissertation	-	-	-	8
<b>Total Credits</b>			<b>12</b>	<b>4</b>	<b>0</b>	<b>24</b>
<b>Total Contact Hours</b>						<b>16</b>

**Total Credits = 80**

**NOTE:** The program structure is for indicative purpose only. Full details of electives and other courses will be provided in a timely manner.

<b>Course: MEDIEVAL LITERATURE [Compulsory Core Course-CC]</b>			<b>SEMESTER I</b>
<b>Course Code: MA-ENG-101</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

To make students analyze and appreciate the literature of the Medieval Period, a product of a European society that lived its life revolving around concepts such as God, religion, sin, repentance, penance, romance, courtly love, chivalry and politics;

To introduce students to Medieval Literature from *Beowulf* up to the Chaucerian Age through the study of various literary genres such as poetry, prose, essay and drama.

To explain how Medieval modes of thought give way to the rise of early modernity.

To understand the early developments of modes of representation

To equip students with the knowledge and skills to read, comprehend and write about texts in Medieval Literature at an advanced level.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

- CO1. Display a working knowledge of historical and cultural context of Medieval Literature from *Beowulf* to the Age of Chaucer and become firmly grounded in an understanding and appreciation of the importance of the so-called Dark Ages.
- CO2. Demonstrate the ability to use the critical theories in literary evaluation.
- CO3. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the importance of the period.
- CO4. Effectively understand and communicate ideas related to the literary works during class and group activities.

**Unit 1: Introduction: 12**

- o *Beowulf* (Selection)
- o *Sir Gawain and the Green Knight*,

**Unit 2: 10**

- o Chaucer: *The Canterbury Tales: The General Prologue*

**Unit 3: 10**

- o Chaucer: *The Nun's Priest's Tale*

**Unit 4: 10**

- o Malory: *Le Morted'Arthur* (selections) Book I: "From the Marriage of King Uther unto King Arthur that Reigned After Him and Did Many Battles & Book VII: "Sir Lancelot and Queen Guinevere.||

**Unit 5:**

**10**

- Wakefield Master, *The Second Shepherd's Play*

**Text Books**

*The Norton Anthology of English Literature* OR *The Bedford Anthology of English Literature*

**Reference Books and Additional Readings**

Derek Brewer, C S Lewis, Unber to Eco

Abrams, M. H., *A Glossary of Literary Terms*

Cuddon, J. A., *Penguin Dictionary of Literary Terms and Literary Theory*

<b>Course: EARLY MODERN WORLD [Compulsory Core Course-CC]</b>			<b>SEMESTER I</b>
<b>Course Code: MA-ENG-102</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

To familiarize students with the Early Modern World, earlier called the Renaissance, through poetry, fiction and philosophy

To appreciate and analyze the literature of the Renaissance Period defined by classical antiquity and humanist philosophy.

To provide a survey of the major literary works as well as acknowledging other representative writings of the genre

To situate these writings within the social and historical contexts that fostered their production;

To develop strong close reading, analytic skills and research skills that deepen appreciation of these works.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

CO1. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the importance of the so-called Early Modern Age.

CO2. Demonstrate the ability to use the critical theories in literary evaluation.

CO3. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the importance of the period.

CO4. Effectively understand and communicate ideas related to the literary works during class and group activities.

**Unit 1: Introduction: 12**

- o Erasmus: *Adagia* (Selections)
- o Thomas More: *Utopia*

**Unit 2: 10**

- o Langland: *Piers Plowman* (selected passages)
- o Edmund Spenser: April Eclogue, Shepherdes Calender ,Letter to Raleigh
- o Spenser, *The Faerie Queene* Books 3 and 6

**Unit 3: 10**

- o The Sonnet: Petrarchan, Spenserian, Shakespearean, Miltonic: Selections from Wyatt, Surrey, Daniel, Drayton, Sidney, Spenser, Shakespeare: Sonnets 18, 29, 73, 94, 110, 129, 130, 138

**Unit 4: 10**

- o Metaphysical Poetry: Selections from Donne, Herbert, Marvell, Vaughan
- o Gerard Winstanley: \_The Law of Freedom

**Unit 5:**

**10**

- Bacon: *Essays*(selections)
- Burton: *The Anatomy of Melancholy*
- John Milton: *Paradise Lost* Books 1-4, 9-10

**Text Books**

*The Norton Anthology of English Literature*

**Reference Books and Additional Readings**

Christopher Hill, Helen Vendler, Jean Starobinski, Stephen Greenblatt, Louis Adrian Montrose, Edward Saccone

Abrams, M. H., *A Glossary of Literary Terms*

Cuddon, J. A., *Penguin Dictionary of Literary Terms and Literary Theory*

<b>Course: CLASSICAL LITERATURE [Discipline-Specific Choice-based Course-DSE]</b>			<b>SEMESTER I</b>
<b>Course Code: MA-ENG-103A</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

To study works of Western and Indian classical literature in a global context and assess their continuing relevance

To provide a survey of the major literary works as well as acknowledging other representative writings of the period(s)

To situate these writings within the social and historical contexts that fostered their production;

To develop strong close reading, analytic skills and research skills that deepen appreciation of these works.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

CO1. Examine and analyze literary works intensively for structure and meaning through their salient features to interpret different aspects of literature.

CO2. Demonstrate the ability to use the critical theories in literary evaluation.

CO3. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the importance of the period.

CO4. Effectively understand and communicate ideas related to the literary works during class and group activities.

**Unit 1: Introduction: The Greeks 12**

- Homer, *The Odyssey*
- Euripedes *Medea*

**Unit 2: Roman Classics 10**

- Virgil *Aeneid*
- Plautus, *Miles Gloriosus*

**Unit 3: India's Golden Age 10**

- Kalidasa, *Meghdootam(e)*
- Bhasa, *Svapna-Vasavadattam or, The Vision of Vasavadatta*
- Kamban, *Ramayana*
- Chanakya *Arthasastra* (selections)



**Unit 4: The Western World and Satire** **10**

- Horace and Juvenal, *Satires*
- Machiavelli, *The Prince* (selections)
- Baldassare Castiglione *The Book of the Courtier* (Selections)

**Unit 5: Early Modern and Medieval World** **10**

- Boccaccio, *The Decameron*
- Moulana Jalauddin Rumi : Out beyond the ideas of wrongdoing and rightdoing, If everyone could see what love is, In slaughterhouse of love, Separation, Candlelight becomes moth
- Amir Khurso : A Tale of Four Darvesh (selections), Come Colour me in your hue, The Fine Lads of Delhi Hasan Shah : The Nautch Girl

**Text Books**

Greenblatt, Stephen Gen. Ed., *The Norton Anthology of Classical Literature*

TBA

**Reference Books and Additional Readings**

Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18. 2. Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105. 3.

J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy*, vol. V, *Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33–40. 4.

Plato *The Republic* (selections Book X)

Aristotle, *Poetics*

Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.

Abrams, M. H., *A Glossary of Literary Terms*

Cuddon, J. A., *Penguin Dictionary of Literary Terms and Literary Theory*

<b>Course: POETRY [Discipline-Specific Choice-based Course-DSE]</b>			<b>SEMESTER I</b>
<b>Course Code: MA-ENG-103B</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

To uncover the potential of poetry.

To lay the foundations of genre-based study embedded in historical context

To provide a survey of the major literary works as well as acknowledging other representative writings of the genre

To situate these writings within the social and historical contexts that fostered their production;

To develop strong close reading, analytic skills and research skills that deepen appreciation of these works.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

CO1. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the importance of the period.

CO2. Effectively understand and communicate ideas related to the literary works during class and group activities.

CO3. Identify and describe distinct literary characteristics of poetry

CO4. Analyze literary works for structure and meaning

CO5 Demonstrate a foundational level of fluency with the basics of poetry.

CO6 Have a basic understanding of strategies of poetic organization..

**Unit 1: Lyric Poetry**

**12**

- Sappho, Fragment 31
- Robert Burns, A Red Red Rose
- John Anderson My Jo,
- T. E. Hulme, Embankment
- Bob Dylan, Visions of Johanna, Like a Rolling Stone
- Ann Carson, Apostle Town
- Selections from Ghalib, Mir Taqi Mir, Firaq Gorakhpuri

**Unit 2: Meditative Poetry**

**10**

- Henry Vaughan, The Retreat
- Hopkins, Windhower, The Candle Indoors
- Friedrich Holderlin, The Course of Life
- Rabindranath Tagore, Aguner Paroshmoni (The Philosopher's Stone of Fire)

- Seamus Heaney, Digging Lal Ded: Poems: I will weep and weep for you, my Soul', My Guru gave me but one precept', When can I break the bonds of shame? 'Who can stop the eaves' drip during the frost?', Thou art the earth, Thou art the sky', Hoping to bloom like a cotton flower

**Unit 3:Ballad** **10**

- Goethe, Erlkonig From Bishop Percy's Reliques,
- The Ballad of Chevy Chase --The Wife of Usher's Well

**Unit 4:Longer Ballad** **10**

- Coleridge, The Rime of the Ancient Mariner,
- The Ballad of John Henry (Blues Ballad)

**Unit 5: Elegy** **10**

- Catullus, Carmen 101 Alphonse De Lamartine, The Lake
- John Donne, The Autumnal (Elegy IX)
- Ben Jonson, Elegy on His Son
- Alfred Tennyson, Break, Break, Break
- W.H. Auden, In Memory of W. B. Yeats
- Selections from Marsiya, Sher Asho

**Text Books**

Greenblatt, Stephen Gen. Ed., *The Norton Anthology of English Literature*:  
TBA

**Reference Books and Additional Readings**

Rene Wellek, *Genre Theory, The Lyric and Erlebnis*  
Susan Stewart, from *Poetry and the Fate of Senses* (Introduction and Chapter I)  
Aamir Mufti, *Towards A Lyric History of India*  
Loius Martz, *The Poetry of Meditation*  
Martin Heidegger, *Poetically, Man Dwells*  
Plato, *Ion*  
David Buchan, from *Ballad and the Folk*  
Susan Manning, *Antiquarianism, Balladry, and the Rehabilitation of Romance.*  
Peter Sacks, *English Elegies*  
Jahan Ramzani, *Poetry of Mourning, The Modern Elegy from Hardy to Heaney*  
W.E. B. Du Bois, *The Sorrow Songs* (Chapter VII, The Souls of Black Folks)

<b>Course: AESTHETICS AND LITERATURE [Discipline-Specific Choice-based Course-DSE]</b>			<b>SEMESTER I</b>
<b>Course Code: MA-ENG-103C</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

An interdisciplinary understanding of the fields indicated in the title.

An understanding of the principles of critical analysis in the shaping of the literature.

To study seminal works of aesthetics in a global context and assess their continuing relevance

To provide a survey of the major literary works as well as acknowledging other representative writings of the genre

To situate these writings within the social and historical contexts that fostered their production;

To develop strong close reading, analytic skills and research skills that deepen appreciation of these works.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

CO1. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the importance of the period.

CO2. Effectively understand and communicate ideas related to the literary works during class and group activities.

CO3. Identify and describe distinct literary characteristics of aesthetics in literature

CO4. Analyze literary works for structure and meaning

CO5. Achieve foundational competence in the basic principles involved in this kind of interdisciplinary study.

CO6. Gain basic fluency in the language and principles of critical analysis through aesthetic theory.

**Unit 1: Foundational Texts I**

**12**

- Longinus, *On the Sublime*
- Johann Joachim Winckelmann, *Reflections on the Imitation of Greek Works in Painting*
- Rabindranath Tagore, from *Sadhana*
- Immanuel Kant, from *Critique of Judgment*
- Edmund Burke, *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*
- Friedrich Schiller, *On the Aesthetic Education of Man*
- Krishna Chandra Bhattacharya, *The Concept of Rasa*
- Ananda Coomaraswamy, *Figures of Speech or Figures of Thought/ The Dance of Shiva*
- Arindam Chakraborty, *Refining the Repulsive: Toward an Indian Aesthetics of the Ugly and the Disgusting*

**Unit 2: Defining Form** **10**

- Walter Pater, from *The Renaissance*
- Arthur Danto, from *The Transfiguration of the Commonplace*
- Roger Scruton, Art and Imagination
- Maurice Merleau Ponty, from *The Visible and the Invisible*
- Susan Langer, *Feeling and Form*
- Jacques Ranciere, from *Aesthetics and Its Discontents*

**Unit 3 Aesthetics and the Social** **10**

- Mikhail Bakhtin, "Author and Hero in Aesthetic Activity," *Art and Answerability: Early Philosophical Essays*
- Filippo Marinetti, *Futurist Manifesto*
- Terry Eagleton, *The Ideology of Aesthetics*
- Elaine Scarry, from *On Beauty and Being Just*
- Gopal Guru, *Aesthetics of Touch and Skin: An Essay in Contemporary Indian Political Phenomenology*
- Tridip Suhrud, *Towards a Gandhian Aesthetics*

**Unit 4: Art Practice** **10**

- Selected Letters of John Keats Lucy Aikin.

**Unit 5: Art Practice in the Indian Context** **10**

- Mukund Lath, Thoughts on Svara and Rasa: Music as Thinking/Thinking as Music
- Benodbehari Mukhopadhyaya, The Artist Realizing the Body in Movement: Gestures of Freedom in the Dance Aesthetics of Rabindranath Tagore, Satyajit Ray and Kumar Shahani

**Text Books**

TBA

**Reference Books and Additional Readings**

Ernst Gombrich, Ananda Coomaraswamy, Norman Bryson, and Naomi Woolf

<b>Course: MARGINAL COMMUNITIES [Open Elective Course-OE]</b>			<b>SEMESTER I</b>
<b>Course Code: MA-ENG-104</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

To study seminal works of writers from marginalized communities in a global context and assess their continuing relevance

To promote sensitivity and understanding regarding disability and marginality amongst future researchers and teachers in various disciplines through engaging students with a relatively fresh interdisciplinary domain of Disability and Dalit Studies in relation to literature.

To familiarize students with historical outlooks, disability and marginality theories and issues in relation to socio-cultural context and representations of disability and marginality in literature.

To provide a survey of the major literary works as well as acknowledging other representative writings of the genre

To situate these writings within the social and historical contexts that fostered their production;

To develop strong close reading, analytic skills and research skills that deepen appreciation of these works.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

CO1. Gain an understanding of issues and concerns of persons with disabilities and people from marginalized communities.

CO2. Demonstrate the ability to use the critical theories in literary evaluation.

CO3. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the importance of the period.

CO4. Effectively understand and communicate ideas related to the literary works during class and group activities.

**Unit 1: Introduction:**

**12**

- Disability Theory
- Oliver, Michael. *Understanding Disability: from Theory to Practice*. Palgrave MacMillan, 1996.

**Unit 2:**

**10**

- Understanding Marginalization and the Dalit aesthetic
- G. Kalyan Rao *Untouchable Spring* (Translated from Telugu by Alladi Uma and M. Sridhar. New Delhi: Orient Black Swan, 2010.)
- B.R. Ambedkar, *Annihilation of Caste* (Bombay: Thacker and Co, 1946)

**Unit 3: 10**

- Baby Kamble, *The Prisons We Broke* (Translated from Marathi by Maya Pandit. New Delhi: Orient BlackSwan, 2011)
- Jotiba Rao Phule's *Gulamgiri* (Collected Works of Mahatma Jotirao Phule. Volumes I. Translated by P.G. Patil. Bombay: Education Department, Government of Maharashtra, 1991.)

**Unit 4: 10**

- Life Narratives and Fiction: Collins, Wilkie. *Poor Miss Finch*. Fascimile Publisher. 1872.
- Premchand, Munshi. *Rangbhoomi*. trans. Manju Jain. Penguin. 2012.
- Chib, Malini. *One Little Finger*. SAGE Publications, 2011.
- Sullivan, Tom. *If You Could See What I Hear*. Harper Collins.1989.

**Unit 5: 10**

- Short Stories and Poetry: Carver, Raymond. *Cathedral*. Vintage Classics, 2009. Tagore, Rabindranath. *'Shubha'*, *The Essential Tagore*, ed's FakrulAlam and Radha Chakravarty. Harvard UP and Vishwa Bharati P, 2011.
- Poetry: Deets, Richard M. Christina's Courage. *Disabled World*. 15 Mar. 2012. [www.disabled-world.com/communication/poetry/christinas-courage.php](http://www.disabled-world.com/communication/poetry/christinas-courage.php). web. Heaney, Seamus. *'Bye-Child'*, *Wintering Out*. Faber and Faber, 2013. Heaney, Seamus. *'Field of Vision'*, *Seeing Things*. Faber and Faber, 2013. Owen, Wilfred. *'Disabled'*, *Wilfred Owen: Selected Poetry and Prose*. Routledge, 2014. Plath, Sylvia. *'Tulips'* and *'Lady Lazarus'*, *Sylvia Plath: The Collected Poems*. ed. Ted Hughes. Harper Perennial Modern Classics, 2018. Middleton and Rowley, *The Changeling* Unit III: Fiction

**Text Books**

TBA

**Reference Books and Additional Readings**

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

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

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

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

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

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

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

Abraham, Joshil K. and Misrahi-Barak, Judith. *Dalit Literatures in India*. (Ed.) New Delhi: Routledge, 2016.

IMS Unison University

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

Kumar, Raj. *Dalit Personal Narratives: Reading Caste, Nation and Identity*. New Delhi: Orient BlackSwan, 2010.

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

Sinha, Archana and Alam, Mukhtar. *Dalit Muslims – Double Exclusion: A Study on the Dalit Muslims in Selected States of India*. Delhi: Indian Social Institute, 2010.

Abrams, M. H., *A Glossary of Literary Terms*

Cuddon, J. A., *Penguin Dictionary of Literary Terms and Literary Theory*



<b>Course:16<sup>th</sup> AND 17<sup>th</sup> CENTURY DRAMA [Compulsory Core Course-CC]</b>			<b>SEMESTER II</b>
<b>Course Code: MA-ENG-201</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

To familiarize students with drama of the 16th and 17th centuries with a focus on the plays of Shakespeare.

To equip students with the knowledge and skills to read, comprehend and write about 16<sup>th</sup> and 17<sup>th</sup> century drama at an advanced level.

To appreciate both comedy, tragedy and the tragi-comic in drama.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

CO1. Examine and analyze literary works intensively for structure and meaning through their salient features to interpret different aspects of literature.

CO2. Demonstrate the ability to use the critical theories in literary evaluation.

CO3. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the importance of the period.

CO4. Effectively understand and communicate ideas related to the literary works during class and group activities.

**Unit 1: Introduction: 12**

- Shakespeare: *The Merchant of Venice*

**Unit 2: 10**

- Shakespeare, *Richard II*

**Unit 3: 10**

- Marlowe, *The Jew of Malta*

**Unit 4: 10**

- Shakespeare: *Hamlet*

**Unit 5: 10**

- Ben Jonson: *Volpone*

**Text Books**

*The Norton Anthology of English Literature* OR *The Bedford Anthology of English Literature*

**Reference Books and Additional Readings**

Janet Adelman,

Coppelia Kahn

Abrams, M. H., *A Glossary of Literary Terms*

Cuddon, J. A., *Penguin Dictionary of Literary Terms and Literary Theory*

<b>Course: THE LONG EIGHTEENTH CENTURY [Compulsory Core Course-CC]</b>			<b>SEMESTER II</b>
<b>Course Code: MA-ENG-202</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

To engage with the history of ideas and their figuration in multiple genres.

To study the didacticism of Johnson’s England, the Continental philosophy of Rousseau and British Romanticism.

To understand the formation of intellectual debate during this period

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

CO1. Display a working knowledge of historical and cultural context of 18<sup>th</sup>-century Literature and become firmly grounded in an understanding and appreciation of the importance of the period.

CO2. Effectively understand and communicate ideas related to the literary works during class and group activities.

CO3. Identify and describe distinct literary characteristics of 18<sup>th</sup>-century literature.

CO4. Analyze literary works for structure and meaning.

CO5. Examine and interpret the long eighteenth century and its multiple revolutions through a transnational and cross-cultural perspective.

**Unit 1: 12**

- Alexander Pope: *Eloisa to Abelard* (1717)
- Samuel Johnson: *The History of Rasselas, Prince of Abissinia* (1759)

**Unit 2 10**

- Jean Jacques Rousseau: *Julie, or, The New Heloise* (1761)

**Unit 3: 10**

- Hannah More: ‘Slavery: A Poem’ (1788)
- Helen Maria Williams: —The Bastille: A Vision|| (1790?)
- Anna Seward: "To the Poppy"(1789)
- Charlotte Smith: "Sonnet: On Being Cautioned Against Walking on an Headland Overlooking the Sea, Because it was Frequented by a Lunatic"(1783), "To A Nightingale"(1791)

**Unit 4: 10**

- Anna Laetitia Barbault: "The Rights of Women"(1792) —Washing Day" (1797)
- Mary Robinson: "London's Summer Morning" (1800)
- Felicia Dorothea Hemans; —Casabianca|| (1826), The Bride of the Greek Isles" (1828)

**Unit 5**

**10**

- William Wordsworth: *The Prelude* (1805)

**Text Books**

Greenblatt, Stephen Gen. Ed., *The Norton Anthology of English Literature*:  
TBA

**Reference Books and Additional Readings**

Eric Hobsbawm,  
Basil Willy,  
Ian Jack,  
Jurgen Habermas  
Martha Nussbaum

<b>Course: POLITICS, PHILOSOPHY AND LITERATURE [Discipline-Specific Choice-based Course-DSE]</b>			<b>SEMESTER II</b>
<b>Course Code: MA-ENG-203A</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

To study works of political and philosophical literature in a global context and assess their continuing relevance

To provide a survey of the major literary works as well as acknowledging other representative writings of the period(s)

To situate these writings within the social and historical contexts that fostered their production;

To develop strong close reading, analytic skills and research skills that deepen appreciation of these works.

To amalgamate the three strands politics, literature and philosophy.

To understand the principles of interdisciplinary study with regard to the three disciplines mentioned in the title.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

CO1. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the importance of the period.

CO2. Effectively understand and communicate ideas related to the literary works during class and group activities.

CO3. Identify and describe distinct literary characteristics of the readings

CO4. Analyze literary works for structure and meaning

CO5. Gain a basic understanding of the common principles underlining and connecting these three disciplines

CO6. Achieve a basic understanding of the intermingling of the philosophies of literature and politics.

**Unit 1: 12**

- Selections from Plato, Machiavelli, and Hobbes

**Unit 2: 10**

- Selections from Dante's *Divine Comedy*,
- Commentaries on the Gita by M.K. Gandhi and B.R. Ambedkar

**Unit 3: 10**

- Shakespeare, *Richard III*

**Unit 4:** **10**

- Selections from Martin Luther King
- Hansda Sowvendra Shekhar *The Adivasi Will Not Dance*

**Unit 5:** **10**

- Malcolm X

**Text Books**

TBA

**Reference Books and Additional Readings**

Quintin Skinner, Srinivas Iyengar, Derek Traversi, and G N Devy

<b>Course: INTRODUCTION TO THE STUDY OF LANGUAGE [Discipline-Specific Choice-based Course-DSE]</b>			<b>SEMESTER II</b>
<b>Course Code: MA-ENG-203B</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

To study seminal works of linguistics and familiarize the students to the approaches to the study of language

To provide a survey of the major works as well as acknowledging other representative writings of the genre

To situate these writings within the social and historical contexts that fostered their production;

To develop strong close reading, analytic skills and research skills that deepen appreciation of these works.

To impart to the students a linguistic perspective to the study of English.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

- CO1. Understand and define the social and formal aspects of language in general and English in particular.
- CO2. Analyze both the social and formal aspects of language in general and English in particular.
- CO3. Analyze the language of literary works for structure and meaning
- CO4. Effectively understand and communicate ideas related to the readings during class and group activities.

**Unit 1: Approaches to the study of language: 12**

- e (a) The properties of language, its origin and evolution Chapters 1 & 2 of Fromkin et al and Chapters 1, 2, & 3 of Pinker
- (b) Major thinkers: Pre-Saussurean; Saussure and structuralism; and Chomsky and the biolinguistic approach Chapter 2 of Walton; Chapters 4, 5, & 8 of Sanders; and Chapter 1 of Smith
- (c) Language varieties and linguistic diversity Chapter 5 of Fromkin et al; Chapter 7 of Akmajian; and Chapters 2 & 7 of Wardaugh; and Hymes (Speech and Language: On the Origins and Foundations of Inequality among Speakers)

**Unit 2: Language Ideology and Policy 10**

- (a) Language, ideology and power Kilroy; Bourdieu —Economy of linguistic exchanges|| ; and Chapters 1 & 2 of Eckert and McConnell-Ginet
- (b) Language policy and planning: Wright and Austin
- (c) English in the new order: Phillipson; Pandit; and Raghavan

**Unit 3: Elements of English I Sounds and words** **10**

- (a) Segmental aspects: articulation and classification of English speech sounds Chapter 6 of Fromkin et al and Ladefoged
- (b) Syllable and suprasegmental features: stress, intonation, and rhythm Chapter 6 of Fromkin et al and Ladefoged
- (c) Word: Morpheme, structure of words, and word formation Chapter 3 of Fromkin et al

**Unit 4: Elements of English II Structure and meaning** **10**

- (a) Syntactic categories, constituents and structure of sentence Chapter 4 of Fromkin et al
- (b) Theories of meaning, meaning relationships, compositionality of meaning Chapter 1 of Chierchia and McConnell-Ginet and Chapter 5 of Fromkin et al

**Unit 5: Elements of English III Pragmatics** **10**

- Pragmatics and Discourse Analysis Chapter 4 of Hall et al; Chapter 9 of Akmajian et al; and Chapter 3 of Meyer

**Text Books**

TBA

**Reference Books and Additional Readings**

Adrian, Richard A Demers, Robert M Harnish, Granville Austin, Peter Ladefoged, Penelope Eckert.

<b>Course: RELIGION AND LITERATURE</b> <b>[Discipline-Specific Choice-based Course-DSE]</b>			<b>SEMESTER II</b>
<b>Course Code: MA-ENG-204A</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

To familiarize the students with the literary and religious trends/movements that evolved in the course of the 20th Century

To enable the students to analyze texts and identify the generic distinctions across prominent milieus and regions.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

CO1. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the importance of the period.

CO2. Effectively understand and communicate ideas related to the literary and religious works during class and group activities.

CO3. Identify and describe distinct literary characteristics of religious literature

CO4. Analyze literary works for structure and meaning

**Unit 1: Foundational Readings (West) 12**

- Jonathan Z. Smith, ‘Religion, Religions, Religious’
- Rodolf Otto, Idea of the Holy’
- E. R. Dodds, Greek and the Irrational
- Mircea Eliade The Sacred and the Profane
- C.S. Lewis, The Problem of Pain

**Unit 2: Foundation II (Indian subcontinent) 10**

- Herman Oldenberg, The Religion of the Veda Friedhelm
- Hardy, Viraha Bhakti
- Diana Eck, The Deity: The Image of God
- AzafrMoin, The Millennial Sovereign: Sacred Kingship and Sainthood in Islam

**Unit 3:Orality, Magic, Storytelling 10**

- Frances Yates, The Art of Memory
- Keith Thomas. Religion and the Decline of Magic
- Mary Douglas , Purity and Danger
- Kirin Narayan, Saints and Scoundrels
- Tribe/Experience (India, Africa, Native America—texts to be prescribed)



**Unit 4: Experiencing Literature I** **10**

- Bunyan, from The Pilgrim's Progress
- Selections from Thomas Traherne, Gerard Manley Hopkins, William Blake, Dante Gabriel

**Unit 5: Experiencing Literature II** **10**

- Rossetti, W.B. Yeats, Kabir, Mira, Iqbal, Lal Ded, and selections from Sufi poetry
- Iconography, chanting

**Text Books**

TBA

**Reference Books and Additional Readings**

Charlotte Vandullie, Mark Knight, Robert Detweiler TBA

<b>Course: VIOLENCE AND MEMORY STUDIES [Discipline-Specific Choice-based Course-DSE]</b>			<b>SEMESTER II</b>
<b>Course Code: MA-ENG-204B</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

To provide an introduction to the ways in which violence is represented, remembered, and memorialized across varied contexts.

To trace the trajectory of violence from the First World War through the Holocaust to the Partitions in South Asia and understand continuities and disjunctions within the larger structures of violence and war.

To study seminal works of fiction, biography and autobiography in a global context of themes such as trauma, exile, the idea of the refugee, borders, and the nation-state to assess their continuing relevance

To provide a survey of the major literary works as well as acknowledging other representative writings of the genre

To situate these writings within the social and historical contexts that fostered their production;

To develop strong close reading, analytic skills and research skills that deepen appreciation of these works.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

CO1. Acquire a sense of the ways in which violence is represented and remembered in specific contexts and across times.

CO2. Gain insights into the theoretical as well as social aspects of violent events and conflicts and how they are commemorated and memorialized.

CO3. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the importance of the period.

CO4. Effectively understand and communicate ideas related to the literary works during class and group activities.

**Unit 1: Introduction:**

**12**

- The Great War, 1914-18
- Henri Barbusse, *Under Fire*
- Ernst Junger, *Storm of Steel*

**Unit 2: Holocaust**

**10**

- Primo Levi, *If This Is a Man*. Trans. Stuart Woolf (London: Abacus, 1987. First Pub. 1958)
- Shoshana Felman and Dori Laub, *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History* (pp. xiii-xx, and Chapter 3.)
- *Schindler's List*[FILM]

**Unit 3: The Second World War** **10**

- Gore Vidal, *Williwaw*
- Evelyn Waugh, *Put Out More Flags*
- John Hersey, *Into the Valley* OR *Hiroshima*

**Unit 4: Partition of South Asia, 1947** **10**

- Sa'adat Hasan Manto, 'Open It' and 'Cold Meat' in *Black Margins: Saa'adat Hasan Manto Stories*, trans. M. Asaduddin, ed. Muhammad Umar Memon (New Delhi: Katha, 2003)
- Rajinder Singh Bedi, 'Lajwanti.' In *An Epic Unwritten: The Penguin Book of Partition Stories* (Delhi: Penguin, 1998), pp. 14-29.
- Jamila Hasmi, 'Banished.' in *An Epic Unwritten: The Penguin Book of Partition Stories from Urdu* (New Delhi: Penguin, 1998), pp. 87-105.
- Ritu Menon and Kamla Bhasin, 'Honourably Dead: Permissible Violence Against Women,' from *Borders and Boundaries: Women in India's Partition* (New Delhi: Kali for Women, 1998)

**Unit 5: Partition of South Asia, 1971** **10**

- Willem van Schendel, 'Partition Studies: The Bengal Borderland' pp. 24-38.
- Yasmin Saikia, 'Beyond the Archive of Silence: Narratives of Violence of the 1971 Liberation War of Bangladesh,' *History Workshop Journal* 58 (2004): 274-286.
- Saleha Chowdhury, 'The Daughter,' in *Fault Lines: Stories of 1971*, Eds. Niaz Zaman and Asif Farrukhi
- Mahmud Rahman, 'Kerosene,' *Killing the Water: Stories*. Kamila Shamsie, Kartography
- Marianne Hirsch, 'Marked by Memory: Feminist Reflections on Trauma and Transmission.' *Extremities: Trauma, Testimony, and Community* (Urbana and Chicago: University of Illinois Press, 2002), pp. 71-91.

**Text Books**

TBA

**Reference Books and Additional Readings**

Carthy,

Edward Said,

Aamir Mufti

Abrams, M. H., *A Glossary of Literary Terms*

Cuddon, J. A., *Penguin Dictionary of Literary Terms and Literary Theory*

TBA

<b>Course: VISUAL STUDIES [Open Elective Course-OE]</b>			<b>SEMESTER I</b>
<b>Course Code: MA-ENG-205</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

To train students to interpret visuality and to read visual communications and politics.

To understand the frameworks of social and cultural history within which works of art are created, develop and change, in order to assess their continuing relevance

To provide a survey of the major works of art as well as acknowledging other representative writings of the genre

To situate these writings within the social and historical contexts that fostered their production;

To develop strong close reading, analytic skills and research skills that deepen appreciation of these works.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

CO1. Examine and analyze artistic works intensively for structure and meaning through their salient features to interpret different aspects of representation.

CO2. Demonstrate the ability to use the social, cultural and critical theories in evaluation.

CO3. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the importance of the period.

CO4. Effectively understand and communicate ideas related to the art works during class and group activities.

**Unit 1: Introduction: Renaissance, Mannerism, Baroque: 12**

- Masaccio, Leonardo da Vinci, Titian,
- Caravaggio Alberti: *On Painting*

**Unit 2: 18th and 19th Century Art 10**

- Reynolds, Kauffman, Constable, Turner
- Reynolds, *Discourses* (Selections)

**Unit 3: Impressionism and Post-Impressionism: 10**

- Manet, Monet, Degas, Cezanne, Mary Cassatt, Van Gogh
- Roger Fry

**Unit 4: India in the 19th and 20th Century: 10**

- Raja Ravi Verma,
- Abanindranath Tagore,

- Amrita Sher-gil, MF Hussain, Atul Dodia
- E B Havell, Christopher Pinney

**Unit 5: Cubism and Modern Art**

**10**

- Picasso
- Cezanne
- Braque, Metzinger
- Warhol

**Text Books**

TBA

**Reference Books and Additional Readings**

Abrams, M. H., *A Glossary of Literary Terms*

Cuddon, J. A., *Penguin Dictionary of Literary Terms and Literary Theory*

TBA

<b>Course: CRITICISM AND THEORY -1 [Compulsory Core Course-CC]</b>			<b>SEMESTER III</b>
<b>Course Code: MA-ENG-301</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

To develop students’ understanding of the principles of Indian as well as Western European philosophy and aesthetic theory

To trace the evolution of these principles from the Classical to the Romantic and Modern periods.

To equip students with the knowledge and skills to read, comprehend and write about texts at an advanced level by applying the principles of literary criticism and theory.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

CO1. Examine and analyze literary works intensively for structure and meaning through their salient features to interpret different aspects of literature.

CO2. Demonstrate the ability to use the critical theories in literary evaluation.

CO3. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the importance of the period.

CO4. Effectively understand and communicate ideas related to the literary works during class and group activities.

**Unit 1: Introduction: 12**

- Bhartrhari ‘On Syntax and Meaning’ from *Vakyapadiya*
- Anandavardhana ‘Dhwani: Structure of Poetic Meaning from *Dhvanyaloka*
- Kuntaka ‘Language of Poetry and Metaphor’ from *Vakrokti-Jivita*

**Unit 2: 10**

- Plato, *The Republic*, Book X
- Aristotle, *The Poetics*

**Unit 3: 10**

- William Wordsworth, Preface to *Lyrical Ballads* (1802).
- S T Coleridge, *Biographia Literaria*, Chapters IV, XIII, and XIV.
- P B Shelley, *A Defence of Poetry*
- Matthew Arnold, *A Study of Poetry*

**Unit 4: 10**

- I A Richards, ‘Metaphor’ and ‘The Command of Metaphor’
- Boris Eichenbaum ‘The Formal Method’
- Cleanth Brooks ‘The Formalist Critics’

**Unit 5:****10**

- Northrop Frye 'Archetypes of Literature'
- T.S. Eliot, 'Tradition and the Individual Talent'

**Text Books**

Greenblatt, Stephen Gen. Ed., *The Norton Anthology of Theory and Criticism*

Lodge, David, *Modern Criticism and Theory*

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*.

**Reference Books and Additional Readings**

Chaudhery, Satya Dev. *Glimpses of Indian Poetics*. New Delhi; Sahitya Academy, 2002.

Devy, G. N. Ed. *Indian Literary Criticism: Theory and Interpretation*. Hyderabad: Orient Longman, 2002.

Eagleton, Terry. *Literary Theory: An Introduction*.

Wimsatt, William K. And Cleanth Brooks. *Literary Criticism: A Short History*. New Delhi: Oxford and IBH, 1957.

Abrams, Meyer H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. New York: OUP, 1977.

Thompson, E. M., *Russian Formalism and Anglo-American New Criticism*. The Hague: Mouton, 1971.

Abrams, M. H., *A Glossary of Literary Terms*

Cuddon, J. A., *Penguin Dictionary of Literary Terms and Literary Theory*

TBA

<b>Course: THE LONG NINETEENTH CENTURY [Compulsory Core Course-CC]</b>			<b>SEMESTER III</b>
<b>Course Code: MA-ENG-302</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

To study seminal works of 19<sup>th</sup> century literature and assess their continuing relevance

To educate students about some key factors --nation/ colony, community, class, gender and race that contributed to 19<sup>th</sup> and 20<sup>th</sup> century politics and society and map the cultural crossroads of empire.

To provide a survey of the major literary works as well as acknowledging other representative writings of the period(s)

To situate these writings within the social and historical contexts that fostered their production;

To develop strong close reading, analytic skills and research skills that deepen appreciation of these works.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

CO1. Examine and analyze literary works intensively for structure and meaning through their salient features to interpret different aspects of literature.

CO2. Demonstrate the ability to use the critical theories in literary evaluation.

CO3. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the importance of the period.

CO4. Effectively understand and communicate ideas related to the literary works during class and group activities.

**Unit 1: Introduction: 12**

- W. M Thackeray, *Vanity Fair*

**Unit 2 10**

- Thomas Hardy, *The Mayor of Casterbridge*

**Unit 3: 10**

- Walt Whitman: ‘Song of Myself’ from *Leaves of Grass*
- John Keats: ‘Ode on a Grecian Urn’

**Unit 4: 10**

- Robert Browning, ‘The Bishop Orders His Tomb,’ “Caliban upon Setebos’
- Alfred, Lord Tennyson, ‘Ulysses,’ ‘In Memoriam,’ (selection)



**Unit 5:**

**10**

- Bankim Chatterji: *Anandmath*

**Text Books**

TBA

**Reference Books and Additional Readings**

Abrams, M. H., *A Glossary of Literary Terms*

Cuddon, J. A., *Penguin Dictionary of Literary Terms and Literary Theory*

TBA

<b>Course: FICTION [Discipline-Specific Choice-based Course-DSE]</b>			<b>SEMESTER III</b>
<b>Course Code: MA-ENG-303A</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

To study seminal works of Fiction in a global context and assess their continuing relevance

To understand how fiction records and alters social and cultural realities.

To understand the use of strategies of narrative, theme and image in fiction

To provide a survey of the major literary works as well as acknowledging other representative writings of the genre

To situate these writings within the social and historical contexts that fostered their production;

To develop strong close reading, analytic skills and research skills that deepen appreciation of these works.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

CO1. Examine and analyze literary works intensively for structure and meaning through their salient features to interpret different aspects of literature.

CO2. Demonstrate the ability to use the critical theories in literary evaluation and methods of textual analysis

CO3. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the capacity of fiction to bring about social and cultural change

CO4. Effectively understand and communicate ideas related to the literary works during class and group activities.

**Unit 1: Introduction: 12**

- Jane Austen, *Persuasion*

**Unit 2: 10**

- Charles Dickens, *A Tale of Two Cities*

**Unit 3: 10**

- James Joyce, *A Portrait of the Artist as A Young Man*

**Unit 4: 10**

- Milan Kundera, *The Unbearable Lightness of Being*

**Unit 5: 10**

- Vikram Seth, *A Suitable Boy*

**Text Books**

TBA

**Reference Books and Additional Readings**

Abrams, M. H., *A Glossary of Literary Terms*

Cuddon, J. A., *Penguin Dictionary of Literary Terms and Literary Theory*

TBA

<b>Course: MODERN DRAMA [Discipline-Specific Choice-based Course-DSE]</b>			<b>SEMESTER III</b>
<b>Course Code: MA-ENG-303B</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

To study seminal works of Modern British and European Drama in a global context and assess their continuing relevance

To provide a survey of the major literary works as well as acknowledging other representative writings of the genre

To situate these writings within the social and historical contexts that fostered their production;

To develop strong close reading, analytic skills and research skills that deepen appreciation of these works.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

CO1. Examine and analyze literary works intensively for structure and meaning through their salient features to interpret different aspects of literature.

CO2. Demonstrate the ability to use the critical theories in literary evaluation.

CO3. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the importance of the period.

CO4. Effectively understand and communicate ideas related to the literary works during class and group activities.

**Unit 1: Introduction: 12**

- Henrik Ibsen, *A Doll's House*

**Unit 2: 10**

- George Bernard Shaw, *Arms and the Man*

**Unit 3: 10**

- Bertolt Brecht, *Mother Courage and Her Children*

**Unit 4: 10**

- Ionesco, *Rhinoceros*

**Unit 5: 10**

- Michael Frayn, *Noises Off*

**Text Books**

Greenblatt, Stephen Gen. Ed., *The Norton Anthology of Drama*

TBA

**Reference Books and Additional Readings**

Abrams, M. H., *A Glossary of Literary Terms*

Cuddon, J. A., *Penguin Dictionary of Literary Terms and Literary Theory*

TBA

<b>Course: LITERATURE OF THE AMERICAS [Discipline-Specific Choice-based Course-DSE]</b>			<b>SEMESTER III</b>
<b>Course Code: MA-ENG-304A</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

To gain insights into the literatures of the Americas written in English and in translation.

To study seminal works of writers from North, South and Central America and the Caribbean in a global context and assess their continuing relevance

To understand the gradual movement away from US-centric writings towards a more hemispheric focus on issues of race, settler colonial violence, memory, and immigration.

To provide a survey of the major literary works as well as acknowledging other representative writings of the genre

To situate these writings within the social and historical contexts that fostered their production;

To develop strong close reading, analytic skills and research skills that deepen appreciation of these works.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

CO1. Think about a body of writings that is varied and complex and not limited to the United States.

CO2. Examine and analyze literary works intensively for structure and meaning through their salient features to interpret different aspects of literature.

CO3. Demonstrate the ability to use the critical theories in literary evaluation.

CO4. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the importance of the period.

CO5. Effectively understand and communicate ideas related to the literary works during class and group activities.

**Unit 1: Introduction:****12**

- Hector St John de Crevecoeur, *Letters from An American Farmer*, Letters 3 and 9
- Herman Melville, *Moby Dick*

**Unit 2:****10**

- F. Scott Fitzgerald, —'The Diamond as Big as the Ritz', 'The Ice Palace'
- Amy Tan, 'Rules of the Game,' 'Two Kinds'

**Unit 3:****10**

- Ralph Ellison, *Invisible Man*
- James Baldwin, *The Fire Next Time*

**Unit 4:** **10**

- Gabriel Garcia Marquez, *One Hundred Years of Solitude*
- Jorge Luis Borges, 'The Garden of Forking Paths' and 'Funes the Memorious' in *Labyrinths*, Trans. Donald A. Yates and James E. Irby (New Directions, 1962)
- Armonia Somers, 'The Fall,' and Marta Lynch, 'Latin Lover,' in Alberto Manguel, ed. *Other Fires* (New York: Clarkson Potter, 1986)
- Octavio Paz, 'The Labyrinth of Solitude'

**Unit 5:** **10**

- Lorraine Hansberry, *A Raisin in the Sun*
- Arthur Miller, *All My Sons*

**Text Books**

Greenblatt, Stephen Gen. Ed., *The Norton Anthology of English Literature*:  
TBA

**Reference Books and Additional Readings**

Richard Wright,

F O Matthiessen,

A N Kaul

Abrams, M. H., *A Glossary of Literary Terms*

Cuddon, J. A., *Penguin Dictionary of Literary Terms and Literary Theory*

TBA

<b>Course: POSTCOLONIAL LITERATURES AND THEORY [Discipline-Specific Choice-based Course-DSE]</b>			<b>SEMESTER III</b>
<b>Course Code: MA-ENG-304B</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

To study seminal works of writers in the field of postcolonial literatures and theory.

To examine a diverse selection of postcolonial literatures from some of the major former geographical centers of colonialism: South Asia, Africa, the Middle East and the Caribbean in a global context and assess their continuing relevance

To provide a survey of the major literary works as well as acknowledging other representative writings of the genre

To situate these writings within the social and historical contexts that fostered their production;

To develop strong close reading, analytic skills and research skills that deepen appreciation of these works.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

CO1. Have knowledge about a wide range of topics, including: the migration of people during and in the aftermath of the colonial encounter; trans-Atlantic slavery, the apartheid regime and its aftermath, and the Algerian struggle for liberation. .

CO2. Think about diverse forms of anti-colonial resistance; the power and limits of anti-colonial nationalisms; the exclusions of nationalist discourse; the gendering of nations, and the patriarchal construction of women as emblems of the nation.

CO2. Demonstrate the ability to use the critical theories in literary evaluation.

CO3. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the importance of the period.

CO4. Effectively understand and communicate ideas related to the literary works during class and group activities.

**Unit 1: Introduction:****12**

- Edward Said, from *Culture and Imperialism*, pp. xi-xxxi; 1-14 & 61-72
- Robert Young, *Postcolonialism: An Historical Introduction* (Excerpts)
- Frantz Fanon, Selections from *The Wretched of the Earth*: —On Violence, —Conclusion, Colonial Violence and Mental Disorders, and Jean Paul Sartre's —Preface.||

**Unit 2:****10**

- J.M. Coetzee, *Age of Iron*
- J.M. Coetzee, 'Apartheid Thinking', from *Giving Offense: Essays on Censorship*, (1997)

**Unit 3:** **10**

- Fred D'Aguiar, *Feeding the Ghosts*
- Derek Walcott, 'A Far Cry from Africa,' – Selected narratives from *We Mark your Memory: Writings from the Descendants of Indenture*, Eds. David Dabydeen, Maria del Pilar Kaladeen and Tina K. Ramnarine.
- \_\_\_\_\_

**Unit 4:** **10**

- M.K. Gandhi, *Hind Swaraj* (Excerpts)
- Sri Aurobindo, 'What is Nationalism?' (1909)

**Unit 5:** **10**

- Rabindranath Tagore, *The Home and the World* (1916)
- Tanika Sarkar, Many Faces of Love, Country, Woman and God in *The Home and the World* (CP)

OR

- *Hindu Wife, Hindu Nation*(selected chapter)

**Text Books**

TBA

**Reference Books and Additional Readings**

Ania Loomba, 'Challenging Colonialism: Nationalisms and Pan-Nationalisms, in *Colonialism/ Postcolonialism*.

Ania Loomba, 'Feminism, Nationalism and Postcolonialism,' in *Colonialism/ Postcolonialism*.

Robert Young, 'Postcolonial Remains,' in *New Literary History* 43.1 (2012), 1942.

Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness*.

Mahmood Mamdani, 'Amnesty or Impunity: A Preliminary Critique of the Report of the Truth and Reconciliation Commission of South Africa,' in *Diacritics* 32.3/4 (Fall 2002), 1-27.

Vijay Mishra, *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*.

Anne McClintock, 'Family Feuds: Gender, Nationalism, and the Family,' in *Feminist Review* 44 (1993): 61-80.

Abrams, M. H., *A Glossary of Literary Terms*

Cuddon, J. A., *Penguin Dictionary of Literary Terms and Literary Theory*

TBA



<b>Course: RESEARCH METHODOLOGY [Open Elective Course-OE]</b>			<b>SEMESTER III</b>
<b>Course Code: MA-ENG-305</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

To familiarize students with the basic concepts of research on the post-graduate level before heading towards higher dimensions of research.

To enable students to understand various paradigms of research, its tools, ethics and challenges related to English literary studies and related fields and develop creative and academic skills in them.

To provide a survey of the major literary works as well as acknowledging other representative writings of the genre

To situate these writings within the social and historical contexts that fostered their production;

To develop strong close reading, analytic skills and research skills that deepen appreciation of these works.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

- CO1. Apply proper research methods pertinent to English literary studies and related fields 2.
- CO2. Examine and analyze literary works intensively for structure and meaning through their salient features to interpret different aspects of literature.
- CO2. Demonstrate the ability to use the critical theories in literary evaluation.
- CO3. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the importance of the period.
- CO4. Formulate their own research questions and write research papers.

**Unit 1: Introduction: What is literary research? 12**

- Textual Analysis as a Research Method (Catherine Belsey)
- Archival Methods (Carolyn Steedman)
- Discourse Analysis (Gabriele Griffin)
- Creative Writing as a Research Method (Jon Cook)

**Unit 2: Research, Hypothesis. Analysis of data and Interpretation 10**

- Research question
- Review of literature
- Data collection- Primary and Secondary Sources

**Unit 3: Components and Requirements of a Research Project/ Dissertation 10**

- Research Proposal/ Synopsis
- Bibliography
- Research Paper
- Research Thesis/ Dissertation

**Unit 4: Research Tools and Citations**

**10**

- MLA Style Sheet (Latest Edition)
- APA-Chicago Manual of Style (Latest Edition)

**Unit 5: Ethics in Research and Plagiarism**

**10**

- Self-plagiarism
- Online and offline plagiarism checks
- Workshop and Presentation

**Text Books**

MLA handbook for Writers of Research Papers: Latest edition

The Chicago Manual of Style: Latest edition

TBA

**Reference Books and Additional Readings**

Gabriele Griffin, *Research Methods in English Studies*

C. R. Kothari, *Research Methodology: Methods and Techniques*

M.P. Sinha, *Research Methods in English*

Stephen Bailey, *Academic Writing: A Handbook for International Students*

Quentin Skinner's "Motives, Intentions and Interpretation" (From —*Visions of Politics*, Volume 1 by Quentin Skinner)

Peter Winch's "Can we understand ourselves? (From *Philosophical Investigations* 20: 3 July, 1997)

Abrams, M. H., *A Glossary of Literary Terms*

Cuddon, J. A., *Penguin Dictionary of Literary Terms and Literary Theory*

TBA

<b>Course: THE LONG TWENTIETH CENTURY [Compulsory Core Course-CC]</b>			<b>SEMESTER IV</b>
<b>Course Code: MA-ENG-401</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

To familiarize the students with the literary trends/movements that evolved in the course of the 20th Century

To enable the students to analyze texts and identify the generic distinctions across prominent milieus and regions

To refine the skills of critical thinking and rhetoric through thought-provoking personal response writing, essay writing and research assignments.

To equip students with the knowledge and skills to read, comprehend and write about literary texts at an advanced level.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

CO1. Examine and analyze literary works intensively for structure and meaning through their salient features to interpret different aspects of literature.

CO2. Demonstrate the ability to use the critical theories in literary evaluation.

CO3. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the importance of the period.

CO4. Effectively understand and communicate ideas related to the literary works during class and group activities.

CO5 Establish an understanding of what constitutes the twentieth century milieu through representative texts and different genres

**Unit 1: Introduction: Life, Literature and Culture** **12**

- T.S.Eliot: *Murder in the Cathedral*(1935)
- Tennessee Williams: *A Streetcar named Desire*

**Unit 2: Fantasy** **10**

- Frank Baum: *The Wonderful Wizard of OZ* (1900)
- J R R Tolkien: *The Hobbit* (1937)

**Unit 3:Poetry** **10**

- W H Auden: Musee de Beaux Arts, Lullaby, September 1, 1939
- Dylan Thomas: Do not go gentle into that good night, Fern Hills, Love in the asylum
- Seamus Heaney: Punishment, Tradition, Ocean's Love to Ireland
- Faiz Ahmed Faiz : Dogs, Love do not ask, Dedication/Freedom's Dawn
- Sylvia Plath: Daddy, Lady Lazarus, Medusa

**Unit 4: Realism**

**10**

- D.H. Lawrence: *The Horse-Dealer's Daughter*
- William Faulkner: *The Chrysanthemums*

**Unit 5: Novel**

**10**

- Naguib Mahfouz: *Palace Walk* (1956)
- Italo Calvino: *If on a Winter's Night a Traveller* (1979/1981)

**Text Books**

Greenblatt, Stephen Gen. Ed., *The Norton Anthology of English Literature*  
TBA

**Reference Books and Additional Readings**

Abrams, M. H., *A Glossary of Literary Terms*

Cuddon, J. A., *Penguin Dictionary of Literary Terms and Literary Theory*

TBA

<b>Course: INDIAN LITERATURE IN ENGLISH (Post-Independence) [Compulsory Core Course-CC]</b>			<b>SEMESTER IV</b>
<b>Course Code: MA-ENG-402</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

To introduce students to literary texts from a range of regional, cultural, social, and political locations within India since Independence

To inculcate in students an in-depth understanding of some of the major issues shaping this literary production.

To equip students with the knowledge and skills to read, comprehend and write about literary texts at an advanced level.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

CO1. Examine and analyze literary works intensively for structure and meaning through their salient features to interpret different aspects of literature.

CO2. Demonstrate the ability to use the critical theories in literary evaluation.

CO3. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the importance of the period.

CO4. Effectively understand and communicate ideas related to the literary works during class and group activities.

**Unit 1: Introduction:****12**

- Ahmed Ali *'Our Lane'* [1936] Trans from Urdu by the author. *The Journal of South Asian Literature*, Vol 33/34 issue 1-2 (1998-99): 218-239[SHORT STORY]
- Qurratulain Hyder *My Temples, too*, 1948 [NOVEL]
- Aijaz Ahmad *'In the Mirror of Urdu: Recompositions of Nation and Community, 1947-65'*, Indian Institute of Advanced Study, Shimla, 1993. [ESSAY]

**Unit 2:****10**

- Srilal Shukla *Raag Darbari* (1967), tr. Gillian Wright, New Delhi: Penguin. [NOVEL]
- Partha Chattarjee *'Politics of the Governed'*, pp. 53-78 in *The Politics of the Governed: Reflections on Popular Politics in Most of the World'*, Columbia University Press: New York, 2004. [ESSAY]

**Unit 3:****10**

- Salman Rushdie *The Moor's Last Sigh* (1995) [NOVEL]

- Salman Rushdie ‘Imaginary Homelands’, pp 1-9 in *Imaginary Homelands: Essays and Criticism 1981-1991*, Granta: London, 1991. [ESSAY]

**Unit 4:** **10**

- P. Lal and K Raghavendra Rao, Preface to *Modern Indo-Anglian Poetry*, Writers Workshop: Calcutta, 1958.
- Arun Kolatkar (i) ‘Woman’; (ii) ‘Irani Restaurant Bombay’; (iii) ‘A note on the reproductive cycle of rubbish’; (iv) ‘The Potato Peelers’ SARPASATRA’ (2004) in Arun Kolatkar: *Collected Poems in English* ed. Arvind Krishna Mehrotra, Bloodaxe Books: Northumberland, 2017, pp.186-214.

**Unit 5:** **10**

- Namdeo Dhasal (i) ‘Mandakini Patil: A Young Prostitute: The Collage I Intend’, tr. Dilip Chitre, in *Poetry Festival India*, ed. Shrikant Verma (New Delhi: ICCR, 1985), pp. 122-25; (ii) ‘From TuhiYatta Kanchi: Fever’, tr. DilipChitre, *Ibid.*, p. 126; (iii) ‘A Notebook of Poems’, tr. Santosh Bhoomkar, in *A Tree of Tongues*, ed. E. V. Ramakrishnan (Shimla: Indian Institute of Advanced Study, 1999); (iv) ‘Autobiography’, tr. Santosh Bhoomkar, *Ibid.* (v) ‘An Ode to Ambedkar: 1978’, in *A Current of Blood*, Sel and Tr. from Marathi by Dilip Chitre (New Delhi: Navayana, 2016), pp. 49-53.
- Arvind Krishna Mehrotra ‘What is an Indian Poem?’ in *The Bloodaxe Book of Contemporary Indian Poets* ed. Jeet Thayil, Bloodaxe Books Ltd., 2008, pp. 397-399.

**Text Books**

TBA

**Reference Books and Additional Readings**

Kumkum Sangari,

Thomas Blom Hansen,

Laetitia Zecchini,

Dilip Chitre,

JahanRamzani,

Sharan Kumar Limbale,

ToralGajarawala

Abrams, M. H., *A Glossary of Literary Terms*

Cuddon, J. A., *Penguin Dictionary of Literary Terms and Literary Theory*

TBA

<b>Course: CRITICISM AND THEORY -2 [Compulsory Core Course-CC]</b>			<b>SEMESTER IV</b>
<b>Course Code: MA-ENG-403</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

To build on the foundations laid by Criticism and Theory -1

1. To enable those who wish it to develop a specialized interest in the field.
2. To study works of literary criticism in a global context and assess their continuing relevance

To provide a survey of the major literary works as well as acknowledging other representative writings of the period(s)

To situate these writings within the social and historical contexts that fostered their production;

To develop strong close reading, analytic skills and research skills that deepen appreciation of these works.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

- CO1. Examine and analyze literary works intensively for structure and meaning through their salient features to interpret different aspects of literature.
- CO2. Demonstrate the ability to use the critical theories in literary evaluation.
- CO3. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the importance of the period.
- CO4. Effectively understand and communicate ideas related to the literary works during class and group activities.
- CO5. Gain familiarity with a range of twentieth and twenty-first century theoretical approaches
- CO6. Acquire skills in the handling of theoretical issues related to the study of literature and culture

**Unit 1: Introduction: Structuralism, Post-structuralism, New Formalism****12**

- Tzvetan Todorov, Structural Analysis of Narrative|| (Excerpt)
- Vladimir Propp, —Morphology of the Folk-Tale|| (Excerpt)
- Jacques Derrida, ‘\_That Dangerous Supplement ‘, Of Grammatology, tr. Gayatri Chakravorty Spivak.
- Roland Barthes, —The Death of the Author||
- Marjorie Levinson, —What is New Formalism

**Unit 2: Marxism and Literature****10**

- Karl Marx, Excerpt from Grundrisse
- Leon Trotsky, —The Formalist School of Poetry and Marxism, *Literature and Revolution*.
- Mikhail Bakhtin, —Rabelais and his World
- Fredric Jameson, Narrative as a Socially Symbolic Act, *The Political Unconscious* (Excerpt)

**Unit 3: Theorizing ‘Minority’ and Minor Literature** **10**

- Deleuze, Gilles and Felix Guattari —What is a Minor Literature?—
- Kafka: Towards a Minor Literature.
- Arjun Appaduari, Fear of Small Numbers (Excerpt)
- Aamir Mufti, —Secularism and Minority: Elements of a Critique||
- B.R. Ambedkar, —Representation of Minorities||
- Anupama Rao, —Dalits as a Political Minority, || *The Caste Question: Dalits and the Politics of Modern India*.

**Unit 4: Postcolonial Feminism and Queer Theory:** **10**

- Ratna Kapur, *Erotic Justice: Law and the New Politics of Postcolonialism* (Excerpt)
- Nivedita Menon, —Recovering Subversion, *Recovering Subversion: Feminist Politics Beyond the Law*.
- Michel Foucault, *The History of Sexuality* Volume I (Excerpt)
- Eve Kosofsky Sedgwich, —*Epistemology of the Closet* (Excerpt)

**Unit 5: Postcolonial Feminism and Queer Theory: Implications for Literary and Cultural Studies in India** **10**

- Ruth Vanita, —*Thinking Beyond Gender in India*
- Akhil Katyal, *The Doubleness of Sexuality: Idioms of Same-Sex Desire in Modern India* (Excerpt)

**Text Books**

Etienne Balibar, —Homo nationalis: An Anthropological Sketch of the Nation-Form,|| *We the People of Europe: Reflections on Transnational Citizenship*.

Gauri Viswanathan, —Conversion to Equality, *Outside the Fold: Conversion, Modernity, and Belief*.

Gopal Guru, —Dalit Women Talk Differently,—*Gender and Caste*, Ed. Anupama Rao.

Sharmila Rege, —A Dalit Feminist Standpoint,—*Gender and Caste*, Ed. Anupama Rao.

Rape and Sexual Violence, Justice J.S. Verma Committee Report, January 23, 2013.

Revathi, *A Life in Transactivism*, as told to Nandini Murali

**Reference Books and Additional Readings**

Abrams, M. H., *A Glossary of Literary Terms*

Cuddon, J. A., *Penguin Dictionary of Literary Terms and Literary Theory*

TBA



<b>Course: GENDER STUDIES [Discipline-Specific Choice-based Course-DSE]</b>			<b>SEMESTER IV</b>
<b>Course Code: MA-ENG-404A</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

1. To familiarize students with theorizing about gender, be it feminism, queer studies or masculinity studies.
2. This course will introduce students to literary texts that prioritize issues of gender, both in India and the West.
3. To study seminal works of Poetry in a global context and assess their continuing relevance
4. To provide a survey of the major literary works as well as acknowledging other representative writings of the genre
5. To situate these writings within the social and historical contexts that fostered their production;
6. To develop strong close reading, analytic skills and research skills that deepen appreciation of these works.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

- CO1. Examine and analyze literary works intensively for structure and meaning through their salient features to interpret different aspects of literature.
- CO2. Demonstrate the ability to use the critical theories in literary evaluation.
- CO3. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the importance of the period.
- CO4. Effectively understand and communicate ideas related to the literary works during class and group activities.
- CO5 Strengthen knowledge of gender theory, its evolution from feminism to queer theory, and masculinity studies and be able to interpret a text and read social change through the lens of gender.

**Unit 1: Introduction:****12**

- Virginia Woolf: *Orlando*
- Judith Butler: *Gender Trouble* (Selections)

**Unit 2:****10**

- Azar Nafisi: *Reading Lolita in Tehran*
- Bama: *Karukku*

**Unit 3:Poetry****10**

- HD
- Silvia Plath
- Kamala Das
- Amrita Pritam
- Sujata Bhatt

**Unit 4:South Asian Masculinity**

**10**

- Alan Hollinghurst: *Line of Beauty*
- Radhika Chopra,
- Caroline Osella,
- Filippo Osella:

**Unit 5: Readings in Theory**

**10**

- Julia Kristeva,
- Ruth Vanita,
- Chandra Talpade Mohanty

**Text Books**

Greenblatt, Stephen Gen. Ed., *The Norton Anthology of Literary Criticism*.

Judith Butler: *Gender Trouble*

Simone de Beauvoir, *The Second Sex*

**Reference Books and Additional Readings**

Abrams, M. H., *A Glossary of Literary Terms*

Cuddon, J. A., *Penguin Dictionary of Literary Terms and Literary Theory*

TBA

<b>Course: TRANSLATION STUDIES [Discipline-Specific Choice-based Course-DSE]</b>			<b>SEMESTER IV</b>
<b>Course Code: MA-ENG-404B</b>	<b>L T P</b>	<b>3-1-0</b>	<b>Credits: 4</b>

**Course Objective:**

To give the students the skill to identify different nuances of translation by examining, distinguishing and recognizing various parameters involved in literary translation.

To help the students interpret the texts and identify the similarities and contrasts for a better grasp of the literary work. It also aims at transferring the skills across different disciplines leading on to seeking new learning opportunities.

**Course**

To provide a survey of the major literary works as well as acknowledging other representative writings of the genre

To situate these writings within the social and historical contexts that fostered their production;

To develop strong close reading, analytic skills and research skills that deepen appreciation of these works.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

CO1. Examine and analyze literary works intensively for structure and meaning through their salient features to interpret different aspects of literature.

CO2. Interpret the creativity behind the translations.

CO3 Grasp the functionalities of translations

CO4. Recognize the contrast and similarities between the SL text and TL text

CO 5 Attempt translations of their own overcoming the challenges in the process of translation

**Unit 1: Introduction:Central Issues of Translation 12**

- Chapter – I (Susan Bassnett)

**Unit 2: History of Translation 10**

- Chapter – II (Susan Bassnett)

**Unit 3:Specific Problems of Literature Translation 10**

- Chapter – III (Susan Bassnett)

**Unit 4: Translating a Novel 10**

- RajamKrishnam: *Water for the Roots* (VeerukkuNeer - Tr. PattuM.Bhoopathy) /
- JaiwantiDimri, *To Surju With Love* (Surju Kei Naam - Tr. JaiwantiDimri)

**Unit 5: Practical Translation**

**10**

- Poems of Subramaniya Bharathi
- Kuyil's Song
- Bharat, our Land
- Kannamma, My Love Joy
- Draupadi demands Justice

**Text Books**

Bassnett, Susan, *Translation Studies* Routledge 2002

TBA

**Reference Books and Additional Readings**

Abrams, M. H., *A Glossary of Literary Terms*

Cuddon, J. A., *Penguin Dictionary of Literary Terms and Literary Theory*

TBA

<b>Course: RESEARCH PROJECT (RP) [Open Elective Course-OE]</b>			<b>SEMESTER IV</b>
<b>Course Code: MA-ENG-405S</b>	<b>L T P</b>	<b>- - -</b>	<b>Credits: 8</b>

**Course Objective:**

1. To demonstrate familiarity with the literary theoretical trends/movements that evolved in the course of the 20th Century
2. To enable the students to analyze texts and identify the generic distinctions across prominent milieus and regions
3. To situate authors and their writings within the social and historical contexts that fostered their production;
4. To develop strong close reading, analytic skills and research skills that deepen appreciation of these works.

**Course Learning Outcomes:**

On the successful completion of the course, students will be able to

- CO1. Examine and analyze literary works intensively for structure and meaning through their salient features to interpret different aspects of literature.
- CO2. Demonstrate the ability to use the critical theories in literary evaluation.
- CO3. Display a working knowledge of historical and cultural context and become firmly grounded in an understanding and appreciation of the importance of the period.
- CO4. Effectively understand and communicate ideas related to the literary works.

**Text Books**

MLA Handbook  
APA-Chicago Guide

**Reference Books and Additional Readings**

Abrams, M. H., *A Glossary of Literary Terms*  
Cuddon, J. A., *Penguin Dictionary of Literary Terms and Literary Theory*

**TBA**