

Sardar Patel University Mandi

District Mandi -175001 (HP) India

www.spumandi.ac.in

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Syllabus for M.A. English

CBCS (2 Years)

Session 2022-23 Onwards

Faculty of Social Sciences

Sardar Patel University Mandi (HP)

Contents

1. Scheme of Course Division

2. Scheme of Marks

3. Course Division

4. Credit Scheme

5. Programme Outcomes

6. Detailed Syllabus

a. Paper/Course Name and Code

b. Contents of the Paper/Course

c. Objective of the Course and Course Outcomes

d. Pattern of Testing

e. Suggested Readings

MA English (CBCS)
2022-2023

Guidelines for the Students of Postgraduate Programme (MA) in English

MA Programme consists of (18) eighteen papers/courses (16 papers/courses from the Department and 2 Generic Elective papers/courses from other Disciplines/Departments).

The students have to qualify all the papers to complete the course in English.

Scheme of the Course Division

Semester	Subject Code	Type
Semester - I	DSC-MENG 101 to 104	All Compulsory
Semester - II	DSC-MENG 201 to 204	All Compulsory
	GE-MENG 205	Compulsory (Interdisciplinary)
Semester - III	DSC-MENG 301 to 303	All Compulsory
	DSE I-MENG 304 to 307	Elective (The students have to opt any one out of the four courses)
	AEC	Compulsory (Non CGPA)
Semester - IV	DSC-MENG 401 to 402	All Compulsory
	DSE II-MENG 403 to 404	Elective (The students have to opt any one out of these two courses)
	DSE III- MENG 405 to 407	Elective (The students have to opt any one out of these three courses)
	GE-MENG 408	Compulsory (Interdisciplinary)

Note:

- MA English comprises One Hundred and Four (104) Credits: (DSC-78 Credits; DSE-18 Credits; GE-8 Credits)
- The DSE Papers/Courses 304 to 307 (Semester - III) and 403 to 404 (Semester - IV) and 405 to 407 (Semester - IV) have internal choice. The students have to opt any one out of each of them (304-307; 403-404; 405-407) respectively.
- The students have to take two GE Papers/Courses in Semester - II and Semester - IV, offered by other Disciplines/Departments under the Scheme of Generic Elective (Interdisciplinary Choice Based Courses from other Disciplines/Departments). These papers will be of 8 Credits (4 Credits each).
- The **Marks Scheme** for each paper/courser is as follows:
Total Marks-100 (Theory 80; Internal Assessment 20).

- The Internal Assessment for Regular students will comprise: Attendance-05 Marks; Assignment/Presentations: 5 marks; Internal Exam-10 Marks.
 - The Internal Assessment for ICDEOL candidates will comprise: 20 Marks for Assignments; and will be assessed by the Faculty of ICDEOL on the basis of assignments for each paper submitted by the candidate.
 - No Internal Assessment for Private candidates (Only Theory of 100 marks)
- A student shall have to secure at least **40 percent marks** in each paper (Theory as well as Internal Assessment) to qualify the examination.

Scheme of Marks

Marks Distribution	Credits
Theory (For Regular Students) Total Marks: 80 Pass Marks: 32	5
Theory (For ICDEOL Students) Total Marks: 80 Pass Marks: 32	6
Theory (For Private Students) Total Marks: 100 Pass Marks: 40	6
Tutorials (Only for Regular Students)	1
Total Credits for Regular Students	5+1=6
Internal Assessment: (For Regular Students) Attendance: 05 Marks Internal: 15 Marks Assignments/Presentations: 05 Marks Internal Examination (Sessional): 10 Marks Total Marks: 20 Marks Pass Marks: 08 Marks	
Internal Assessment: (For ICDEOL Students) Assignments: 20 Marks Total Marks: 20 Marks Pass Marks: 08 Marks	
Internal Assessment: (For Private Students) No Assignments: Only Theory Paper	

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Course Division: (Lectures+Tutorials)

Sr.No.	Division (Lectures+Tutorials)	Credits
1.	Theory (5 Hours per week per Paper)	5
2.	Tutorials (1 Hour per Week)	1
	(Seminars/Presentations/Group Discussions/Quiz/ Assignments/Screening of Films)	-
3.	Total Credits	6

MA English CBCS

(Semester - I)

Sr. No.	Course Code	Title of the Paper/Course	Credits	Theory Contact Hours (L-5 Hrs. per Week/Tut.-1 Hour. per Week)		Marks Scheme	
	DSCs			Lectures (Credits)	Tutorials	Theory	Internal Assessment
1.	DSC MENG 101	History of English Literature from Chaucer to 1800	6	5	1	80	20
2.	DSC MENG 102	Poetry from Chaucer to Pope	6	5	1	80	20
3.	DSC MENG 103	Shakespeare and His Contemporaries	6	5	1	80	20
4.	DSC MENG 104	Nineteenth Century Fiction	6	5	1	80	20
		Total	24	20	4	Total Marks – 100	

Semester - II

Sr. No.	Course Code	Title of the Paper/Course	Credits	Theory Contact Hours (L-5 Hours per Week/Tut.-1 Hour per Week)		Marks Scheme	
	DSCs			Lectures (Credits)	Tutorials	Theory	Internal Assessment
1.	DSC MENG 201	History of English Literature: Nineteenth and Twentieth Centuries	6	5	1	80	20
2.	DSC MENG 202	Romantic and Victorian Poetry	6	5	1	80	20
3.	DSC MENG 203	Modern Fiction	6	5	1	80	20
4.	DSC MENG 204	Growth and Structure of English Language	6	5	1	80	20
5.	GE MENG 205	Advanced Academic Writing	4	4	-	80	20
		Total	28	24	4	Total Marks – 100	

Semester - III

Sr. No.	Course Code	Title of the Paper/Course	Credits	Theory Contact Hours (L-5 Hours per Week/Tut.-1 Hour per Week)		Marks Scheme	
	DSC/DSEs			Lectures (Credits)	Tutorials	Theory	Internal Assessment
1.	DSC MENG 301	Literary Criticism	6	5	1	80	20
2.	DSC MENG 302	Modern British and American Poetry	6	5	1	80	20
3.	DSC MENG 303	Modern British Drama	6	5	1	80	20
4.	DSE I MENG 304-307 [Any one from the given four Options]		6	5	1	80	20
		i. World Fiction (304)					
		ii. African Literature (305)					
		iii. Australian Literature (306)					
		iv. Canadian Literature (307)					
5.	AEC MENG 308	Literary Terms	4	4	0	80	20
		Total	24	20	4	Total Marks – 100	

Semester - IV

Sr. No.	Course Code	Title of the Paper/Course	Credits	Theory Contact Hours (L-5 Hours per Week/Tut.-1 Hour per Week)		Marks Scheme	
	DSC/DSEs			Lectures (Credits)	Tutorials	Theory	Internal Assessment
1.	DSC MENG 401	Contemporary Literary Theory	6	5	1	80	20
2.	DSC MENG 402	Indian Writing in English	6	5	1	80	20
3.	DSE II DSE MENG 403-404 [Any one from the given two Options]	Drama	6	5	1	80	20
		i. Modern European Drama (403)					
		iii. American Drama (404)					
	DSE III 405-407 [Any one from the given three Options]		6	5	1	80	20
		i. Indian Writing in Translation (405)					
		ii. Literature and Gender (406)					
		v. iii. Native Writing (407)					
5	GE MENG 408	Contemporary Short Fiction	4	4	-	80	20
		Total	28	24	4	Total Marks – 100	

Total Courses: 18 (DSC-13; DSE-3; GE-2).

Total Credits: 104 (DSC-78 Credits; DSE-18 Credits; GE-8 Credits)

Abbreviations Used: MENG=MA in English; DSC=Discipline Specific Core/Compulsory;

DSE=Discipline Specific Elective; Elective=Open Choice/Optional Course; GE=Generic

Elective

MA English (CBCS)

Programme Outcomes:

MA English Programme proposes to offer an overview of disparate literatures that have been produced spatio-temporally in various languages and genres. The purpose is to facilitate a detailed study of the established classics and acknowledged masterpieces across the world, commencing from the fourteenth century, when English as a language was acknowledged and appreciated at par with Latin and French. The programme targets to develop an understanding of the theoretical and critical perspectives covered under different genres of literature so as to impart knowledge of the historical background of English literature with its continuing influence in the subsequent eras. The students are trained to develop analytical and critical propositions to strengthen the requisite acuity in the field of research.

The programme intends to develop comprehensive insights into the cultural nuances and experiential livings of numerous societies across the globe. The programme comprises literature and a significant component of linguistics to groom and nurture the students into competent assets, employable in multiple avenues that a specialization in English opens up in the professional world. The course attempts to inculcate the principles of “gender sensitivity,” “social responsibility,” “community service” and “national pride,” which are the underlining tenets of this programme.

Programme Specific Outcomes:

MA English Programme specifically aspires to inculcate the following in the students:

- Acquaintance with the writers and theorists of different ages across the world along with their concerns, ideas and perspectives.
- Application of the knowledge of language and literature in different spheres of life.
- A critical acumen to analyse and evaluate the scholarly works of English literature.
- Interpersonal skills and ethical values for the holistic development of the students.
- Expertise in writing and oratory skills in a variety of formats, such as articles, essays, critical reviews of literary texts, debates, declamations, panel discussions and seminar presentations.

Detailed Syllabus

Semester - I

Course - I History of English Literature from Chaucer to 1800

Course Code DSC MENG 101 (Compulsory)

Maximum Marks: 100

Objectives of the Course:

History and literature have a two-way relationship, each influencing the other in multifarious ways, for the events of the past assist in the making of literature. History and literature are essential studies of humankind because they interpret human experiences to an extent that one gathers literary sensitivity which is highly influential in overall blossoming of vibrant minds. Knowing the historical background of a text, the students are well equipped to decipher the intentions of the author in writing the text. Through this course the students are introduced to the historical background of England from the age of Chaucer till the eighteenth century to underline the cultural effects of literature produced in different time periods. This is significant for the students to understand that human life governs the production of literature and how literature motivates and inspires people to excel in life. The course intends to apprise students about the different phases of English literature and prepare them to analytical skills based on the historical periods supported by the facts. This paper acquaints students with the evolution and growth of literature with respect to the temperament of the time and age. They gather an understanding of how the socio-cultural environment determines and evokes interest in various forms of literature.

Course Outcomes:

Upon completion of the course, students will be able to read and analyze literary texts with enhanced skills and insights by understanding the relevant cultural and historical contexts. The students will be able to identify connections among the literary texts across genres and historical periods. Also, they will be competent enough to develop an appreciation and understanding of the aesthetic and historical development of British literature till the eighteenth century and will be able to relate how the socio-politico-cultural-historical conditions of any given age play a vital role in the production of literature.

Pattern of Testing:

The Pattern of Testing is largely uniform for all Courses in the Programme.

(Questions will be set on movements and trends and not on individual authors)

Instructions: Question No. 1 will be compulsory. The students have to write short notes (in about 150 to 200 words) on any **five** topics out of ten given topics.

Regular Students: 5x4=20 Marks

ICDEOL Students: 5x4=20 Marks

Private Students: 5x5=25 Marks

In addition to the compulsory question, five questions, each with internal choice, will be set. The students have to attempt any **three** questions out of these five.

Regular Students: 3x20=60 Marks

ICDEOL Students: 3x20=60 Marks

Suggested Readings:

Note:

- ❖ **The list of “Suggested Readings” attached doesn’t have publishing details for all entries; the books are available in HPU library.**
- ❖ **The students are advised to consult articles on various web sites like www.jstor.org, www.encyclopedia Britannica, www.inflibnet, etc.**

- Nayar, Pramod, K. History of English Literature. Amity University, 2018.
- Albert, Edward. History of English Literature. Oxford University Press, 2017.
- Long, William J. History of English Literature. *Generic Human Studies Publishing*, 2015.
- Daiches, David. *A Critical History of English Literature* - Volume I & II. Supernova Publishers, 2010.
- Evans, Ifor. *A Short History of English Literature*. Penguin, 1979.
- Legouis, Emila and Louis Cazamain, et al. History of English Literature. Oxford University Press, 1981.
- Compton-Rickett, Arthur. A History of Literature. Universal Book Stall, 1978.

Course - II Poetry from Chaucer to Pope

Course Code DSC MENG 102 (Compulsory)

Chaucer:	“The Prologue,” “The Nun’s Priest’s Tale”
Donne:	“The Sun-Rising,” “The Extasie,” “The Canonization,” “The Anniversary,” “The Flea,” “A Valediction: Forbidding Mourning”
Milton:	<i>Paradise Lost</i> : Book I and “Lycidas,” “L’ Allegro”
Pope:	<i>The Rape of the Lock</i> , <i>An Epistle to Dr. Arbuthnot</i>

Objectives of the Course:

The course is designed to appreciate poetry as an important literary genre so as to understand its multifarious elements like diction, form, tone, imagery, symbolism, etc. The course aims to make students understand the different features and functions of poetry along with the relevance of poetic traditions from Chaucer to Pope. It familiarizes students with the aesthetic, cultural, socio-political-geographical and historical dimensions of English poetry. It strives to enhance the critical thinking by means of theoretical understanding of the prescribed poems.

Course Outcomes:

The students will gain knowledge about the different phases of poetry from Chaucer to Pope along with different poetical forms like Sonnets, Ballads, Epics, Mock Heroic poems, etc. They will be able to distinguish among rhythm, meter and other musical aspects of poetry. The course familiarizes various technical aspects of poetry with special reference to Neo Classical Poetry which adheres to the Classical rules of poetry writing which gives students an understanding of the norms and nuances of poetry. The students will be able to understand the growth of English poetry as a genre from the historical and cultural perspectives from the beginning to the eighteenth century.

Pattern of Testing:

Instructions: Question No. 1 will be compulsory. The students have to write short notes on **five** items (in about 100 words) out of given 10 items.

Regular Students: 5x4=20 Marks
ICDEOL Students: 5x4=20 Marks
Private Students: 5x5=25 Marks

From each of the prescribed texts one question with internal choice will be set. In addition one question with internal choice will be set on the background and will be of general nature. The students have to attempt any **three** questions out of these.

Regular Students: 3x20=60 Marks
ICDEOL Students: 3x20=60 Marks
Private Students: 3x25=75 Marks

Suggested Readings:

Chaucer

- Robinson, F. N., ed. *The Prologue to the Canterbury Tales*. 1957. Thirteenth Impression. Oxford University Press, 1995.
- Bowden, Muriel. *A Reader’s Guide to Geoffrey Chaucer*. 1964. Syracuse University Press, 2001.

- Burton, T. L. and Rosemary Greentree, eds. *Chaucer: Prologue to the Canterbury Tales*. University of Michigan, 1997.
- Hopper, Vincent Foster. *Chaucer's Canterbury Tales (Selected): An Interlinear Translation*. Barron's Educational Series, 1970.
- Anderson, J. J. *The Canterbury Tales: A Case Book*. Macmillan, 1974.
- Burton, T. L. and Rosemary Greentree, David Biuggs, eds. *Chaucer's Miller's, Reeve's, and Cook's Tales: An Annotated Bibliography*. Toronto University Press, 1997.
- Crow, Martin M., et al. *Chaucer: Life-Records*. Oxford University Press, 1996.

Donne

- Avarez, A. *The School of Donne*. Chatto and Windus, 1961. *Jstor.org*.
- Papazian, Mary. *John Donne and the Protestant Reformation: New Perspectives*. Wayne State University Press, 2003.
- Brooks, Cleanth. *Modern Poetry and the Tradition*. Chapel Hill, 1939.
- Unger, Leonard. *Donne's Poetry and Modern Criticism*. Chicago University Press, 1950.
- Bloom, Harold. *John Donne: Comprehensive Research and Study Guide*. Chelsea House, 2009.

Milton

- John Milton. Bloom's Classic Critical Views. Chelsea House Publishers, 2004.
- Bradford, Richard. *John Milton: A Sourcebook*. A Complete Critical Guide to English Literature. Routledge, 2001.
- Webber, Joan. "Milton's God." *ELH* 40. 4 (1973): 514-531.
- Kermode, Frank, ed. *The Living Milton*. (Chapter 4)
- Empson, William. *Milton's God*. 1961. (Chapters 2, 4, 5)
- Peter, John. *A Critique of Paradise Lost*. Modern Language Notes. Hopkins University Press, 1961. (Chapters 3, 5)
- Wright, B. A. *Milton's Paradise Lost*. Methuen, 1962. (Chapter 6)

Pope

- Thackrey, W. M. *The English Humorists of the 18th Century*. 1853.
- Gosse, Edmund. *A History of the Eighteenth Century English Literature (1660-1780)*. Read Books, 2009.
- Hammond, Brean, S. *Pope*. Harvester Press, 1986.
- Hunt, John Dixon, ed. *Pope: The Rape of the Lock*. A Casebook. Macmillan, 1968.
- Griffin, Dustin. *Alexander Pope: The Poet in the Poems*. Princeton University Press, 1978.
- Steinberg, Theodore L. *Literature: The Humanities and Humanity*. State University of New York, 2013.
- Rousseau, G. S., ed. *Twentieth Century Interpretation of The Rape of the Lock*. Prentice Hall, 1969.
- Hammond, Brean S. *Pope*. Harvester Press, 1986.
- Gooneratne, Yasmine. *Alexander Pope*. Cambridge University Press, 1976.
- Weinbrot, Howard D. *Alexander Pope and the Traditions of Formal Verse Satire*. Princeton University Press, 1982.
- Dobree, Bonamy. *Alexander Pope*. Philosophical library, 1951.
- Knight, D. *Pope and the Heroic Tradition*. Shoe String Pr., 1969.

Course - III Shakespeare and his Contemporaries
Course Code DSC MENG 103 (Compulsory)

Marlowe: *Doctor Faustus*
Shakespeare: *Tempest*
Shakespeare: *Twelfth Night*
Ben Jonson: *Volpone*

Objectives of the Course:

The course manifests how writers creatively use language to explore the inner psyche of characters by universalizing the general human nature across varied cultures by examining the selected plays by Shakespeare and his contemporaries. The course intends to motivate students to explore the prescribed works in the light of the social, political, and philosophic contexts of Renaissance drama. The aim of the course is also to identify the ways in which reading and analyzing plays and theatrical performances can contribute to the students' perception of economic, social, political and gender problems.

Course Outcomes:

The students will be able to demonstrate working knowledge of a range of ideas as found in the texts of Shakespeare and his contemporaries. It will also enable the students to make an analysis by understanding the historical context and characteristics of the drama. The students will also acquire appropriate terminology and concepts to discuss the plot, characterization, themes and linguistic devices used in various plays.

Pattern of Testing:

Instructions: Question No. 1 will be compulsory. The students have to write short notes on **five** items (in about 100 words) out of given 10 items.

Regular Students: 5x4=20 Marks
ICDEOL Students: 5x4=20 Marks
Private Students: 5x5=25 Marks

From each of the prescribed texts one question with internal choice will be set. In addition one question with internal choice will be set on the background and will be of general nature. The students have to attempt any **three** questions out of these.

Regular Students: 3x20=60 Marks
ICDEOL Students: 3x20=60 Marks
Private Students: 3x25=75 Marks

Suggested Readings:

Marlowe

- Bloom, Harold, ed. *Christopher Marlowe's Doctor Faustus*. Bloom's Modern Critical Interpretations. Chelsea House Publications, 1988.
- Jump, John, ed. *Marlowe: Doctor Faustus*. Casebook Series. Bloomsbury Publishing, 1969.
- Campbell, Lily B. "Doctor Faustus: A Case of Conscience." *PMLA* 67. 2 (1952): 219-239.
- Mizener, Arthur. "The Tragedy of Marlowe's *Doctor Faustus*." *College English* 5. 2 (1943): 70-75.

Shakespeare: *The Tempest*

- Bloom, Harold . *Shakespeare's The Tempest*. Riverhead Books, 2005.
- Shakespeare, William. *The Tempest: A Casebook*. By David John Palmer. Macmillan, 1991.
- Willis, Deborah . "Shakespeare's *The Tempest* and the Discourse of Colonialism." *Studies in English Literature, 1500-1900. Elizabethan and Jacobean Drama* 29. 2 (1989): 277-28.

Shakespeare: *Twelfth Night*

- Shakespeare, William. "*Twelfth Night*." *Twelfth Night*. Yale University Press, 2008.
- Bloom, Harold, and Pamela Loos, eds. *Twelfth Night*. Infobase Publishing, 2009.
- Charles, Casey. "Gender Trouble in *Twelfth Night*." *Theatre Journal* 49.2 (1997): 121-141.
- Salingar, Leo, G. "The Design of *Twelfth Night*." *Shakespeare Quarterly* (1958): 117-139.
- Lewalski, Barbara K. "Thematic Patterns in *Twelfth Night*." *Shakespeare Studies* 1 (1965): 168.
- Lindheim, Nancy. "Rethinking Sexuality and Class in *Twelfth Night*." *University of Toronto Quarterly* 76.2 (2007): 679-713.

Ben Jonson

- Cook, David. *Volpone, or The Foxe*. Methuen, 1969.
- Bamborough, J. B. *Ben Jonson*. Hutchinson University library, 1970.
- Steggle, Matthew, ed. *Volpone: A Critical Guide*. Bloomsbury Publishing, 2011.
- Hui, Isaac. *Volpone's Bastards: Theorising Jonson's City Comedy*. Edinburgh University Press, 2018.
- Jonson, Ben. *Volpone, or the Fox*. Manchester University Press, 1999.
- Sale, Arthur, ed. *Volpone, or The Foxe*. 1959. Oxford university Press, 1976.
- Jamieson, Michael, editor. *Three Comedies*. Penguin, 1973.
- Barish, Jonas A. "The Double Plot in *Volpone*." *Modern Philology* 51.2 (1953): 83-92.
- Scheve, D. A. "Jonson's *Volpone* and Traditional Fox Lore." *The Review of English Studies* 1.3 (1950): 242-244.
- Barish, Joans, A., editor. *Ben Jonson: A Collection of Critical Essays*. Prentice Hall, 1963.

Course - IV Nineteenth Century Fiction

Course Code DSC MENG 104 (Compulsory)

Emily Bronte: *Wuthering Heights*

Charles Dickens: *Hard Times*

George Eliot: *The Mill on the Floss*

Thomas Hardy: *Tess of the D'Urbervilles*

Objectives of the Course:

The course aims to provide an understanding of the development of the novel in the nineteenth century. It attempts to make the students gain both an understanding of nineteenth century novel forms and trends, and an appreciation of the art and skill of the period novel. The novels scrutinize nineteenth century society in totality, with all its follies and righteousness.

Course Outcomes:

The students will acquire the knowledge necessary to comprehend the novels of the period and will be equipped with the terminology necessary to discuss the thematic as well as technical aspects of the novel. The students will gain knowledge of the major writers of the age and understand how the novelists of the period contributed in different ways to the development of the novel form.

Pattern of Testing:

Instructions: Question No. 1 will be compulsory. The students have to write short notes on **five** items (in about 100 words) out of given 10 items.

Regular Students: 5x4=20 Marks

ICDEOL Students: 5x4=20 Marks

Private Students: 5x5=25 Marks

From each of the prescribed texts one question with internal choice will be set. In addition, one question with internal choice will be set on the background and will be of general nature. The students have to attempt any **three** questions out of these.

Regular Students: 3x20=60 Marks

ICDEOL Students: 3x20=60 Marks

Private Students: 3x25=75 Marks

Suggested Readings:

Emily Bronte

- Bloom, Harold, ed. *The Brontës*. Infobase Publishing, 2009.
- Bloom, Harold. *Emily Bronte's Wuthering Heights*. 1987. Chelsea House Publications, 2008.
- Almeida, Amy E. *Wuthering Heights: Curiouser and Curiouser*. Trinity Papers, 2011.
- Mezo, Richard E. *A Student's Guide to Wuthering Heights*. Universal Publishers, 2002.
- Prasad, Anup. *The Place of Emily Bronte in English Novel*. Chandra Prakash Composers Patna, 2003.
- Maligec, Nikolina. *Gothic Feminism in Emily Bronte's Wuthering Heights*. Diss. Josip Juraj Strossmayer University of Osijek. Faculty of Humanities and Social Sciences. Department of English Language and Literature, 2020.

Charles Dickens

- Allen, Walter. *Introduction: Hard Times*. Harper & Row, 2004.
- Chesterton, G. K. *Appreciations and Criticisms of the Works of Charles Dickens*. Goodreads, 2020.
- Neill, Diana S. *A Short History of the English Novel*. 1951. Collier Books, 1964.
- Price, Martin, ed. *Dickens: A Collection of Critical Essays*. 20th Century Views. Prentice Hall, 1967.
- House, Humphery. *The Dickens World*. 1942. Oxford University Press, 2010.
- Hobsbaum, Philip. *A Reader's Guide to Charles Dickens*. Syracuse University Press, 2013.

George Eliot

- Neill, Roberts. *George Eliot: Her Beliefs and Art*. University of Pittsburg Press, 1975.
- Creeger, George. *George Eliot: A Collection of Critical Essays*. Twentieth Century Views Series. Prentice Hall, 1970.
- Allen, Walter. *George Eliot*. Macmillan, 1964.
- Denitith, Simon. *George Eliot*. Harvester Press, 1986.
- Harvey, W. H. *The Art of George Eliot*. Chatto and Windus, 1961.

Thomas Hardy

- Bloom, Harold. *Thomas Hardy's Tess of the d'Urbervilles*. Chelsea House, 1987.
- Casagrande, Peter J. *Tess of the d'Urbervilles: Unorthodox Beauty*. Maxwell Macmillan International, 1992.
- LaValley, Albert J. *Twentieth Century Interpretations of Tess of the d'Urbervilles*. Prentice-Hall, 1969.
- Beer, Gillian. "Descent and Sexual Selection: Women in Narrative." *Tess of the d'Urbervilles*. Ed. By. Scott Elledge. Norton and Company, 1991. 446-451.
- Laird, J. T. *The Shaping of Tess of the d'Urbervilles*. Clarendon Press, 1975.
- Mills, Sara, ed. *Feminist Readings/Feminists Reading*. Prentice Hall, 1996.
- Parkinson, Michael H. *The Rural Novel: Jeremias Gothelf, Thomas Hardy, C.F. Ramuz*. Peter Lang, 1984.

Semester - II

Course - V	History of English Literature: Nineteenth and Twentieth Centuries
Course Code	DSC MENG 201 (Compulsory)

Objectives of the Course:

The course spans the historical era of enormous range and significance: From the French Revolution in 1789 to the mid-twentieth century; from Romanticism to Modernism and after. It intends to acquaint students with the influence of some of the important historical events and cultural movements in the literature of the nineteenth and twentieth centuries. It aims to provide significant knowledge about the post-war cultural and intellectual developments. The course covers vast literary-historical panorama, and traces discernible, essential and vital continuity between the writers and texts spread over a span of more than two centuries. The emphasis of this course is on studying the significant historical, social and literary movements, and the impact of these on the writers and emergence of new genres chronologically.

Course Outcomes:

Upon completion of the course, students will be able to read and analyze literary texts with increased skill and insights; their integrated understanding of literature being a product of relevant cultural and historical contexts and perspectives would be enhanced. The students will be able to identify connections among the literary texts across genres, historical periods, and/or cultural contexts. They will be able to develop an appreciation and understanding of the historical and aesthetic development of British literature and culture of the nineteenth and twentieth centuries. They will be competent enough to discuss the vast range of themes and issues of the particular age, for instance, the impact of the French and American revolutions; the industrial revolution; expanded education; religious and scientific developments; shifting definitions of gender, etc.

Pattern of Testing:

(Questions will be set on movements and trends and not on individual authors)

Instructions: Question No. 1 will be compulsory. The students have to write short notes (in about 150 to 200 words) on any **five** topics out of ten given topics.

Regular Students: 5x4=20 Marks

ICDEOL Students: 5x4=20 Marks

Private Students: 5x5=25 Marks

In addition to the compulsory question, five questions, each with internal choice, will be set. The students have to attempt any **three** questions out of these five.

Regular Students: 3x20=60 Marks

ICDEOL Students: 3x20=60 Marks

Private Students: 3x25=75 Marks

Suggested Readings:

- Nayar, Pramod, K. History of English Literature. Amity University, 2018.
- Albert, Edward. History of English Literature. Oxford University Press, 2017.

- Long, William J. History of English Literature. *Generic Human Studies Publishing*, 2015.
- Daiches, David. *A Critical History of English Literature* - Volume I & II. Supernova Publishers, 2010.
- Evans, Ifor. *A Short History of English Literature*. Penguin, 1979.
- Legouis, Emila and Louis Cazamain, et al. History of English Literature. Oxford University Press, 1981.
- Compton-Rickett, Arthur. A History of Literature. Universal Book Stall, 1978.

Course - VI
Course Code

Romantic and Victorian Poetry
DSC MENG 202 (Compulsory)

Blake: *Songs of Innocence and Songs of Experience*

Wordsworth: "Tintern Abbey," "Ode: Intimations of Immortality"

Coleridge: "The Rime of the Ancient Mariner," "Kubla Khan"

Keats: "Ode on a Grecian Urn," "Ode to a Nightingale," "Ode on Melancholy," "To Autumn"

Tennyson: "The Lady of Shalott," "Ulysses," "The Lotus-Eaters"

Browning: "Evelyn Hope," "The Last Ride Together," "My Last Duchess," "Rabbi Ben Ezra"

Objectives of the Course:

The course focalizes on significant poets from the Romantic and Victorian periods and situates their work within the cultural, socio-economic-political-scientific and aesthetic concerns of the period. The course is designed to pay close attention to both formal and contextual dimensions of the prescribed poems. It intends to familiarize the students with different styles and forms of poetry to scrutinize the complexities of interaction between literary and cultural formations in the works of major Romantic poets and Victorian poets including Wordsworth, Coleridge, Keats, Tennyson, Browning and Arnold.

Course Outcomes:

On completion of the course, the students will be able to critically analyze Romantic and Victorian poetry and its various elements such as diction, tone, form, genre, imagery, figures of speech, theme, etc. It will not only hone their creative skills and critical abilities but will also enrich their vocabulary and writing skills. The students will be able to explore their power of imagination and demonstrate their ability to reflect critically in the advanced study of poetry as a genre.

Pattern of Testing:

Instructions: Question No. 1 will be compulsory. The students have to write short notes on **five** items (in about 100 words) out of given 10 items.

Regular Students: 5x4=20 Marks

ICDEOL Students: 5x4=20 Marks

Private Students: 5x5=25 Marks

From each of the prescribed texts one question with internal choice will be set. In addition one question with internal choice will be set on the background and will be of general nature. The students have to attempt any **three** questions out of these.

Regular Students: 3x20=60 Marks

ICDEOL Students: 3x20=60 Marks

Private Students: 3x25=75 Marks

Suggested Readings:

William Blake

- Ackroyd, Peter. *Blake*. Knopf, 1996.

- Willard, Nancy. *A Visit to William Blake's Inn for Innocent and Experienced Travelers*. Voyager, 1981.
- Eaves, Morris. *The Cambridge Companion to William Blake*. Cambridge University Press, 2003.
- Damon, S. F. *William Blake: His Philosophy and Symbols*. 1924. Digital Library of India, 2015.
- Gardner, Stanley. *Infinity on the Anvil: A Critical Study of Blake's Poetry*. Basic Blackwell, 1954.
- Marsh, Nicholas. *William Blake: The Poems*. 2nd ed. Palgrave Macmillan, 2003.
- Bowra, C. M. *The Romantic Imagination*. Harvard University Press, 1957.

William Wordsworth

- Gill, Stephen, ed. *The Major Works of William Wordsworth*. Oxford University Press, 1984.
- Rolfe, William. J. *Select Poems of William Wordsworth*. Harper, 1889.
- Woolf, Robert, ed. *William Wordsworth: The Critical Heritage*. Volume – I, 1793 - 1820. Routledge, 2001.

S. T. Coleridge

- Bloom, Harold, ed. Samuel Taylor Coleridge. Bloom's Modern Critical Views. Chelsea House Publications, 1986.
- Jones, Alun R., William Tydeman, eds. *Coleridge: The Ancient Mariner and Other Poems: A Casebook*. Macmillan, 1973.
- Empson, William and John Haffenden. "The Ancient Mariner: An Answer to Warren." *The Kenyon Review*. New Series. 15. 1 (1993): 155-177.
- Stevenson, Warren. "'Kubla Khan' as Symbol." *Texas Studies in Literature and Language* 14. 4 (1973): 605-630.
- Warren, Robert Penn. "A Poem of Pure Imagination (Reconsiderations VI)." *The Kenyon Review* 8.3 (1946): 391-427
- Samuel Taylor Coleridge. Bloom's Modern Critical Views. Chelsea House Pub., 1986.
- Ashton, Rosemary. *The Life of Samuel Taylor Coleridge: A Critical Biography*. Blackwell, 1996.
- James, Gillman. *The Life of Samuel Taylor Coleridge*. Bastion Books, 2008.

John Keats

- Bloom, Harold, ed. *John Keats*. Infobase Publishing, 2009.
- Keats, John, Tony Church, and George Rylands. *John Keats*. Oxford University Press, 1990.
- Wolfson, Susan J. *Reading John Keats*. Cambridge University Press, 2015.
- White, Robert. *John Keats: A Literary Life*. Springer, 2010.
- Ulmer, William A. *John Keats: Reimagining History*. Springer, 2017.

Lord Alfred Tennyson

Bloom, Harold, ed. *Alfred Lord Tennyson*. Infobase Publishing, 2010.

Jordan, Elaine. *Alfred Tennyson*. CUP Archive, 1988.

Pinion, F. *A Tennyson Companion: Life and Works*. Springer, 1984.

- Grob, Alan. "Tennyson's 'The Lotos-Eaters': Two Versions of Art." *Modern Philology* 62.2 (1964): 118-129.
- Jump, John D. *Lord Alfred Tennyson: The Critical Heritage*. Routledge, 2013.
- Alfred, Lord Tennyson. "The Lotos Eaters." *English Literature: Victorians and Moderns* (2014): 55.
- Pettigrew, John. "Tennyson's 'Ulysses': A Reconciliation of Opposites." *Victorian Poetry* 1.1 (1963): 27-45.

Robert Browning

- Bloom, Harold. *Robert Browning: A Collection of Critical Essays*. Prentice Hall, 1979.
- *The Poetry of Robert Browning: A Critical Introduction*. Methuen, 1970.
- Litzinger Boyd, Donald Smalley. *Robert Browning: The Critical Heritage*. Taylor & Francis, 1995.
- Woolford, John. *Robert Browning*. Writers and Their Work. Atlantic Publishers, 2000.
- Hawlin, Stefan. *The Complete Critical Guide to Robert Browning*. Routledge, 2000.

Course - VII
Course Code

Modern Fiction
DSC MENG 203 (Compulsory)
Virginia Woolf: *Mrs. Dalloway*
James Joyce: *A Portrait of the Artist as a Young Man*
D.H. Lawrence: *Sons and Lovers*
Joseph Conrad: *Heart of Darkness*
E.M. Forster: *A Passage to India*

Objectives of the Course:

The course introduces students to the pleasure of reading by cultivating life-long appreciation of the unique literary imagination of people and places through fiction. It intends to develop an appreciation of modern fiction, including the formal conventions of literary works and broaden life experiences through imagination, empathy and engagement with diverse narratives and perspectives. It aspires to enable students to interpret fiction from various historical, philosophical and cultural contexts by studying a wide selection of canonical texts of modern fiction so as to understand the reciprocal relationship between literature and culture, and ascertain that literature effects culture and that culture effects literature in turn too. It will enhance their critical thinking skills through self-reflexivity, as well as through reflection on cultures - foreign and familiar.

Course Outcomes:

The students will be able to trace the broad developments in the Modern novel during the twentieth century, and to identify important concerns of modern novelists and appreciate representative works of modern fiction by examining the impact of diverse themes of modern fiction. The students will be equipped to apply universal human values expressed in novels from around the world to formulate a comparative perspective of cross-cultural, socio-eco-political experiences. They will be adept to use literary analysis terminology by exploring literary elements used in the novels which will make them conversant with terminology and practices of literature and literary criticism with newly acquired knowledge.

Pattern of Testing:

Instructions: Question No. 1 will be compulsory. The students have to write short notes on **five** items (in about 100 words) out of given 10 items.

Regular Students: 5x4=20 Marks
ICDEOL Students: 5x4=20 Marks
Private Students: 5x5=25 Marks

From each of the prescribed texts one question with internal choice will be set. In addition one question with internal choice will be set on the background and will be of general nature. The students have to attempt any **three** questions out of these.

Regular Students: 3x20=60 Marks
ICDEOL Students: 3x20=60 Marks
Private Students: 3x25=75 Marks

Suggested Readings:

Virginia Woolf

- Gill, Gillian. *Virginia Woolf and the Women Who Shaped Her World*. New Houghton, 2013.
- Emre, Merve. *The Annotated Mrs. Dalloway*. Liveright, 2021.
- Prose, Francine. *The Mrs. Dalloway Reader*. Harcourt, 2003.
- Resbot, Thea. *Central Themes, Motifs and Symbols in Virginia Woolf*. GRIN Verlag, 2018.

- Latham, Jacqueline E. M., ed. *Critics on Virginia Woolf*. Readings in Literary Criticism. 1970. Universal Book Stall, 1991.

D. H. Lawrence

- Bloom, Harold. *D. H. Lawrence's Sons and Lovers*. Chelsea House Publishers, 1988.
- Sons and Lovers: A Casebook. Twentieth Century Classics. 1969.
- Sons and Lovers. Worldview Critical Editions. First edition. 2002.
- Larkin, Philip. *D. H. Lawrence's Sons and Lovers*. Penguin, 2013.
- "Why the Novel Matters." By D. H. Lawrence. Pdf.

Joseph Conrad

- Moore, Gene M, ed. *Joseph Conrad's Heart of Darkness: A Casebook*. Oxford University Press, 2004.
- Sherry, Norman. *Conrad's Western World*. Cambridge University Press, 1980.
- Page, Norman. *A Conrad Companion*. Palgrave Macmillan, 1986.
- Ambrosini, Richard. *Conrad's Fiction as Critical Discourse*. 1991. Goodreads, 2020.
- Murfin, Ross C. *Conrad Revisited*. Goodreads, 2020.
- Hochschild, Adam. "Chapter 9: Meeting Mr. Kurtz." *King Leopold's Ghost*. Mariner Books, 1999.

James Joyce

- Attridge, Derek, ed. *The Cambridge Companion to James Joyce*. 2nd edition. Cambridge University Press, 2004.
- Brady, Philip and James F. Carens, eds. *Critical Essays on James Joyce's A Portrait of the Artist as a Young Man*. GK Hall, 1998.
- Johnson, Jeri. "Introduction." *A Portrait of the Artist as a Young Man*. Oxford World's Classics. Oxford University Press, 2000.
- Yoshida, Hiromi. *Joyce and Jung: The "Four Stages of Eroticism" in A Portrait of the Artist as a Young Man*. 2nd edition. Peter Lang, 2022.

E. M. Forster

- Bloom, Harold and Kim Welsch, eds. *E.M. Forster's A Passage to India*. Chelsea House Publications, 2004.
- Bradbury, Malcom. *E. M. Forster: A Passage to India: A Casebook*. Macmillan, 1970.
- Hunt, John Dixon. "Muddle and Mystery in *A Passage to India*". *ELH* , Vol. 33, No. 4 (Dec., 1966), pp. 497-517.

Course - VIII	Growth and Structure of English Language
Course Code	DSC MENG 204 (Compulsory)
I	History of Language A.C. Baugh - <i>A History of English Language</i> (Chapters 3 to 9)
II	Structure of Language (a) Phonemes: Consonants, Vowels, Stress and Intonation (b) Morphemes: Roots and Affixes, Derivational and Inflectional Morphemes, Allomorphs

Objectives of the Course:

This course is a chronological study of the growth of English language from the Old English period till the mid twentieth century by focusing on the emergence, evolution and progress of English language. This course will showcase the growth of English language from fifth century onwards which will unfold the gradual development of English through the periods of Old English, Middle English and Modern English. The course traces the impact of historical invasions such as Norman Conquest and Renaissance on the growth of English language. It will explore technical aspects of language and linguistics by studying the core components of linguistics like phonology, morphology, syntax, etc. which will make students overcome the barriers of speech sound, word accent, intonation, etc., faced especially by non-native learners of the English language.

Course Outcomes:

The students will be able to demonstrate a thorough understanding of diachronic changes in English language from Old English to present day. They will be familiar with the process of change and variation in language, and the role of language in reflecting and constructing social identities. They will develop the linguistic skills required for the close analysis of individual words in the texts. They will be able to decipher the complexity of language as a communication system shaped by biological, cultural, cognitive and social factors.

Pattern of Testing:

Instructions: Question No. 1 will be compulsory. The students have to write short notes on **five** topics (of about 100 to 150 words) out of ten topics from both sections, i.e. Section I and Section II.

Regular Students: 5x4=20 Marks
ICDEOL Students: 5x4=20 Marks
Private Students: 5x4=20 Marks

In Sections I and II, four questions will be set in each section out of which the students have to attempt **two** questions from each section. (Total four Questions)

Regular Students: (2x15=30)+(2x15=30)=60 Marks
ICDEOL Students: (2x15=30)+(2x15=30)=60 Marks
Private Students: (2x20=40)+(2x20=40)=80 Marks

Suggested Readings:

- Emerson, Oliver Farrar. *A Brief History of the English Language*. Westworth Press, 2019.

- Thomas, P. G. *An Introduction to the History of the English Language*. Forgotten Books, 2015.
- Maharsi, Eni, Isti Purwaningtyas. *Exploring English Morphology: For Elementary Linguistic Learners*. University Brawijaya Press, 2017.
- Collins, Beverley, Inger M. Mees, Paul Carley. *Practical English Phonetics and Phonology: A Resource Book for Students*. Routledge, 2019.
- Gleason, H. A. *Introduction to Descriptive Linguistics*. Henry Holt, 1955.
- O'Connor J. D. *Phonetics*. Penguin, 2000.

Course - Generic Elective I
Course Code

Advanced Academic Writing
GE-MENG 205 (Compulsory Interdisciplinary)

Unit - I Introduction to Academic Writing

Writing as a Medium of Communication
Fundamentals of Academic Writing
Types of Academic Writing

Unit - II Mechanics of Academic Writing

Pre-Writing, Writing and Revision
Rules and Conventions of Academic Writing (Style and Language)
Critical Thinking (Analysis, Synthesis, Interpretation and Evaluation)

Unit - III Dimensions of Academic Writing

Summarising, Paraphrasing, Paragraph Writing
Précis-Writing, Abstract Writing, Writing a Review
Presentations, Report Writing and Writing a Research Paper

Unit - IV Research Methodology and Conventions

Kinds of Research (Qualitative and Quantitative)
Review (Literature and Peer Review)
Ethics in Research and Plagiarism, MLA (9th Edition) (Mendeley, Zotero)
Using Online Resources (Academic Search Engines, Open Access Databases), Metaliteracy

Course Description

Writing is an important element of communication and is vital for students and research scholars of all disciplines. Written communication necessitates clarity of expression, precise language, and an effective style. The Advanced Academic Writing course is designed for graduate and research students to hone their academic and professional writing skills in English. It is tailored to develop successful written communication and research skills by introducing students to the mechanics, dimensions and conventions of academic writing. The primary focus of the course is to build proficiency and confidence in the students by enhancing their critical thinking abilities via the processes of analysis, synthesis, interpretation and evaluation. The course encompasses methods and techniques that can be applied to different types of academic writing including summarising, paragraph writing, abstract writing, report writing, research writing and making presentations. It intends to introduce the students to research methodology, ethics in research, using online resources and accessing online educational databases for effective research. The course thus aims to enhance and strengthen the reading, critical reasoning, research and writing skills and abilities of students.

Course Objectives

To provide students with an opportunity to improve their:

- Reading skills
- Writing skills
- Critical reasoning skills
- Research skills

To introduce the various stages of the writing process.

To familiarize students with the features and stylistic conventions of academic writing.

Course Outcomes

By the end of the course, students will be able to:

- Understand the importance of academic writing
- Employ different types of academic writing
- Write summaries, paraphrases and paragraphs
- Make compositions with correct grammatical forms
- Use correct tools for citing resources
- Understand the ethics of research
- Demonstrate ability to write for an academic audience

Pattern of Testing:

Instructions: Question No. 1 will be compulsory. The students have to write short notes on **five** items (in about 100 words) out of given 10 items.

Regular Students: 5x4=20 Marks

ICDEOL Students: 5x4=20 Marks

Private Students: 5x5=25 Marks

From each of the given units one question with internal choice will be set. In addition one question of general nature with internal choice will be set. The students have to attempt any **three** questions out of these.

Regular Students: 3x20=60 Marks

ICDEOL Students: 3x20=60 Marks

Private Students: 3x25=75 Marks

Suggested Readings:

- Baiely, Stephen. *Academic Writing: A Handbook for International Students*. Routledge, 2011.
- Bloom, Wayne C. *The Craft of Research*. 3rd ed. UCP, 2008.
- Dev, Anjana Neira, ed. *A Handbook of Academic Writing and Composition*. Pinnacle, 2016.
- Eckert, Kenneth. *Writing Academic Research Papers*. Moldy Rutabaga, 2021.
- Gupta, Renu. *A Course in Academic Writing*. Orient BlackSwan, 2010.
- Kothari, C. R. *Research Methodology: Methods and Techniques*. New Age, 2019.
- Leki, Ilona. *Academic Writing: Exploring Processes and Strategies*. 2nd ed. CUP, 1998.
- Strunk, William Jr., E. B. White. *The Elements of Style*. Longman, 2000.
- Swales, John M., Christine B. Feak. *Abstracts and the Writing of Abstracts*. Michigan University Press, 2009.

Semester – III

Course - IX
Course Code

Literary Criticism

DSC MENG 301 (Compulsory)

Aristotle: *The Poetics*

Bharat Muni: *Natyashastra* (Chapter -6)

Dryden: *Essay of Dramatic Poesy*

Coleridge: *Biographia Literaria* (Chapters 13-18)

Arnold: "The Function of Criticism in the Present Time,"

Eliot: "Tradition and Individual Talent" and "The Frontiers of Criticism"

Objectives of the Course:

Literary criticism, as a term, applies to any debate about literature, i.e., the practice of studying, evaluating and interpreting works of literature. The course offers an overview of important literary critics and theories, and focuses on the texts that have laid the foundation of western as well as Indian critical literary thought. It endeavours to expose students to categories and traditions of literary theories based on different historical periods while deliberating on contributions of each writer to the development of literary criticism. It aims to provide an incisive understanding of the function and relevance of different literary methods practiced through an intense study of the prescribed literary texts.

Course Outcomes:

The students will become aware about the perceptions of different critics regarding varied literary concepts like tragedy, poetics, criticism, etc., and will be able to critically respond to different writers and their works. The students will develop the ability to discern the contours of literature through the numerous opinions of critics on the concerned subject matter.

Pattern of Testing:

Instructions: Question No. 1 will be compulsory. The students have to write short notes on **five** items (in about 100 words) out of given 10 items.

Regular Students: 5x4=20 Marks

ICDEOL Students: 5x4=20 Marks

Private Students: 5x5=25 Marks

From each of the prescribed texts one question with internal choice will be set. In addition, one question with internal choice will be set on the background and will be of general nature. The students have to attempt any **three** questions out of these.

Regular Students: 3x20=60 Marks

ICDEOL Students: 3x20=60 Marks

Private Students: 3x25=75 Marks

Suggested Readings:

Aristotle

- Anagnostopoulos, Georgios. *A Companion to Aristotle*. Wiley-Blackwell, 2013.
- Annas, Julia. *Classical Greek Philosophy*. Oxford University Press, 2001.
- Barnes, Jonathan. *The Cambridge Companion to Aristotle*. Cambridge University Press, 1995.
- Else, Gerard. *Aristotle's Poetics: The Argument*. Harvard University Press, 1957.
- Werner, Jaeger. *Aristotle*. 2nd ed. Oxford University Press, 1948.

Bharat Muni

- Pandey, K. C. *Comparative Aesthetics*. Vol. 1-2. 1950. Varanasi Chowkhamba Sanskrit Series, 2008.
- Gnoli, R. *The Aesthetic Experience According To Abhinavgupta*. 1956. Varanasi Chowkhamba Sanskrit Series, 1985.
- Verma, Nirmal. *India and Europe: Selected Essays by Nirmal Verma*. Trans. Alok Bhalla. Shimla: IAS, 2000.
- Verma, Nirmal. *Patthar Aur Bahata Paani*. Ed. Nanadakishor Acharya. Bikaner Vagdevi Prakashan, 2000.
- Agyea. *Kendra Aur Paridhi*. Jaipur National Publishing House, 1984.

John Dryden

- Dryden, John. "Essay of Dramatic Poesy." London 1668.
- Simon, Irène. "Dryden's Revision of the Essay of Dramatic Poesy." *The Review of English Studies* 14. 54 (1963): 132-141.
- Huntley, Frank Livingstone. "On Dryden's Essay of Dramatic Poesy." *Modern Language Notes* 33. 2 (1948): 88-95.
- Huntley, Frank Livingstone. "On the Persons in Dryden's Essay of Dramatic Poesy." *Modern Language Notes* 63. 2 (1948): 88-95.

S. T. Coleridge

- Wheeler, Kathleen. *Sources, Processes and Methods in Coleridge's Biographia Literaria*. Cambridge University Press, 1980.
- Coleridge, Samuel Taylor. *Biographia Literaria*. 1817. Edited by Nigel Leask. J. M. Dent, 1997.
- Corrigan, Timothy J. "Biographia Literaria and the Language of Science." *Journal of the History of Ideas* 41. 3 (1980).
 - Stelzig, Eugene L. "Coleridge's Failed Quest: The Anticlimax of Fancy/Imagination in Biographia Literaria." *Studies in English, New Series* 1 (1980).
- Hort, F. J. A. 1856. An essay on Coleridge's philosophy. Read online at http://books.google.co.uk/books?id=eZY4AAAAIAAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false.
- John Stuart Mill, *On Bentham and Coleridge*. With an introduction by F R Leavis, Cambridge University Press, 1838.
- Barfield, Owen. *What Coleridge Thought*. Wesleyan University Press, 1971.
- Beckson, Karl E. *Great Theories in Literary Criticism*. Farrar, 1963.
- Beer, John B. *Coleridge: The Visionary*. Chatto and Windus, 1970.
- Berkerly, Richard. *Coleridge and the Crisis of Reason*. Macmillan, 2007.
- Bush, Ronald. *The Presence of the Past: Ethnographic Thinking/Literary Politics*. Stanford University Press, 1995.

Matthew Arnold

- Dawson, Carl. *Matthew Arnold: The Critical Heritage*. Volume 2. The Poetry. Routledge, 2005.
- Machann, Clinton. *Matthew Arnold: A Literary Life*. Springer, 1998.
- Bush, Douglas. *Matthew Arnold: A Survey of his Poetry and Prose*. Springer, 1971.
- Adams, Bradley Donald. *Antithetical Developments in the Poetry and Criticism of Matthew Arnold*. Diss. 1981.

T. S. Eliot

- Williamson, George. *A Reader's Guide to T. S. Eliot*. Bookseller, 1952.
- Unger, J., editor. *T.S. Eliot: A Selected Critique*. Rinehart and Company, 1948.
- Gardiner, Hele. *The Art of T. S. Eliot*. Faber and Faber, 2002.
- Sen, S. *T. S. Eliot: The Critic*. Unique Publishers, 2014.
- Leavis, F. R. "T.S. Eliot's Stature as a Critic." *Commentary* XXVI (1958).
- Jewel, Spears Brooker. *Mastery and Escape: T.S. Eliot and the Dialectic of Modernism*. University of Massachusetts Press, 1996.
- Grant, Michael, ed. *T. S. Eliot: The Critical Heritage*. Routledge & Kegan Paul, 1982.
- *The Cambridge Journal of Anthropology* 25. 2 *Creativity or Temporality?* (2005).
- T. S. Eliot, "The Frontiers of Criticism." *On Poetry and Poets*. Faber and Faber, 1957.
- Murphy, Russel Eliott. *Critical Companion to T. S. Eliot: A Literary Reference to His Life and Work*. Facts on File, 2007.
- Lobb, Edward. *T. S. Eliot and the Romantic Critical Tradition*. Routledge, 2015.

Course - X Modern British and American Poetry

Course Code DSC MENG 302 (Compulsory)

W.B. Yeats:	"The Second Coming," "Sailing to Byzantium," "A Prayer for My Daughter," "Among School Children," "Leda and the Swan"
T.S. Eliot:	<i>The Waste Land</i>
W.H. Auden:	"The Unknown Citizen," "In Memory of W.B. Yeats," "The Shield of Achilles," "September 1, 1939"
Walt Whitman:	"Song of Myself" (1, 5, 33), "Out of the Cradle Endlessly Rocking," "A Passage to India"
Robert Frost:	"Birches," "Design," "Mending Wall," "After Apple Picking," "The Road not Taken," "Home Burial"
William Carlos Williams:	Poems in Modern Poets One (Published by Faber and Faber) "January Morning," "Tract," "By the Road to Contagious Hospital," "A Unison," "The Last Words of My English Grandmother," "The Waken an Old Lady," "The Widow's Lament in Springtime," "To a Poor Old Woman," "The Yachts," "These"

Objectives of the Course:

British and American poetry of the nineteenth and twentieth centuries has witnessed the crucial development in the arenas of style, form, content and presentation. This course will acquaint students with the modern poets of British and American poetry. It intends to apprise the students about the language of making and remaking along with the presence of artistic appropriation and cultural emancipation in the prescribed poets. It will also familiarize the students with different movements and traits in Britain and America which shaped literature, especially poetry.

Course Outcomes:

The students will be able to develop strategies for identifying formal and thematic features of poetry in general and especially of the prescribed ones in particular. They will be able to appreciate two dissimilar cultures as poetry of two nations is studied in detail.

Pattern of Testing:

Instructions: Question No. 1 will be compulsory. The students have to write short notes on **five** items (in about 100 words) out of given 10 items.

Regular Students: 5x4=20 Marks
ICDEOL Students: 5x4=20 Marks
Private Students: 5x5=25 Marks

From each of the prescribed texts one question with internal choice will be set. In addition one question with internal choice will be set on the background and will be of general nature. The students have to attempt any **three** questions out of these.

Regular Students: 3x20=60 Marks
ICDEOL Students: 3x20=60 Marks
Private Students: 3x25=75 Marks

Suggested Readings:

W. B. Yeats

- Bloom, Harold. *William Butler Yeats*. Bloom's Major Poets. Chelsea Publishing House, 2001.
- Cullingford, Elizabeth. *Yeats, Poems, 1919-1935: A Casebook*. Macmillan, 1984.
- Conner, Lester I. *A Yeats Dictionary: Persons and Places in the Poetry of William Butler Yeats*. Syracuse University Press. (Archived from the original on 26 January 2021).
- Brater, Enoch. "W. B. Yeats: The Poet as Critic." *Journal of Modern Literature* 4. 3. Special Yeats Number (1975): 651-676.
- "Nobel Prize in Literature 1923." *NobelPrize.org*. (Archived from the original on 16 December 2014).
- Yeats, W. B. "The Symbolism of Poetry." *Ideas of Good and Evil*. 1903.

T. S. Eliot

- Bloom, Harold, ed. *T. S. Eliot's The Waste Land*. Chelsea House Publishers, 2009.
- Cox, Charles Brian, Arnold P. Hinchliffe, eds. *T. S. Eliot: The Waste Land: A Casebook*. Macmillan, 1968.
- Rainey, Lawrence, ed. *The Annotated Waste Land with Eliot's Contemporary Prose*. Yale University Press, 2006.
- Miller, James Edwin. *T. S. Eliot: The Making of an American Poet, 1888-1922*. Pennsylvania State University Press, 2001.
- Uroff, Margaret Dickie. "'The Waste Land': Metatext." *The Centennial Review* 24. 2 (1980): 148-166.
- Perl, Jeffry M., Andrew P. Tuck. "The Hidden Advantage of Tradition: On the Significance of T. S. Eliot's Indic Studies." *Philosophy East & West* 35. 2 (1985).

W. H. Auden

- Fuller, John. *W. H. Auden: A Commentary*. Faber and Faber, 1998.
- Bloom, Harold. *W. H. Auden*. Chelsea House Publishers, 1986.
- Sharpe, Tony. *W. H. Auden in Context*. Cambridge University Press, 2013.
- Carpenter, Humphrey. *W. H. Auden: A Biography*. Faber and Faber, 2011.
- Davenport-Hines, Richard. *Auden*. Heinemann, 1996.
- Smith, Stan, ed. *The Cambridge Companion to W. H. Auden*. Cambridge University Press, 2005.
- Firchow, Peter E. "W. H. Auden and the Ideology of Modernist Poetry." *CEA Critic* 46. 3-4 (1984): 60-71.
- Raichura, Suresh, Amritjit Singh. "A Conversation with W. H. Auden." *Southwest Review* 60. 1 (1975): 27-36.

Walt Whitman

- Folsom, Ed, Jim Perlman, DanCampion, eds. *Walt Whitman: The Measure of His Song*. Holy Cow Press, 1998.
- Kaplan, Justin. *Walt Whitman: A Life*. Perennial Classics, 2003.

- Kummings, Donald D., J. R. LeMaster, eds. *The Routledge Encyclopedia of Walt Whitman*. New York: Routledge, 2011.
- Levin, Joanna, Edward Whitley, eds. *Whitman Among the Bohemians*. University of Iowa Press, 2014.
- Loving, Jerome. *Walt Whitman: The Song of Himself*. University of California Press, 2000.
- Matthiessen, F. O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman*. Oxford University Press, 1968.
- Jim Perlman, Dan Campion, eds. *Walt Whitman: The Measure of His Song*. Holy Cow! Press, 1998.

Robert Frost

- Bloom, Harold. *Robert Frost*. Infobase Publishing, 2003.
- Faggen, Robert, ed. *The Cambridge Companion to Robert Frost*. Cambridge University Press, 2001.
- Fagan, Deirdre J. *Critical Companion to Robert Frost: A Literary Reference to His Life and Work*. Infobase Publishing, 2007.
- Beach, Christopher. *The Cambridge Introduction to Twentieth-Century American Poetry*. Cambridge University Press, 2003.
- Liebman, Sheldon W. "Robert Frost, Romantic." *Twentieth Century Literature* 42.4 (1996): 417-437.
- Baym, Nina. "An Approach to Robert Frost's Nature Poetry." *American Quarterly* 17.4 (1965): 713-723.
- Waggoner, Hyatt Howe. "The Humanistic Idealism of Robert Frost." *American Literature* 13.3 (1941): 207-223.

William Carlos Williams

- MacGowan, Christopher, ed. *The Cambridge Companion to William Carlos Williams*. CUP, 1985.
- Duffey, Bernard I, Bernard K. Duffy. *A Poetry of Presence: The Writing of William Carlos Williams*. University of Wisconsin Press, 1986
- Wallace, Emily M. and William Carlos Williams. "An Interview with William Carlos Williams." *The Massachusetts Review* Vol. 14. No. 1 (1973): 130-148.

Course - XI	Modern British Drama
Course Code	DSC MENG 303 (Compulsory)
	G.B. Shaw: <i>Arms and the Man</i>
	Oscar Wilde: <i>An Ideal Husband</i>
	T.S. Eliot: <i>Murder in the Cathedral</i>
	John Arden: <i>Sergeant Musgrave's Dance</i>

Objectives of the Course:

The course is based on drama and its socio-cultural implications representing various realistic concerns of the modern society. It aims to introduce students to modern theatre movements and to make them familiar with the themes and techniques of modern drama, and also to expose them to the various technicalities and concerns of the playwrights.

Course Outcomes:

Realism is the significant quality of Modern English Drama which prepares students to deal with real life problems, presented in the prescribed plays. The students will develop an understanding of sub-genres of drama – romantic comedy, poetic play and realistic drama through a detailed study of the technicalities of drama as a genre.

Pattern of Testing:

Instructions: Question No. 1 will be compulsory. The students have to write short notes on **five** items (in about 100 words) out of given 10 items.

Regular Students: 5x4=20 Marks
 ICDEOL Students: 5x4=20 Marks
 Private Students: 5x5=25 Marks

From each of the prescribed texts one question with internal choice will be set. In addition one question with internal choice will be set on the background and will be of general nature. The students have to attempt any **three** questions out of these.

Regular Students: 3x20=60 Marks
 ICDEOL Students: 3x20=60 Marks
 Private Students: 3x25=75 Marks

Suggested Readings:

Oscar Wilde

- Ruby, Stephen. *The Cambridge Companion to Oscar Wilde*. Cambridge University Press, 1997.
- Ellman, Richard. *Wilde and Nineteens*. Princeton University Press, 1966.
- Powell, Kerry. *Oscar Wilde and the Theatre of the 1890s*. Cambridge University Press, 1990.
- Mikhail, E. H., editor. *Oscar Wilde: Interviews and Recollections*. Vol. I-II. Harper & Row, 1979.
- Gide, Andre. *Oscar Wilde: A Study*. Trans. Lucy Gordon. Gordon Press, 1975.
- Stokes, John. "Wilde Interpretations." *Modern Drama* 37.1 (1994): 156-174.
- Dellamora, Richard. "Oscar Wilde, Social Purity, and An Ideal Husband." *Modern Drama* 37.1 (1994): 120-138.
- Liberatore, Giulia. "Imagining an ideal husband: Marriage as a site of aspiration among pious Somali women in London." *Anthropological Quarterly* (2016): 781-812.

- Longxi, Zhang. "The Critical Legacy of Oscar Wilde." *Texas Studies in Literature and Language* 30.1 (1988): 87-103.
- Quintus, John Allen. "The Moral Implications of Oscar Wilde's Aestheticism." *Texas Studies in Literature and Language* 22. 4 (1980): 559-574.
- Stringfellow, Sophie. "Oscar Wilde's Society Plays." (2016): 125-128.
- Welhausen, Candice, Gary Scharnhorst. "A Recovered Interview with Oscar Wilde." *The Wildean* 32 (2008): 2-5.

T. S. Eliot

- Eliot, T. S. *Murder in the Cathedral*. 1936. Harcourt Publishers, 1964.
- Bloom, Harold, ed. *T.S. Eliot's Murder in the Cathedral*. Bloom's Modern Critical Interpretations. Chelsea House Publications, 1988.
- Osborne, Carol. "Demolishing the Castle: Virginia Woolf's Reaction to T.S. Eliot's "Murder in the Cathedral."" *CEA Critic* 70. 3 (2008): 46-55.
- Pickering, Jerry V. "Form as Agent: Eliot's "Murder in the Cathedral."" *Educational Theatre Journal* 20. 2 (1968): 198-207.
- Shapiro, Leo. "The Medievalism of T. S. Eliot." *Poetry* 56. 4 (1940): 202-213.

John Arden

- Arden, John. *Arden Plays I*. Methuen Publishing Ltd, 2002.
- Hayman, Ronald. *John Arden*. Heinemann, 1968.
- Leeming, Glenda. *John Arden*. Longman, 1974.
- Marowitz, Charles, Tom Milne, Owen Hale, eds. *The Encore Reader: A Chronicle of New Drama*. Methuen, 1965.
- Arden, John. *Serjeant Musgrave's Dance*. Methuen, 1982.
- Sternlicht, Sanford. *A Reader's Guide to Modern British Drama*. Syracuse University Press, 2004.
- Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge University Press, 2002.
- Trussler, Simon. "Political Progress of a Paralyzed Liberal: The Community Dramas of John Arden." *The Drama Review: TDR* 13. 4 (1969): 181-191.
- Meeuwis, Michael. *Everyone's Theatre: Literature and Daily Life in England*. University of Michigan Press, 2019.

G. B. Shaw

- Ward, A. C. *Arms and the Man: An Anti-Romantic Comedy in Three Acts*. 1953. Orient Longman, 2000.
- Adams, Elsie Bonita. *Bernard Shaw and the Aesthetics*. Ohio State University Press, 1971.
- Kamm, Jürgen. *Twentieth-Century Theatre and Drama*. Trier WVT, 1999.
- Kaufmann, R. J. *G. B. Shaw: A Collection of Critical Essays*. Prentice Hall, 1965.
- Kavanagh, Peter. *The Story of the Abbey Theatre: From its Origins in 1899 to the Present*. Devin-Adair, 1950.
- Dikshit, A. K. *Arms and the Man: An Anti-Romantic Comedy in Three Acts*. Chitra Prakashan, Meerut, 1991.

Note: The students have to opt any one out of the four courses: 304-307.

**Course XII-i
Course Code**

**World Fiction
DSE I-MENG 304 (Elective)**

Dostoevsky:	<i>Crime and Punishment</i>
Ernest Hemingway:	<i>The Old Man and the Sea</i>
Margaret Atwood:	<i>Surfacing</i>
Chinua Achebe:	<i>Things Fall Apart</i>
V.S. Naipaul:	<i>A House for Mr. Biswas</i>

Objectives of the Course:

World literature speaks to people of more than one nationality. It facilitates insights into human nature which transcend nationalities and borders. The course will serve as a window to various novelists and their works across cultures and continents. It intends to offer insights into the great works of literature to explore the tensions, conflicts and issues of mankind in general, and presented in the texts in particular.

Course Outcomes:

The students will be able to contextualize the major themes in world fiction and their applicability in the contemporary society. They will develop understanding about moral dilemmas, separation, honour, struggles, defeat, change, belonging, etc. – the human concerns that cross nationalities and borders and unite mankind. They will also acquire life skills to handle their issues positively.

Pattern of Testing:

Instructions: Question No. 1 will be compulsory. The students have to write short notes on **five** items (in about 100 words) out of given 10 items.

Regular Students: 5x4=20 Marks
ICDEOL Students: 5x4=20 Marks
Private Students: 5x5=25 Marks

From each of the prescribed texts one question with internal choice will be set. In addition one question with internal choice will be set on the background and will be of general nature. The students have to attempt any **three** questions out of these.

Regular Students: 3x20=60 Marks
ICDEOL Students: 3x20=60 Marks
Private Students: 3x25=75 Marks

Suggested Readings:

Dostoevsky

- Peace, Richard. *Fyodor Dostoevsky's Crime and Punishment: A Casebook*. Oxford University Press, 2006.
- Bloom, Harold. *Fyodor Dostoyevsky's Crime & Punishment*. Chelsea House Publishers, 2003.
- Dostoevsky, Foydor. *Notes from Underground*. Reprint edition. Vintage, 1994.
- Gibian, George. "Traditional Symbolism in Crime and Punishment." *PMLA* 70. 5 (1955): 979-996.

Ernest Hemingway

- Hemingway, Ernest. *The Old Man and the Sea*. 1952. Scribner, 1995.
- Bloom, Harold. *Ernest Hemingway's The Old Man and the Sea*. Infobase Publishing, 2008.
- Beegel, Susan F., Holland Broer. "Santiago and the Eternal Feminine: Gendering La Mar in The Old Man and the Sea." *Bloom's Modern Critical Interpretations*, 2002.
- Burhans, Clinton S. "The Old Man and the Sea: Hemingway's Tragic Vision of Man." *American Literature* 31.4 (1960): 446-455.
- Masruddin, Masruddin. "Lessons in Old Man and The Sea." *IDEAS: Journal on English Language Teaching and Learning, Linguistics and Literature* 1.1 (2013).
- Gurko, Leo. "The Heroic Impulse in *The Old Man and the Sea*." *The English Journal* 44.7 (1955): 377-382.
- Gurko, Leo. *The Old Man and the Sea*. *College English* 17.1 (1955): 11-15.
- Atkins, John. *The Art of Ernest Hemingway*. Spring Books, 1952.
- Banham, Martin, ed. *The Cambridge Guide to Theatre*. Cambridge: Cambridge University Press, 1998.

Brecht

- Brooker, Peter. *Key Words in Brecht's Theory and Practice of Theatre*. Thomson & Sacks, 1994.
- Thomson, Peter, Glendyr Sacks, eds. *The Cambridge Companion to Brecht*. Cambridge Companions to Literature. Cambridge: Cambridge University Press, 1994.
- Jameson, Fredric. *Brecht and Method*. Verso, 1998.

Margaret Atwood

- Atwood, Margaret. *Survival: A Thematic Guide to Canadian Literature*. House of Anansi, 1972.
- Howells, Coral Ann. *The Cambridge Companion to Margaret Atwood*. Cambridge University Press, 2006.
- Thomas, Paul Lee, ed. *Reading, Learning, Teaching Margaret Atwood*. Peter Lang Publishing, 2007.
- Nischik, Reingard M. *Margaret Atwood: Works and Impact*. Camden House, 2000.
- Gleitman, Claire. "All in the Family: "Mother Courage" and the Ideology in the "Gestus." *Comparative Drama* 25. 2 (1991): 147-167.
- Kalpakli, Fatma. "Exploitation of Women and Nature in Surfacing." *Journal of Selcuk University Natural and Applied Science* (2014).
- Josie, Campbell, P. "The Woman as Hero in Margaret Atwood's Surfacing." *Mosaic: An Interdisciplinary Critical Journal* II.3 (1978): 17-28.
- Latef, S. N., Berzenji. "The Quest for Wholeness and Individuation in Atwood's Novel Surfacing: A Psycho Feminist Approach." *International Journal of Humanities and Cultural Studies* 4. 2 (2017): 25-33.

Chinua Achebe

- Achebe, Chinua. *Hopes and Impediments: Selected Essays*. Doubleday, 1989.
- Achebe, Chinua. *English and the African Writer*. Indiana University Press, 1965.
- Ohaeto, Ezenwa. *Chinua Achebe: A Biography*. Indiana University Press, 1997.
- Mackay, Mercedes. "Review: *A Man of the People* by Chinua Achebe." *African Affairs* 66 (1967): 81.

V. S. Naipaul

- Gikandi, Simon, Abiola Irele, eds. *The Cambridge History of African and Caribbean Literature*. Cambridge University Press, 2004.
- Naipaul, V. S. *A House for Mr. Biswas*. Penguin, 1969.
- Hamner, Robert D., ed. *Critical Perspectives on V. S. Naipaul*. London, 1979.
- Ramchand, Kenneth. *The West Indian Novel and Its Background*. New York, 1970.
- White, Landeg. *V. S. Naipaul: A Critical Introduction*. London, 1975.
- Kukreti, Sumitra. "Exile and Alienation in V. S. Naipaul's *A House for Mr. Biswas*. *Impressions* I.I (2007).
- Gorra, Michael. *After Empire: Scott, Naipaul, Rushdie*. University of Chicago Press, 2008.
- Mustafa, Fawzia. *V. S. Naipaul: Cambridge Studies in African and Caribbean Literature*. Cambridge University Press, 1995.
- Tahereh, Siamardi, Reza Didari. "A Postcolonial Appraisal of V. S. Naipaul's *A House for Mr. Biswas*." *International Journal of Applied Linguistics and English Literature* 4.2 (2015):104-111.
- Arsalan, Radman. "The Reciprocity of Home and Identity in V. S. Naipaul's *A House for Mr Biswas*: Postcolonial Dilemma of Deracination." 2018.
- Kerry, McSweeney. *Four Contemporary Novelists: Angus Wilson, Brian Moore, John Fowles, V.S. Naipaul*. McGill-Queen's University Press, 1983.
- Nixon, Rob. *London Calling: V.S. Naipaul, Postcolonial Mandarin*. Oxford University Press, 1992.

Course-XII-ii
Course Code

African Literature
DSE I-MENG 305 (Elective)

Chinua Achebe:	<i>A Man of the People</i>
Ngugi wa Thiong'o:	<i>A Grain of Wheat</i>
Nadine Gordimer:	<i>My Son's Story</i>
Bessie Head:	<i>The Collector of Treasures</i> (Short Stories)
Wole Soyinka:	<i>A Dance of the Forests</i>

Objectives of the Course:

The course introduces students to a variety of literary texts from Africa. By covering a wide range of genres and diverse geographical regions, the purpose is to acquire a general understanding of the key issues in African literature. It aims to demonstrate how creative writings help create an understanding of the socio-cultural and eco-political issues that define life and existence on the African continent. It intends to make students understand Africa from the perspectives of African ethos.

Course Outcomes:

The students will develop critical learning that moves away from dominant Eurocentric and Western perspectives. They will be able to place a text in its socio-historical context and demonstrate an understanding of different contents, forms and contexts of African literature. They will understand African literary responses to colonialism, apartheid, negritude and slavery.

Pattern of Testing:

Instructions: Question No. 1 will be compulsory. The students have to write short notes on **five** items (in about 100 words) out of given 10 items.

Regular Students: 5x4=20 Marks
ICDEOL Students: 5x4=20 Marks
Private Students: 5x5=25 Marks

From each of the prescribed texts one question with internal choice will be set. In addition one question with internal choice will be set on the background and will be of general nature. The students have to attempt any **three** questions out of these.

Regular Students: 3x20=60 Marks
ICDEOL Students: 3x20=60 Marks
Private Students: 3x25=75 Marks

Suggested Readings:

Chinua Achebe

- Achebe, Chinua. *Hopes and Impediments: Selected Essays*. Doubleday, 1989.
- Ulli, Beier. *Introduction to African Literature*. Northwestern University, 1970.
- Cook, M. G. *Modern Black Novelists: A Collection of Critical Essays*. Twentieth Century Views. Prentice Hall, 1971.
- Njoku, Benedict Chiaka. *The Four Novels of Chinua Achebe: A Critical Study*. Peter Lang, 1984.
- Lindfors, Bernth, Catherine Lynette Innes. *Critical Perspectives on Chinua Achebe*. Three Continents Press, 1978.

- Killam, G. D. *The Writings of Chinua Achebe*. Pearson Education Ltd., 1997.
- Lindfors, Bernth. *Conversations with Chinua Achebe*. Mississippi University Press, 1997.
- Mackay, Mercedes. "Review: *A Man of the People* by Chinua Achebe." *African Affairs* 66: 81.
- Ohaeto, Ezenwa. *Chinua Achebe: A Biography*. Indiana University Press, 1997.

Thiong'o

- Dalvai, Stefanie. *Female Characters in Ngugi wa Thiong'o's A Grain of Wheat*. GRIN Verlag, 2019.
- Jabbi, Bu-Buakei. "The Structure of Symbolism in *A Grain of Wheat*." *Research in African Literatures* 16. 2. Special Issue on Ngũgĩ wa Thiong'o (1985): 210-242.
- Russell, West-Pavlov. "The Politics and Spaces of Voice: Ngũgĩ's *A Grain of Wheat* and Conrad's *Heart of Darkness*." *Research in African Literatures* 44. 3 (2013): 160-175.

Nadaine Gordimer

- Clingman, Stephen. *The Novels of Nadine Gordimer: History from the Inside*. Bloomsbury, 1993.
- Wagner, Kathrin Margarete. *Rereading Nadine Gordimer*. Indiana University Press, 1994.

Bessie Head

- Wilhelm, Cherry. "Bessie Head: The Face of Africa." *English in Africa* 10. 1 (1983): 1-13.

Wole Soyenka

- Nkanga, Mbala. *Structure of Time and Space in Wole Soyinka's A Dance of the Forests*. Indiana University, 1990.
- *College Literature* 27. 3 (2000).
- *Callaloo* 16. 1 (1993).
- *Botswana Notes and Records* 20 (1989).

Course-XII-iii
Course Code

Australian Literature
DSE I-MENG 306 (Elective)

Patrick White: *The Solid Mandala*
David Malouf: *Remembering Babylon*
David Williamson: *The Removalists*
Jack Davis: *No Sugar*

Objectives of the Course:

The course aims to familiarize the students with the diversity within the Australian literature. It offers an insight into history through literature and stylistics of Australian fiction and drama. It also intends to cultivate students' ability to negotiate literary representations of diverse cultures within a nation.

Course Outcomes:

With the study of distinct flavours of Australian literature, the students will be able to advance in literary response to the key issues in Australian literature and comprehend its historical background. They will also be able to participate in the debates on the issues such as Aboriginal culture, history, ethnicity, and identity. Also, they will gain knowledge on concepts of dualism, magic realism, new age theatre and postcolonial theatre.

Pattern of Testing:

Instructions: Question No. 1 will be compulsory. The students have to write short notes on **five** items (in about 100 words) out of given 10 items.

Regular Students: 5x4=20 Marks
ICDEOL Students: 5x4=20 Marks
Private Students: 5x5=25 Marks

From each of the prescribed texts one question with internal choice will be set. In addition, one question with internal choice will be set on the background and will be of general nature. The students have to attempt any **three** questions out of these.

Regular Students: 3x20=60 Marks
ICDEOL Students: 3x20=60 Marks
Private Students: 3x25=75 Marks

Suggested Readings:

Patrick White

- Wilde, William H., Joy Hooton, Barry Andrews. *The Oxford Companion to Australian Literature*. 2nd edition. Oxford University Press, 1994.
- Olubas, Brigitta, Elizabeth McMahon, eds. *Remembering Patrick White: Contemporary Critical Essays*. Brill, 2010.
- Henderson, Ian, Anouk Lang. *Patrick White Beyond the Grave: New Critical Perspectives*. Anthem Press, 2015.
- Marr, David. *Patrick White: A Life*. Random House, 1991.
- Jessica, Gildersleeve. *The Routledge Companion to Australian Literature*. Taylor & Francis Ltd, 2021.
- Breslin, Bruce. *James Morrill, Captive of Empire*. Australian Scholarly, 2017.

David Malouf

- *The Complete Stories by David Malouf*. Pantheon, 2007.
- Hergenhan, Laurie. *The Penguin New Literary History of Australia*. 1988.
- Giffuni, Cathe. "The Prose of David Malouf." *Australian & New Zealand Studies in Canada* 7 (1992).
- Macintyre, Stuart. *A Concise History of Australia*. Cambridge University Press, 2004.

David Williamson

- Craven, Peter. "The Irresistible Rise and Occasional Fall of David Williamson." *The Sydney Morning Herald* (2021).
- Cochrane, Peter. "Williamson's World." *The Sydney Morning Herald* (1997).
- Williamson, David. "Interview with David Williamson." *Kunapipi* (1979).
- Clark, Manning. *A Short History of Australia*. New American Library, 1980.

Jack Davis

- Chesson, Keith. *Jack Davis: A Life-Story*. Dent, 1934-1988.
- Hodge, Bob. "Jack Davis and the Emergence of Aboriginal Writing." *Critical Survey* (1994).
- Bennet, Bruce Jenifer. *Oxford Literary History of Australia*. Strauss, 2001.

Course-XII-iv
Course Code

Canadian Literature
DSE I-MENG 307 (Elective)

Robertson Davis: *Fifth Business*
Sharon Pollock: *The Komagata Maru Incident*
M.G. Vassanji: *The Book of Secrets*
Lee Maracle: *Sundogs*

Objectives of the Course:

The course intends to create awareness about diversity in Canadian literature with its conflicting priorities as this is the literature of multicultural country, written in languages including Canadian English, Canadian French and Indigenous ones. The students will study native, immigrant and settler writers to understand the complexity of Canada and the Canadian literary canon.

Course Outcomes:

The students will acquire familiarity with the Canadian literature with an ability to identify and underline critical issues that figure in Canadian literature. They will be able to discuss and interpret it vis-a-vis other writings of the world and to respond to terms like displacement, religion, identity and morality.

Pattern of Testing:

Instructions: Question No. 1 will be compulsory. The students have to write short notes on **five** items (in about 100 words) out of given 10 items.

Regular Students: 5x4=20 Marks
ICDEOL Students: 5x4=20 Marks
Private Students: 5x5=25 Marks

From each of the prescribed texts one question with internal choice will be set. In addition one question with internal choice will be set on the background and will be of general nature. The students have to attempt any **three** questions out of these.

Regular Students: 3x20=60 Marks
ICDEOL Students: 3x20=60 Marks
Private Students: 3x25=75 Marks

Suggested Readings:

Robert Davies

- Lane, Richard J. *The Routledge Concise History of Canadian Literature*. Taylor & Francis Ltd, 2022.
- Archibald, Macmurchy. *Handbook of Canadian Literature*. Westworth Press, 2019.
- Davies, Robert. *The Deptford Trilogy*. Penguin, 2011.
- Davies, J. Madison, ed. *Conversations with Robertson Davies*. 1989.
- *Fifth Business*. *The Canadian Encyclopedia*.
- Kroller, Eva-Marie, ed. *The Cambridge Companion to Canadian Literature*. Cambridge University Press, 2017.

Sharon Pollock

- Nothof, Anne, ed. *Sharon Pollock: Essays on her Work*. Guernica Press, 2000.

- Coates, Donna, ed. *Sharon Pollock: First Woman of Canadian Theatre*. University of Calgary Press, 2015.
- Grace, Sherrill. *Making Theatre: A Life of Sharon Pollock*. Talonbooks, 2008.
- New, W. H. *A History of Canadian Literature*. McGill-Queen's University Press, 2003.

Vassanji

- Malik, Amin. "Ambivalent Affiliations and the Postcolonial Condition: The Fiction of M. G. Vassanji." *World Literature Today* 67. 2 (1993).
- Delbaere, Jeanne. "Re-Configuring the Postcolonial Paradigm: The Fiction of M. G. Vassanji." *Reconfigurations: Canadian Literatures and Postcolonial Identities*. Eds. Marc Maufort and Franca Bellarsi. Peter Lang, 2002.
- Ojwang, Dan Odhiambo. "Between Ancestors and Amarapurs: Immigrant Asianness in M. G. Vassanji's Fiction." *Re-Imagining Africa: New Critical Perspectives*. Eds. Sue Kossew and Diane Schwerdt. Nova Science Publishers, 2001.
- Kanwar, Neelima. "Sacred and Spiritual themes in M.G. Vassanji's *The Assassin's Song* and *The Magic of Saida*." *Transnational Imaginaries in M.G Vassanji*. Eds. Karim Murji and Asma Sayed. University of Alberta Press, 2016.

Lee Maracle

- Withrow, William Henry. *Canadian History and Literature*. Forgotten Books, 2018.
- Maracle, Lee. *My Conversations with Canadians*. Book hub, 2017.
- Kanwar, Neelima. *Resistant Voices: Reading Native Canadian Women Writers*. Anamika Publishers, 2009.
- Singh, Alka. *Issues in Canadian Literature*. Anubhav Publishing House, 2016.
- Brill, Berry, Susan de Ramirez. *Contemporary American Indian Literatures & the Oral Tradition*. University of Arizona Press, 1999.
- Maracle, Lee and Marlatt Warland. *Telling It: Women and Language Across Cultures*. Raincoast Book Distribution, 1990.

Ability Enhancement Course

COURSE: Ability Enhancement Course

Course Name: *Literary Terms*

Course Code: AEC MENG 308 (Compulsory, Non-CGPA)

Max. Marks: 100

Credits: 4

Book Prescribed:

1. *A Glossary of Literary Terms*, (Eleventh Ed.) by M. H. Abrams and Geoffrey Galt Harpham (List of terms prescribed are appended)
2. *Indian Literary Criticism: Theory and Interpretation* by G. N. Devy (Prescribed page numbers appended)
3. *Sanskrit Non-Translatables: The Importance of Sanskritizing English* by Rajiv Malhotra and Satyanarayana Dasa Babaji (Prescribed page numbers appended)

Objectives of the Course: The course is designed to acquaint the students with the nuances of significant literary terms, an understanding of which is immanent for specialization in English Language and Literature. Knowledge of literary terms goes a long way in honing the ability of the students, in relation to their field of specialization and the choice of career.

Course Outcomes: The course will familiarize the students with the technical know-how of reading, understanding and critically appreciating literature in specific and assessing life in general. The course shall, hence, add immense practical value to the professional and personal repertoire of the students.

Pattern of Testing: The course is Non-CGPA, thus, the evaluation shall be completely internal. The pattern of Mid-term examination shall be at the discretion of the teachers teaching the course.

Sr. No.	Examination	Marks
1.	Internal Assessment	20
2.	End of Semester Examination	80

Pattern of Testing:

1. The Question Paper shall be set in a way that each of the three sections is given 33 percent weightage each (27 marks out of 80).
2. Ample internal choice should be offered to the students in each section.
3. The questions shall be based on the literary terms, asking the students to elaborate the terms along with suitable examples.
4. No Question shall be set from the sections marked "For Background Reading."
5. The paper shall be of 80 marks for Regular and ICDEOL students and of 100 marks for Private students.

Suggested Readings:

Auger, Peter. *The Anthem Dictionary of Literary Terms and Theory*. London: Anthem Press, 2010.

Baldick, Chris. *The Concise Oxford Dictionary of Literary Terms*. USA: Oxford University Press, 2001.

Cuddon, J.A. and M.A.R. Habib. *A Dictionary of Literary Terms and Literary Theory* (5th Edition). Wiley Blackwell, 2013.

Childs, Peter and Roger Fowler. *The Routledge Dictionary of Literary Terms*. London: Routledge, 2006.

Kapoor, Kapil. Literary Theory: Indian Conceptual Framework. Affiliated East-West Press Limited, 2012.

List of Terms

From *A Glossary of Literary Terms* by M.H. Abrams

Affective Fallacy	Heroic Couplet
Alliteration	Hyperbole
Anti-climax	Imagery
Anti-hero	Intentional Fallacy
Antithesis	Metre
Ballad	Motif and Theme
Bathos and Anticlimax	Myth
Blank Verse	Novel
Burlesque	Ode
Cacophony	Onomatopoeia
Canon of Literature	Paradox
Carpe Diem	Pathetic Fallacy
Chorus	Personification
Comedy	Poetic Diction
Confidant	Poetic Justice
Deus ex Machina	Poetic License
Dramatic Monologue	Prose
Elegy	Rhyme
Epic	Roman a Clef
Epigram	Romance
Epiphany	Satire
Epithet	Short Story
Euphemism	Sonnet
Figurative Language	Three Unities
Folklore	Tragedy
Free Verse	Tragicomedy

From *Indian Literary Criticism* by G. N. Devy

Chapter 1: “Bharatamuni”	Pg. 3-17
Chapter 3: “Bhartrihari”	Pg. 23-31
Chapter 5: “Anandavardhana”	Pg. 38-50
Chapter 15: “Sri Aurobindo”	Pg. 185-198

From *Sanskrit Non-Translatables: The Importance of Sanskritizing English* by Rajiv Malhotra and Satyanarayana Dasa Babaji

“Introduction”	Pg. Xxxi-xlix	(Background Reading)
“Notes”	Pg. 227-229	(Background Reading)
Chapter 11: “Kavya”	Pg. 179-192	

Semester - IV

Course – XIII Course Code

Contemporary Literary Theory DSC I-MENG 401 (Compulsory)

1. Agyeya
 - a. “Memory and Country”
2. Ferdinand de Saussure
 - a. “The Object of Study”
 - b. “Nature of the Linguistic Sign”
3. Jacques Derrida
 - a. “Structure, Sign and Play in the Discourse of the Human Sciences”
4. Terry Eagleton
 - a. “Capitalism, Modernism and Postmodernism”
5. Roland Barthes
 - a. “The Death of the Author”
6. Elaine Showalter
 - a. “Feminist Criticism in the Wilderness”
[Lodge, David, ed. *Modern Criticism and Theory: A Reader*. London: New York: Longman, 1988. For Essays: 1-5]
7. J. Hillis Miller
 - a. “Culture Studies and Reading”
[Wolfreys, Julian. *Literary Theories: A Reader and Guide*. Edinburgh: Edinburgh University Press, 1997.]
8. Homi K. Bhabha
 - a. “Dissemination: Time, Narrative and the Margins of Modern Nation”
[Ashcroft, Bill, Gareth Griffiths and Helen Tiffin, eds. *The Post-Colonial Studies Reader*. London and New York: Routledge, 1995.]

Objectives of the Course:

Perspectives and Points-of-View are the keywords in contemporary academia and professional lives, and the grand route to this widening of perspective is through a comprehensive understanding of different organized methods to evaluate and analyze a text. The course aims to develop this aspect of critical faculty of the students by acquainting them with various theories that provide a guided and specialized microscopic view in the context of a text. Herein the focus is on important literary critics, ideas and different schools of literary theory. To meet the purpose, the course prescribes different movements and literary concepts such as nation, structuralism, post-structuralism, feminism, deconstruction, postcolonialism and cultural studies.

Course Outcomes:

The students will be equipped to explore and understand numerous aspects through which literary theory is applied to texts and extended to day-to-day life. They will be able to read and analyze literary texts through multiple perspectives and lenses in the light of literary theories prescribed in the course. It will enable them to read, write and apply theories, and formulate the relationship between the author and the work.

Pattern of Testing:

Instructions: Question No. 1 will be compulsory. The students have to write short notes on **five** items (in about 100 words) out of given 10 items.

Regular Students: 5x4=20 Marks

ICDEOL Students: 5x4=20 Marks

Private Students: 5x5=25 Marks

From each of the prescribed texts one question with internal choice will be set. In addition, one question with internal choice will be set on the background and will be of general nature. The students have to attempt any **three** questions out of these.

Regular Students: 3x20=60 Marks

ICDEOL Students: 3x20=60 Marks

Private Students: 3x25=75 Marks

Suggested Readings:

- Guerin, Morgan, et al. *A Handbook of Critical Approaches to Literature*. Oxford University Press, 2010.
- Kapoor, Kapil. *Literary Theory: Indian Conceptual Framework*. Affiliated East-West Press, 1998.
- Nayar, Pramod, K. *An Introduction to Cultural Studies*. Viva Books, 2016.
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester University Press, 2017.
- Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. 1998. Oxford University Press, 2005.
- Dahiya, Bhim S. *The Literary Theory and Criticism: A New Perspective*. Doaba Publishers, 2003.
- Mongia, Padmini, ed. *Contemporary Post-colonial Theory: A Reader*. 2020.
- Ashcroft, Bill, Gareth Griffith and Helen Tiffin, eds. *The Post-Colonial Studies Reader*. Routledge, 1995.
- Brydon, Diana, ed. *Post-Colonialism: Critical Concepts in Literary and Cultural Studies*. Routledge, 2000.
- Young, Robert C. *Post Colonialism: An Historical Introduction*. Blackwell, 2002.
- Joseph, John, ed. *Ferdinand de Saussure*. Routledge, 2013.
- Caputo, John D. *Radical Hermeneutics: Deconstruction and the Hermeneutic Project*. Indiana University Press, 1988.
- Selden, Widdowson, et al., ed. *Readers Guide to Contemporary Literary Theory*. Routledge, 2016.
- Moi, Toril. *Sexual/Textual Politics*. Routledge, 1985.
- McLeod, John. *Beginning Postcolonialism*. Manchester University Press, 2000.
- Moore-Gilbert, Bart. *Postcolonial Theory: Contexts, Practices, Politics*. Verso, 1997.
- Miller, J. Hillis. *Black Holes: Boustrophedonic Reading Cultural Memory in the Present*. Stanford University Press, 1999.
- Dunne, Eamonn. *J. Hillis Miller and the Possibilities of Reading: Literature after Deconstruction*. Bloomsbury, 2012.
- Wolfreys, Julian, ed. *The J. Hillis Miller Reader*. 2004.
- Miller, J. Hillis. "Why Literature? A Profession." *Procedia-Social & Behavioral Sciences* (2010).

- Schwarz, Daniel R. "Reading (Deconstruction) J. Hillis Miller: Humanist and Pluralist." *CRCL* (2016).
- Bhabha, Homi K. *Nation and Narration*. Routledge, 1990.
- Hall, Donald. *Literary and Cultural Theory: From Basic Principles to Advanced Applications*. Wadsworth Publishing Co. Inc, 2000.
- Szeman, Imre, Timothy Kaposy, eds. *Cultural Theory: An Anthology*. Blackwell Publishers, 2010.
- "Cultural Liminality/Aesthetic Closure? The "Interstitial Perspective" of Homi Bhabha." *Literary Imagination* 1.1 (99):109-25.
- Röttger-Hogan, Elizabeth. "RASA: IDEALISM, AND REALISM: PREMCHAND'S LITERARY ESSAYS." *Journal of South Asian Literature* 21.2 (1986): 79-85.
- Premchand, Munshi. "The Nature and Purpose of Literature." *Social Scientist* 39.11-12 (2011): 82-86.
- <https://indianhistorycollective.com/munshi-premchand-natureandpurposeofliterature-progressivewritersassociation-faiz-manto-mulkrajanand/>
- <http://herald.dawn.com/news/1153823/for-premchand-good-literature-was-about-truth-and-humanity>
- <https://www.thehindu.com/books/literary-review/hari-narayan-on-munshi-premchands-essays/article7485165.ece>

Course - XIV
Course Code

Indian Writing in English
DSC I-MENG 402 (Compulsory)

Raja Rao:	<i>Kanthapura</i>
R.K. Narayan:	<i>The Vendor of Sweets</i>
Anita Desai:	<i>Clear Light of Day</i>
A.K. Ramanujan:	“The Snakes,” “Obituary,” “The Striders”
Keki N. Daruwala:	“Ruminations,” “The Fighting Eagles,” “The Mistress,” “Boat-ride Along the Ganga”
Nissim Ezekiel:	“Poet, Lover, Birdwatcher,” “Enterprise,” “The Visitor”

Objectives of the Course:

Indian Literature has a rich heritage comprising texts in all genres, from Epics and Novels to Criticism and Theory. The course aims to acquaint the students with the nuances of Indian literature, in all its facets and dimensions. It is designed to familiarize the students with the emergence and growth of Indian writing in English in the backdrop of colonial experience, concerning different issues related to caste, class, gender and politics. The course offers a platform to rationally analyze the social, political and cultural issues reflected in the works of Indian English writers

Course Outcomes:

Upon completion of the course, the students will be able to appreciate the artistic and innovative nuances of the English language used by the Indian English writers in addition to various issues taken up by them to sensitize Indian masses. Also, they will be able to learn by reading the poetry pieces of modern Indian English poets, about the upcoming issues encountered by the Indian society in recent times.

Pattern of Testing:

Instructions: Question No. 1 will be compulsory. The students have to write short notes on **five** items (in about 100 words) out of given 10 items.

Regular Students: 5x4=20 Marks
ICDEOL Students: 5x4=20 Marks
Private Students: 5x5=25 Marks

From each of the prescribed texts one question with internal choice will be set. In addition one question with internal choice will be set on the background and will be of general nature. The students have to attempt any **three** questions out of these.

Regular Students: 3x20=60 Marks
ICDEOL Students: 3x20=60 Marks
Private Students: 3x25=75 Marks

Suggested Readings:

Raja Rao

- Alterno, Letizia. *Raja Rao: An Introduction*. Foundation, 2011.
- Dayal, P. *Raja Rao: A Study of His Books*. Atlantic, 1991.
- Parmeswaran, Uma. *A Study of Representative Indo-English Novelists*.
- Rao, A. V. Krishna. *The Indo-Anglian Novel and the Changing Tradition*. Rao and Raghvan Publishers, 1972.

- Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian English Novel*. Heinemann, 1971.
- Verghese, Paul C. *Problems of the Indian Creative Writer in English*. Somaiya Publications, 1971.

R. K. Narayan

- Narayan, R. K. *The Vendor of Sweets*. 1976. Penguin, 1983.
- Sundaram, P. S. R. K. *Narayan*. Arnold Heinemann, 1973.
- Pousse, Michael, P. Lang. *R. K. Narayan: A Painter of Modern India*. 1995.
- Bhatnagar, M. K. *New Insights into the Novels of R. K. Narayan*. Atlantic, 2002.
- Iyengar, K. S. *Indian Writing in English*. Asia Publishing House, 1970.
- Singh, R. S. *Indian Novel in English*. Arnold Heinemann, 1980.
- Williams, H. M. *Studies in Modern Fiction in English*. Vol. I. Calcutta Writers' Workshop, 1971.

Anita Desai

- Bande, Usha. Choudhary, Bidulata. *Women and Society in the Novels of Anita Desai*. Creative, 1995.
- Khanna, Shashi. *Human Relationships in Anita Desai's Novels*. Sarup & Sons, 1995.
- Stanley, Deborah H., ed. *Contemporary Literary Criticism*. Gale Research, 1997.
- Jain, Jasbir. *Stairs to the Attic: The Novels of Anita Desai*. Printwell, 1986.
- Prasad, Madhusudan. *Anita Desai: The Novelist*. New Horizons, 1981.
- Solanki, Mrinalini. *Anita Desai's Fiction: Pattern of Survival Strategies*. Stosius Inc/Advent Books, 1993.

Poetry

- K, Abhay. *The Bloomsbury Anthology of Great Indian Poems*. Bloomsbury India, 2019.
- King, Bruce. *Modern Indian Poetry in English*. OUP, 2005.
- Mitra, Zenia. *Indian Poetry in English: Critical Essays*. PHI Learning Pvt. Ltd., 2012.
- Walsh, William. *Indian Literature in English*. Longman, 1990.
- King, Bruce. *Three Indian Poets: Nissim Ezekiel, Dom Moraes and A. K. Ramanujan*. Oxford University Press, 1991.
- Mehrotra, Arvind Krishna. *An Illustrated History of Indian Literature in English*. Permanent Black, 2003.
- Daruwala, K. N., ed. *Two Decades of Indian Poetry*. Vikas, 1980.
- Inamdar, F. A., ed. *Critical Spectrum: The Poetry of Keki N. Daruwala*. 1991. Mittal Publications, 2007.

Note: The students have to opt any one out of the two courses: 403-404.

Course XIV-i
Course Code

Modern European Drama
DSE II-MENG 403 (Elective)

Bertolt Brecht: *Mother Courage and Her Children*
Henrik Ibsen: *Ghosts*
Anton Chekhov: *The Cherry Orchard*
Samuel Beckett: *Waiting for Godot*

Objectives of the Course:

A very significant line of modern critical thinking owes its genesis to Europe, and its ideologies are best manifest in literary representations. The European drama is an outcome of different sea changing events of twentieth century and it reflects the ethos of European masses. The course aims to introduce the students to the key European dramatic texts that have shaped Modern dramatic writing from seminal playwrights such as Brecht, Ibsen, Chekhov and Beckett.

Course Outcomes:

Upon completion of the course, the students will be able to understand the important theatrical concepts and practices. Also, they will be able to dwell on the philosophical angst of human beings as encountered and represented by the modern European dramatists.

Pattern of Testing:

Instructions: Question No. 1 will be compulsory. The students have to write short notes on **five** items (in about 100 words) out of given 10 items.

Regular Students: 5x4=20 Marks
ICDEOL Students: 5x4=20 Marks
Private Students: 5x5=25 Marks

From each of the given units one question with internal choice will be set. In addition one question of general nature with internal choice will be set. The students have to attempt any **three** questions out of these.

Regular Students: 3x20=60 Marks
ICDEOL Students: 3x20=60 Marks
Private Students: 3x25=75 Marks

Suggested Readings:

Brecht

- Banham, Martin, ed. "Brecht, Bertolt." *The Cambridge Guide to Theatre*. Cambridge University Press, 1998.
- Brooker, Peter. "Key Words in Brecht's Theory and Practice of Theatre." *The Cambridge Companion to Brecht*. Peter Thomson, Glendyr Sacks. Cambridge University Press, 1994.

- Thomson, Peter, Glendyr Sacks, eds. *The Cambridge Companion to Brecht*. Cambridge Companions to Literature. Cambridge University Press, 1994.
- Claire, Gleitman. "All in the Family: "Mother Courage" and the Ideology in the "Gestus." *Comparative Drama* 25. 2 (1991): 147-167.
- Jameson, Fredric. *Brecht and Method*. Verso, 1998.

Henrik Ibsen

- Ibsen, Henrik. *Ghosts: Four Major Plays*. Oxford University Press, 1981.
- Valency, Maurice. *The Flower and the Castle: An Introduction to Modern Drama*. Macmillan, 1963.
- Moses, Montrose J. *Ghosts*. Ed. George Edwin. *Encyclopedia Americana*. 1920.
- Archer, William, C. H. Herford, eds. *The Collected Works of Henrik Ibsen*. Sagwan Press, 2018.
- McFarlane, James, ed. *The Oxford Ibsen*. Oxford University Press, 1960;1977.
- Pal, Swati. *Modern European Drama Ibsen to Beckett*. Pencraft International, 2011.
- Rahaman, Mijanur. *Modern European Drama & Postcolonial Literature's*. J Publication, 2021.

Chekhov

- Hirst, David L. *Tragicomedy: Variations of Melodrama: Chekhov and Shaw*. Routledge, 1984.
- Brantley, Ben. "Theater Review: *The Chery Orchard*." *The New York Times* 2009.
- Gottlieb, Vera. *The Cambridge Companion to Chekhov*. Cambridge University Press, 2000.
- Donaldson, Ian, ed. *Transformations in Modern European Drama*. Humanities Press, 1983.
- Panwar, Dinesh, Rohit Phutela. *Modern European Drama: Text to Criticism*. Paragon International Publishers, 2015.
- Hossain, Akram. *Modern European Drama & Literary Criticism*. Ray Book Concern, 2021.

Beckett

- Ackerley, C. J., S. E. Gontarski, eds. *The Grove Companion to Samuel Beckett*. Grove Press, 2004.
- Fletcher, John. *About Beckett*. Faber and Faber, 2010.
- Gontarski, S. E., ed. *A Companion to Samuel Beckett*. Blackwell, 2010.
- Friedman, N. "Godot and Gestalt: The Meaning of Meaningless." *The American Journal of Psychoanalysis* 49.3 (2009).
- Gontarski, S. E. *Edinburgh Companion to Samuel Beckett and the Arts*. Edinburgh University Press, 2019.
- Gurnow, M. "No Symbol Where None Intended: A Study of Symbolism and Allusion in Samuel Beckett's *Waiting for Godot*"

Course XIV-ii
Course Code

American Drama
DSE II-MENG 404 (Elective)

Eugene O'Neill: *Desire under the Elms*
Arthur Miller: *Death of a Salesman*
Tennessee Williams: *The Glass Menagerie*
Edward Albee: *Who's Afraid of Virginia Woolf?*

Objectives of the Course:

The course aspires to acquaint the students to the “Big Four” of American Drama. This acquaintance shall go a long way in the students’ understanding of the American stage in particular, and American life in general, as it was in the twentieth century with its connect to the Great American Dream. As these value systems have garnered a global presence in contemporaneity, an insight into its foundation is targeted through this course.

Course Outcomes:

This course will equip the students to approach American drama with the perspective of history, art and different emerging ideas and trends after second world war. The students will be able to fathom deeply the American culture and the changes in the American drama due to great depression, second world war, material expansion, American dream, and alienation in personal life due to cut-throat competition.

Pattern of Testing:

Instructions: Question No. 1 will be compulsory. The students have to write short notes on **five** items (in about 100 words) out of given 10 items.

Regular Students: 5x4=20 Marks
ICDEOL Students: 5x4=20 Marks
Private Students: 5x5=25 Marks

From each of the prescribed texts one question with internal choice will be set. In addition one question with internal choice will be set on the background and will be of general nature. The students have to attempt any **three** questions out of these.

Regular Students: 3x20=60 Marks
ICDEOL Students: 3x20=60 Marks
Private Students: 3x25=75 Marks

Suggested Readings:

Eugene O’Neill

- Bloom, Harold, ed. *Desire Under the Elms*. Chelsea House Publication, 2007.
- Eugene O’Neill. Bloom’s Modern Critical Views. Chelsea House Publication. 1st edition. 2007.
- Dubost, Thierry. *Eugene O’Neill and the Reinvention of Theatre Aesthetics*. McFarland, Incorporated, Publishers, 2019.
- Lee, E. Andrew. “Gothic Domesticity in Eugene O’Neill’s “Desire Under the Elms.” [https://www.jstor.org/action/doBasicSearch?si=1&Query=au:%22E.+Andrew+Lee%22The Eugene O’Neill Review](https://www.jstor.org/action/doBasicSearch?si=1&Query=au:%22E.+Andrew+Lee%22The+Eugene+O'Neill+Review) 33. 1 (2012): 71-90.

Arthur Miller

- Miller, Arthur. *Death of a Salesman*. Viva Books, 2007.
- Miller, Arthur. Moss, Leonard. *Arthur Miller*. Grove Press, 1967.
- Bloom, Harold. *Arthur Miller: Twentieth Century Views*. Chelsea House, 2003.
- Ardolino, Frank R. "The Mythological Significance of Happy in *Death of a Salesman*." *The Arthur Miller Journal* 4. 1 (2009): 29-33.
- "The Nature of Tragedy in Arthur Miller's *Death of a Salesman*. *South Atlantic Review* 61. 4 (1996): 97-106.
- Miller, Arthur. "Tragedy and the Common Man"

Tennessee Williams

- Thompson, Judith J. *Tennessee Williams & Plays*. Lang Publishing, 2002.
- Bloom, Harold. *Tennessee Williams's The Glass Menagerie*. Infobase Publishing, 2007.
- Beaurline, Lester. "The Glass Menagerie: From Story to Play." *Modern Drama* 8.2 (1965): 142-149.
- Jacobs, Daniel. "Tennessee Williams: The Uses of Declarative Memory in *The Glass Menagerie*." *Journal of the American Psychoanalytic Association* 50.4 (2002): 1259-1270.
- Siebold, Thomas. *Readings on The Glass Menagerie*. Greenhaven Press, 1998.
- <https://www.youtube.com/watch?v=nDPMBDiwL0M&t=15s>

Edward Albee

- Eslin, Martin. *The Theatre of the Absurd*. Penguin, 1963.
- Bigsby, C. W. E., ed. *Edward Albee: A Collection of Critical Essays*. Prentice Hall, 1975.
- Amacher, Richard, C. *Edward Albee*. Twayne Publishers, 1969.
- Abbotson, Susan C. W. *Masterpieces of 20th-century American Drama*. Greenwood Publishing Group, 2005.
- Albee, Edward. *Conversations with Edward Albee*. Mississippi University Press, 1988.
- Albee, Edward. *Which Theatre is the Absurd One?* The New York Times, 1962.
- Bottoms, Stephen J. *Albee: Who's Afraid of Virginia Woolf?* Cambridge University Press, 2000.
- Mel, Gussow. "Edward Albee: A Singular Journey, A Biography." (1999).
- Luere, Jeane. "Terror and Violence in Edward Albee: From *Who's Afraid of Virginia Woolf?* To *Marriage Play*." *South Central Review* 7.1 (1990): 50-58.

Note: The students have to opt any one out of the three courses: 405-407.

Course - XVI
Course Code

Indian Writing in Translation
DSE III-MENG 405 (Elective)

Kalidas:	<i>Abhijnanshakuntalam</i> (English translation by M. R. Kale. Pub. Motilal Banarasidas)
Premchand:	“Intent of Literature”
Bhisham Sahni:	<i>Tamas</i>
U. R. Ananthamurthy:	<i>Samskara</i>
Mahasweta Devi:	<i>Rudali</i> (English translation by Anujam Katyal. Pub. Seagull)
Shiv K. Kumar:	<i>Luna</i> (English translation by Ish Kumar)

Objectives of the Course:

India, unlike the European construct of a nation, has always been a heterogeneous nation - ethnically, culturally and linguistically. The literature in India has been composed in varied languages, each representing, apart from the universal characteristics, the culture specific nuances of the “region” it represents. The course strives to acquaint the students to Indian literature composed in languages other than English, through their English translation. It intends to foreground the basic tenets of translation to the students. The course offers translation and contextualization of the texts from different socio-cultural climes prevalent in the different parts of India.

Course Outcomes:

The students will become adept at comparative analysis of the different regional texts prescribed in the course. It will enable them to understand the regional nuances and cultural contexts of multifaceted Indian ethos via different texts and themes, and also the way of expression manifest in different languages.

Pattern of Testing:

Instructions: Question No. 1 will be compulsory. The students have to write short notes on **five** items (in about 100 words) out of given 10 items.

Regular Students: 5x4=20 Marks
ICDEOL Students: 5x4=20 Marks
Private Students: 5x5=25 Marks

From each of the given units one question with internal choice will be set. In addition one question of general nature with internal choice will be set. The students have to attempt any **three** questions out of these.

Regular Students: 3x20=60 Marks
ICDEOL Students: 3x20=60 Marks
Private Students: 3x25=75 Marks

Suggested Readings:

Kalidasa

- Kalidas. *Abhijnanasakuntalam*. Pashva Publications, 1992.

- Kale, M. R. *The Abhijnanasakuntalam of Kalidas*. 11th edition. Motilal Banarsidass, 2010.
- Kalidas. *Abhijnanashakuntalam: The Recognition of Shakuntala*. Translated by Vinay Dharwadker. Penguin, 2016.
- Rao, Mani, trans. *Kalidasa for the 21st Century Reader*. Aleph Book Company, 2014.

Bhisham Sahni

- Sahni, Bhisham. *Tamas*. 2001. Penguin, 2001.
- Malik, Seema. *Partition and Indian English Women Novelists*. Prestige, 2007.
- Kumar, Sukrita Paul. *Narrating Partition: Texts, Interpretations, Ideas*. Penguin, 2006.
- Sahni, Bhisham. *Themes, Symbols and Metaphors of Partition in Indian Literature: A Critical Analysis of Tamas*. 2020.
- Tiwari, Sahni, Bhisham. *Tamas: A Critical Introduction, Summary, Analysis*. Surjeet Publications, 2007.
- Sharma, I. D. *Tamas: A Critical Analysis*. Studies in Indian-English Literature. 1995. Prakash Book Depot, 2002.
- Sudha. "Witnessing Partition through Literature: Probing into Bhisham Sahni's *Tamas*". *Proceedings of the Indian History Congress 73* (2012).
- Dahiya, Sumitra. "Themes, Symbols and Metaphors of Partition in Indian Literature: A Critical Analysis of *Tamas* by Bhisham Sahni." *The Criterion: An International Journal in English* 11.1 (2020).
- Sharma, A. "The Psychological Condition of Women during Partition in Bhisham Sahni's Novel 'Tamas'." *SMART MOVES JOURNAL IJELLH*, 1.3 (2017): 1–6.

U. R. Ananthamurthy

- Murthy, U. R. Anantha. *Samskara: A Rite for a Dead Man*. Trans. A. K. Ramanujan. 1976. Oxford University Press, 1989.
 - Mukherjee, Meenakshi. *Realism and Reality: The Novel and Society in India*. Oxford University Press, 1985.
 - Baral, K. C., Damodar Venkat Rao, Sura Prasad Rath, eds. *U. R. Anantha Murthy's Samskara: A Critical Reader*. Pencraft International, 2005.
 - Pandya, Indubala. "Anantha Murthy's *Samskara*: A Novel of Complex Structure and Narrative Technique." *Indian Literature* 30. 3 (119) (1987): 135-146.
 - Nirja Misra, Vijay L. Sharma, R. K. Kaul. "Samskara: Three Critics on Ananthamurthy's Novel." *Indian Literature* 25. 5 (1982).
 - Murthy, U. R. Anantha. "Deglamourise English." An Interview with Gagandeep Singh. *The Tribune*. 24 April 2005.
 - S. Chitra. "Hollowness of Cultural Hegemony in U. R. Ananthamurthy's *Samskara*." *International Journal of English: Literature, Language and Skills* 7.3 (2018).
 - Thillainayagam, S. *Feminist Literary Essays*. Indian Publishers, 1999.
- Arora, Sudhir K. "Nation Flows: An In-depth Analysis of U. R. Anantha Murthy's *Samskara*." *Nation: Translation and Bhasha Literatures*. Ed. by Harbir Singh Randhawa Sarup, 2013.

Shiv Kumar

Sekhon, Sant Singh, Kartar Singh Duggal. *A History of Punjabi Literature*. Sahitya Akademi, 1992.

- Singh, Pankaj. "Reconstruction of Legend in Contemporary Panjabi Drama in India." *Modern Drama* 38.1 (1995): 109-122.
- Kumar, Akshaya. "From Spiritual to Subaltern: Shifting Semantics of "Kissa Pooran Bhagat" in Modern Punjabi Literature." *Indian Literature* 47.2 (2003): 131-148.
- Singh, Manjit. "Shiv Kumar Batalvi: His Life, Works and Place in Panjabi Literature." Infilbnet.
- Soza, Sa. *Shiv Kumar Batalvi*. Sahitya Akademi, 2001.

Mahasweta Devi

- Chakravarty, Sumita S. "Can the Subaltern Weep? Mourning as Metaphor in *Rudali*." *Redirecting the Gaze: Gender, Theory and Cinema in the Third World*. ED. Diana Robin, et al. Sunny Press, 1999.
- Menon, Ritu. *Women Who Dared*. National Book Trust, 2002.
- *Rudali: From Fiction to Performance*. By Mahasweta Devi, Usha Ganguli, Anjum Katyal. 1997.
- Subramanyam, Radha. "Class, Caste and Performance in 'Subaltern' Feminist Film Theory and Praxis: An Analysis of *Rudali*." *Cinema Journal* 1996.

Course XVI -i Literature and Gender
Course Code DSE III-MENG 406 (Elective)

Virginia Woolf: *A Room of One's Own*
Caryl Churchill: *Cloud Nine*
Toni Morrison: *Beloved*
Binodini Dasi: *An Autobiography* (Translated into English by Rimli Bhattacharya)
Manobai Bandhopadhyay and Jhimli Mukherjee Panday: *A Gift of Goddess Lakshmi: A Candid Biography of the First Transgender Principal*

Objectives of the Course:

The course aims to sensitize the students with the social construction of gender. The prescribed literary texts offer insights into selected literary texts and cultural conditions from the standpoint of gender theory – masculinity, femininity and transgender. The course aspires to broaden the horizon towards the socio-politico-cultural dilemmas of contemporary living.

Course Outcomes:

Upon completion of the course, the students will be able to visualize and understand the concepts of gender beyond the discourse of masculine and feminine gender. The students will be able to analyze and critique socio-cultural construction of gender and the multiple issues addressed herein.

Pattern of Testing:

Instructions: Question No. 1 will be compulsory. The students have to write short notes on **five** items (in about 100 words) out of given 10 items.

Regular Students: 5x4=20 Marks
ICDEOL Students: 5x4=20 Marks
Private Students: 5x5=25 Marks

From each of the given units one question with internal choice will be set. In addition one question of general nature with internal choice will be set. The students have to attempt any **three** questions out of these.

Regular Students: 3x20=60 Marks
ICDEOL Students: 3x20=60 Marks
Private Students: 3x25=75 Marks

Suggested Readings:

Virginia Woolf

- Robinson, Fiona, Tim Smith-Laing. *An Analysis of Virginia Woolf's A Room of One's Own*. Macat International Limited, 2017.
- *A Study Guide to Virginia Woolf's A Room of One's Own*. Cengage Learning, 2015.
- Saloman, Randi. "Unsolved Problems: Essayism, Counterfactuals, and the Futures of *A Room of One's Own*." *Tulsa Studies in Women's Literature* 32. 1 (2013): 53-73.

Caryl Churchill

- *A Study Guide for Caryl Churchill's Cloud Nine*. Cengage Learning, 2016.
- Keyssar, Helene. "The Dramas of Caryl Churchill: The Politics of Possibility." *The Massachusetts Review* 24. 1 (Woman: The Arts 1) (1983): 198-216.

Toni Morrison

- Tally, Justine. *Toni Morrison's Beloved: Origins*. Taylor & Francis, 2008.
- Bloom, Harold. *Toni Morrison's Beloved*. Bloom's Literary Criticism, 2009.
- Moglen, Helene. "Redeeming History: Toni Morrison's *Beloved*." *Cultural Critique* 24 (1993): 17-40.

Binodini Das

- Dutt, Bishnupriya, Urmimala Sarkar Munsii. *Engendering Performance: Indian Women Performers in Search of an Identity*. Sage, 2010.

Manobai Bandhopadhyay

- Bandhopadhyay, Manobai and Jhimli Mukherjee Panday. *A Gift of Goddess Lakshmi: A Candid Biography of the First Transgender Principal*. Penguin, 2016.
- Subramaniam, Kalki. *We Are Not the Others: Reflections of a Transgender Activist*. Notion Press, 2021.
- Nanjundaswamy, S, M. R. Gangadhar. *Transgender Challenges in India*. AAYU, 2016.
- Grewal, J. S. *Love and Gender in The Rigveda and Medieval Punjabi Literature*. IAS, 2010.

Course – XVI-ii
Course Code

Native Writing
DSE III-MENG 407 (Elective)

Maria Campbell:	<i>Half-Breed</i>
Drew Hayden Taylor:	<i>Someday</i>
Kim Scott:	<i>Benang</i>
Sally Morgan:	<i>My Place</i>

Objectives of the Course:

The course aims to acquaint and make students appreciate the historical, social, cultural, political and racial diversity in Native literature. It offers a platform to the marginalized voices from the developed countries. It aspires to sensitize the students towards a plethora of cultures and traditions, some unlike the ones they have known thus far.

Course Outcomes:

Upon completion of the course, the students will be able to understand and appreciate the role of history, culture and traditions in the development of Native writing. They will be able to recognize and critique different stereotypes and taboos created and sustained to suppress the native people, and how the native people resisted by vociferously articulating themselves.

Pattern of Testing:

Instructions: Question No. 1 will be compulsory. The students have to write short notes on **five** items (in about 100 words) out of given 10 items.

Regular Students: 5x4=20 Marks
ICDEOL Students: 5x4=20 Marks
Private Students: 5x5=25 Marks

From each of the prescribed texts one question with internal choice will be set. In addition one question with internal choice will be set on the background and will be of general nature. The students have to attempt any **three** questions out of these.

Regular Students: 3x20=60 Marks
ICDEOL Students: 3x20=60 Marks
Private Students: 3x25=75 Marks

Suggested Readings:

Maria Campbell

- Kaur, Sandeep. "Resisting Internal Colonialism: A Critical Study of Maria Campbell's *Half-breed*." *International Journal of English and Literature (IJEL)* 5. 4 (2015): 55-64.
- Shyamala, C. G. "Who Is a Half-breed? A Comparative Study of Maria Campbell's *Half-breed* and Beatrice Culleton's *In Search of April Raintree*." *Research and Criticism*. Journal of the Department of English, Banaras Hindu University, Varanasi, India.
- Udhayakama, S. "Discrimination, Racism and Poverty in Campbell's *Half-breed*." *Shanlax International Journal of English* 1.3 (2013).

Drew Hayden Taylor

- Däwes, Birgit. "An Interview with Drew Hayden Taylor." *Contemporary Literature* 44. 1 (2003): 1-18.

- Samjaila, T. H., Soumya Jose. *Sixties Scoop and First Nations Women: A Study of Drew Hayden Taylor's Someday* (2017): 395-402.

Kim Scott

- Dellbrügge, Katharina. *Form and Functions of Aboriginality in Kim Scott's Benang: From the Heart*. GRIN Verlag, 2010.
- Wheeler, Belinda, ed. *A Companion to the Works of Kim Scott*. Camden House, 2016.
- Harman, Kristyn Evelyn. *Ice Dreaming: Reading Whiteness in Kim Scott's Benang: From the Heart*. University of Tasmania, 2004.

Sally Morgan

- Bird, Delys, Dennis Haskell. *Whose Place? A Study of Sally Morgan's My Place*. Angus & Robertson, 1992.
- Ben-Messahel, Salhia. "Speaking with Sally Morgan." <https://www.jstor.org/action/doBasicSearch?si=1&Query=au:%22Salhia+Ben-Messahel%22Antipodes> l. 14. 2 (2000): 99-103.
- Theodoridou, Eleni. *Aboriginality in Sally Morgan's My Place*. GRIN Verlag, 2005.

Course - Elective II
Course Code

Contemporary Short Fiction
GE-MENG 408 (Compulsory Interdisciplinary)

Unit - I

1. Baburao, Bagul. “*Jevha Mi Jaat Chorli Hoti*” (“*When I Hid My Caste.*”) Originally written in 1963 (English Translation by Jerry Pinto released in 2018). Publishers: Speaking Tigers.
2. Krishna Sobti. “*Sikka Badal Gaya.*” Translated from the Original Hindi by Jaidev. 1997-12-31. Vol. 3 No. 2 (1997): *Summerhill*.
3. Haruki Murakami: “Kino.” *Men Without Women*, 2015. Translated by Philip Gabriel and Ted Gossen from Japanese.
4. Etgar Keret: “What, of this Goldfish, Would You Wish?” *Suddenly, A Knock on the Door* (Miriam Shlesinger, Nathan Englander and Sondra Silverston Translators) 2012.

Unit II

1. Ruskin Bond “Snake Trouble.”
2. Shashi, Deshpande: “The Dark Holds No Terror.” 2000.
3. Jaiwanti, Dimri. “Dim Wit.” *Inner Eye and Other Stories*.

Unit - III

1. Intan Paramaditha: “Vampire” *Apple and Knife* (2019).
2. Tim Winton: “The Turning.” *The Turning*. 2004.
3. Lesley Nneka Arimah: “What it Means When a Man Falls from The Sky.” United Kingdom. April 2017.

Unit -IV

1. Alice Munro: “Dear Life.” *Dear Life*. 2012.
2. Chimamanda Ngozi Adichie: “Zikora” (39 pages). African American, 2021. Standalone Story.

Description of the Course

This course is designed to study critical concepts and the diversity of experience reflected in modern and contemporary short stories. It introduces students to close readings of short stories representing a variety of time periods and nationalities and aims to motivate students for indulging in reading, discussion, and written analysis in order to develop skills in literary analysis, interpretation and familiarity with the conventions of the genre. Short stories play a significant role in exposing societal realities crisply and engagingly and an integral part of this course is to study how our society finds its essence and values through this genre. It includes writings from Indian, African American, American, Australian, Israeli, Japanese, British, Indonesian, South Asian, and other artistic, literary and cultural traditions. It is a representative list of modern writings (mostly post-World War II) which reflect on the complexities of life, powerfully as well as with an immense sense of humour. There is a wealth of short stories from across the world often capturing the oral, the episodic, and the momentary truths of vernacular lives. The course is designed to give a glimpse of the multicultural and the multilingual reality we live in, which exist distinctly but are interconnected and overlapping at multiple levels. The course intends to affirm and reaffirm humans urge to tell and hear stories.

Objectives of the Course

One of the chief components of this course is to look at short fiction as a specific category in literature with its own unique characteristics. The course proposes an in-depth analysis of twelve stories to study the form while delving into various themes contextualized in time, locale and history as well as the biographical and psychic trajectory of the author. The stories are selected keeping in mind the need to broaden the perspective of the readers. For this purpose, each story belongs to a different subgenre and represents different modes of writing. As the writers belong to different countries, hence the present collection almost serves as a window to the literature of various countries. The selected stories represent a few specific subgenres, such as feminist writing, lyrical writing, partition narrative, magic realism, folklores, myth and legend, cli-fi writings, writings in translation, among several other forms of writings.

Course Outcomes

- The students will be able to formulate an interpretive thesis (as opposed to one which merely reports something factual about a literary text).
- The students will be competent enough to compose an essay which either analyzes a literary text, for example by focusing on literary elements such as theme, character, setting, point of view, plot, imagery, metaphor, symbolism, etc., or analyzes the characteristic themes, features, and/or techniques of a given writer's works, or analyzes more than one literary text by comparing and contrasting works by more than one short story writer.
- The students will be enabled to identify a range of key terms that are essential to an introductory level understanding of literature, particularly the short story.
- The students will be able to explain the ways in which the short story provides a literary experience which is both similar to and different from that of the novel.
- By the end of the course the students will have gained direct acquaintance with some representative 20th and 21st century writers. The course will also equip the students with techniques of textual analysis, and the strategies required in using literary texts to comprehend broader cultural, social and political issues.

General Course Requirements and Recommendations

- Students will read twelve short stories that come from a variety of nationalities, cultures or perspectives, and represent various stages and notable achievements in the historical development of the genre.
- Students will regularly engage in thoughtful discussions of the assigned readings.
- Students will study (through assigned readings and/or classroom or online discussion) the cultural contexts from which the literature emerges.
- Students will study concepts that are essential to an understanding of the short story as a genre.

Pattern of Testing:

Instructions: Question No. 1 will be compulsory. The students have to write short notes on **five** items (in about 100 words) out of given 10 items.

Regular Students: 5x4=20 Marks

ICDEOL Students: 5x4=20 Marks

Private Students: 5x5=25 Marks

From each of the given units one question with internal choice will be set. In addition, one question of general nature with internal choice will be set. The students have to attempt any **three** questions out of these.

Regular Students: 3x20=60 Marks

ICDEOL Students: 3x20=60 Marks

Private Students: 3x25=75 Marks

Suggested Readings:

- Aston, N. M., ed. *Dalit Literature and African-American Literature*. Prestige, 2001.
- Bhatia, Nandi, Anjali Gera Roy, eds. *Partitioned Lives: Narratives of Home, Displacement and Resettlement*. Pearson Education India, 2012.
- Browns, Julie, ed. *Ethnicity and the American Short Story*. Garland, 1997.
- Cleary, Joseph N. *Literature, Partition and the Nation-State: Culture and Conflict in Ireland, Israel and Palestine*. Cambridge University Press, 2002.
- Cuddon, J. A. *The Penguin Dictionary of Literary Terms and Literary Theory*. Penguin, 1999.
- Fatma, Gulnaz. *A Short History of the Short Story: Western and Asian Traditions*. Modern History Press, 2012.
- Gelfant, Blanche, et al. *The Columbia Companion to the Twentieth-Century American Short Story*. Columbia University Press, 2000.
- Hart, James, et al, eds. *Oxford Companion to American Literature*. Oxford University Press, 1995.
- Hayes, Kevin J. *A Journey Through American Literature*. Oxford University Press, 2012.
- Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature*. Orient Longman, 2004.