



# **CURRICULUM, CREDIT FRAMEWORK AND COURSE STRUCTURE**

**FOR**

**POSTGRADUATE MASTERS IN ENGLISH**



*To be implemented from the academic session 2023 – 2024 onwards*

**BANKURA UNIVERSITY**

**P.O. – PURANDARPUR, DIST. – BANKURA**

**WEST BENGAL, INDIA, PIN - 722 155.**



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**Programme Title: ENGLISH**

**Programme Degree: M.A. in English**

**Programme Objectives:**

1. To train students to analyze, appreciate, understand and critically engage with literary texts written in English or available in English translation, approached from various perspectives and with an awareness of the locations of production and reception
2. To enable students to engage with multiple literary forms/genres as mapped against the socio-historical contexts of their production and reception
3. To provoke creative-critical thinking and literary analytical abilities to be put to widespread use across disciplines, fields of application and problem-solving
4. To cultivate language proficiency of students, their ability to communicate with clarity and confidence at different levels, in the modern globalised world
5. To help students explore the self-reflexive literary deviance of language and initiate them in the current literary, discursive practices and developments in English Studies, including English Studies in India
6. To introduce students to India-based epistemologies, concepts and categories along with the western metropolitan schools of thought, thus getting them equipped with the comparative, cross-cultural and post-colonial turn in literary and culture studies
7. To initiate and familiarise students with the emergent trends in area studies, comparative studies and interdisciplinary studies characterizing contemporary English Studies in India and the world, by offering a palette of optional courses for specialization, ranging from Australian Studies to Literatures from Bengal
8. To train students to translate learned concepts, theories and critical-creative skills of analysis, reflection and interpretation in real-life situations and contemporary texts in a multidisciplinary context
9. To familiarize the students with extensive use of varied digital technologies in processes of teaching-learning and research
10. To inculcate human values such as inclusion, empathy, the ability to engage with difference or varied viewpoints, and awareness of contemporary crises, beginning with the climate crisis
11. To hone the student's capacity to engage in substantive and definitive research by stoking their multidisciplinary curiosity and engagement and inspiring innovative, imaginative, lateral thinking across texts and situations
12. To nurture their ability to apply received domain knowledge across multiple sectors of service and industry, enhancing their employability across diverse sectors in government organizations, service sectors, corporate set-ups and spaces global, national, regional and local

**Programme Specific Outcomes:**

1. To inculcate effective communication skills i.e., the ability to speak and write clearly and present one's contentions in standard, academic English and across varied platforms of communication, including the classroom and the internet
2. In-depth and specialized disciplinary knowledge of English Studies – its canons, contemporary trends and debates, and emergent possibilities – and a critical, historical understanding of the development of the discipline, with the ability to identify, speak and write about different literary genres, forms, periods and movements
3. Ability to come up with situated readings and creative-critical, reflective thinking around representative texts of various literary and cultural contexts in terms of one's location in the immediate and global contexts
4. To promote students' creative and analytical faculties in thinking, reading and writing, including academic and imaginative writing
5. Ability to identify and explore areas of interest and cultivate them as areas of specialization and future research quest
6. Ability to define problems, formulate appropriate research questions, formulate hypotheses, and present one's research findings, as needed to write dissertations which have been included as internal assignment in the curriculum
7. To hone the power of reception, reflexive thinking, imagination, questioning, articulation, creating-curating arguments based on evidence/data synthesized from a variety of sources along with well-researched coherent presentation of one's views
8. Development of problem-solving skills and analytical reasoning across all appropriate formats
9. To be equipped with e-resource utilisation skills
10. Ability to understand, appreciate, analyze and apply various literary-critical concepts and categories within a theoretical framework
11. To understand the world and its contemporary critical issues, and be able to think, relate and articulate critically and clearly on the local and the global through a reading of literatures in translation and in the original, as a located Indian citizen of the world
12. Acquire proficiency in original research through cultivating critical-creative and analytical skills and an appetite for new knowledge, interdisciplinarity and understanding and adaptability to new situations
13. To cultivate curiosity and application-oriented engagement with learning and its praxis in new/unfamiliar contexts, thus ensuring global competitiveness as also professional mobility and enhanced employability among students

**Programme Career Opportunities:**

1. Scope of English Studies in career avenues across diverse fields such as professional writing, teaching English at multiple levels, publishing, translation, communication, journalism, mass media, soft skills and other allied fields in service and hospitality sectors
2. Skilled to be employed in the fields of Editing, Content Writing etc. for advertising/marketing agencies and Media reporting in case of electronic and print media and news portals
3. Eligibility for Government (both Central and State) jobs as IAS, IPS, and WBCS officers



4. Eligibility for employment in multiple Government sectors through UPSC, SSC and PSC examinations
5. Eligible for the B.Ed. Course in order to be employed as teachers in Secondary and Higher Secondary schools
6. Employment opportunities in Banks and Financial sector
7. Scope to pursue higher studies and research interests in literary and culture studies as well as interdisciplinary domains
8. Equipped to create research of impact by pursuing research degrees like PhD and post-doctoral research careers across multiple fields and educational and research institutions within the state, and outside
9. Professional writing positions in government organisations/ NGOs/ corporate set-ups
10. Burgeoning opportunities in all professions that require multidisciplinary application of acquired creative/analytical/linguistic/translational skills in the contemporary global context
11. Skilled to be employed locally and globally in community-engaged sectors and services in multiple capacities, including those of intermediaries, interviewers etc.
12. Trained to enter the field of entrepreneurship, including in the new media as web content creators and social influencers, and equipped to initiate and nurture the many modes of entrepreneurial ventures in spaces physical and digital



### **Credits and Evaluation:**

The course has four semesters and will be completed over a period of two years. Each Course has 50 marks (4 credits). Students will have to take twelve compulsory or “core” courses (of 48 credit points), four major elective courses (of 16 credit points), one elective interdisciplinary course (of 4 credit points) and three Internal Assignments (of 12 credit points). Students will be required to earn 4 credits points for elective interdisciplinary from other departments. Each paper of 4 credits shall have 4 hour session of lectures per week over a period of one semester of 16 weeks for teaching-learning process.

Students will have to take two foundation courses (non-credit). In the first semester there will be one compulsory foundation course and in the second semester there will be one elective foundation course.

Students will be evaluated on the basis of a written End Semester Examination (E.S.E.) at the end of each semester and Internal Assessment (I.A.) for each course during the semester. Each paper in the written End Semester Examination (E.S.E.) will be of two hours duration, and the maximum marks for each paper will be 40 marks. The Internal Assessment of each course will be of 10 marks.

The Internal Assignment(s) / Dissertation Paper(s) will carry 50 marks for Assignment(s)/ Dissertation Paper(s).



## SCHEME OF COURSES

### Semester I

Course Code	Course Title	Credit	Marks		
			IA*	ESE**	Total
ENG101C	British Poetry I (From 14 <sup>th</sup> to mid-19 <sup>th</sup> Century)	4	10	40	50
ENG102C	British Poetry II (From mid-19 <sup>th</sup> to 20 <sup>th</sup> Century)	4	10	40	50
ENG103C	British Drama I (From 16 <sup>th</sup> to 19 <sup>th</sup> Century)	4	10	40	50
ENG104C	British Drama II (20 <sup>th</sup> Century)	4	10	40	50
ENG105IA***	Test on Writings Skills (Unseen Paper)	4	50	--	50
106 CF****	Communicative English and Personality Development	Non-Credit Course			

\*IA – Internal Assessment

\*\*ESE – End Semester Examination

\*\*\*IA – Internal Assignment

\*\*\*\*CF – Compulsory Foundation

### Semester II

Course Code	Course Title	Credit	Marks		
			IA*	ESE**	Total
ENG 201C	British Novel I	4	10	40	50
ENG 202C	British Novel II	4	10	40	50
ENG 203C	Shakespeare I (Comedy, Tragicomedy and Sonnets)	4	10	40	50
ENG 204C	Shakespeare II (Tragedy, History Play, Shakespeare Criticism and Performance)	4	10	40	50



ENG 205 IA***	Project Paper	4	50	--	50
206 EF****	1. Human Rights & Value Education 2. Yoga & Life Skills (Any one of the above)	Non-Credit Course			

\*IA – Internal Assessment

\*\*ESE – End Semester Examination

\*\*\*IA – Internal Assignment

\*\*\*\* EF – Elective Foundation

### Semester III

Course Code	Course Title	Credit	Marks		
			IA*	ESE**	Total
ENG 301C	Literary Criticism: Theory and Interpretation I	4	10	40	50
ENG 302C	Literary Criticism: Theory and Interpretation II	4	10	40	50
ENG 303C	Literary Theory I	4	10	40	50
ENG 304C	Literary Theory II	4	10	40	50
305EID***	Cinema and Literature	4	10	40	50

\*IA – Internal Assessment

\*\*ESE – End Semester Examination

\*\*\*EID – Elective Interdisciplinary





### Semester IV

For this semester, students will have to choose *any 4 Major Elective Courses* along with Internal Assignment:

Course Code	Course Title	Credit	Marks		
			IA*	ESE**	Total
ENG 401ME(A)***	Indian Writing in English I	4	10	40	50
ENG 402 ME(B)	Indian Writing in English II	4	10	40	50
ENG 403 ME(C)	Scottish Literature I	4	10	40	50
ENG 404 ME(D)	Scottish Literature II	4	10	40	50
ENG 405 ME(E)	Post 1950s British Literature I	4	10	40	50
ENG 406 ME(F)	Post 1950s British Literature II	4	10	40	50
ENG 407 ME(G)	American Literature I	4	10	40	50
ENG 408 ME(H)	American Literature II	4	10	40	50
ENG 409 ME(I)	Australian Studies I	4	10	40	50
ENG 410 ME(J)	Australian Studies II	4	10	40	50
ENG 411 ME(K)	New Literatures I	4	10	40	50
ENG 412 ME(L)	New Literatures II	4	10	40	50
ENG 413 ME(M)	Literatures from Bengal I	4	10	40	50
ENG 414 ME(N)	Literatures from Bengal II	4	10	40	50
ENG 415 IA****	Dissertation Paper	4	50	--	50

\* IA – Internal Assessment

\*\*ESE – End Semester Examination

\*\*\*ME -- Major Elective (Optional Paper)

\*\*\*\*IA – Internal Assignment



## Semester I

### Course ENG 101C: British Poetry I (From 14<sup>th</sup> to mid-19<sup>th</sup> Century)

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

#### **Course Objectives:**

- To introduce to the postgraduate student critical insights into British poetry, encompassing canonical texts from the fourteenth to the nineteenth centuries.
- The course is divided into two sectional divisions – the first unit covers the period from Chaucer to Milton, details pertinent political and religious allegories, subscribes to the nuanced themes of the relevant texts concerned. It circumnavigates the Middle English period to the Puritan Age, representing major poets posited at significant juncture points in the History of English Literature. Chaucer's *The Canterbury Tales* would augment the major poet's anti-Church yet pro-Christian position. Spenser's *The Faerie Queene* analyses the praise and criticism concerning Queen Elizabeth I in terms of a multi-chequered symbolism and allusion, championed in the court life, coupled with theological and social commentary. Donne's secular love poems navigates the radical and unconventional highs that the metaphysical movement in love poetry aspired to. Milton's *Paradise Lost* (Book IV) is poised to cover a critique of the church of his day and adjacent issues of alleged misogyny, conjugality, and moralistic binaries.
- The second Unit represents the neoclassical period to the romantic poets, showing further evolutions down the line.

#### **Course Outcomes:**

- Familiarity with British poetry of the period from the fourteenth to mid-nineteenth centuries, representative of various turns and movements in British literature
- To equip students with the literary tools and skills required to undertake a close literary-critical exegesis of the prescribed poems when mapped against their historical and socio-political contexts
- To familiarise students with the literary-political movements, turns and related concepts that characterised England and its literatures from the early modern till the Romantic period
- To enable students to understand subtleties of relationship dynamics, register the periodic and systemic evolution of human relational equations, and be able to locate and contextualise the same in the annals of courtly and civil life and culture of the milieus concerned.

#### **Course Content:**

##### Unit I

**Geoffrey Chaucer:** *Prologue to The Canterbury Tales*, *The Nun's Priest's Tale*

**Edmund Spenser:** *Faerie Queene*, Book I, Spenser's *Faerie Queene* Book III/ "April Eclogue" from *Shepherd's Calendar*

**Thomas Wyatt:** "My galley charged with forgetfulness", "They flee from me"

**Earl of Surrey:** "Alas! So all things now do hold their peace"



**John Donne:** “A Nocturnal upon St. Lucy’s Day”, “The Canonization”, “The Flea”, “A Valediction Forbidding Mourning”, “Death: be not Proud”

**Andrew Marvel:** “The Garden”, “An Horatian Ode upon Cromwel’s Return from Ireland”

**George Herbert:** “The Collar”, “Virtue”

**John Milton:** *Paradise Lost* Book IV

## Unit II

**John Dryden:** *Absalom and Achitophel*

**William Blake:** *Songs of Innocence and of Experience* (Selections)

**William Wordsworth:** *Prelude* Book I

**S.T. Coleridge:** “The Rime of the Ancient Mariner”, “Frost at Midnight”

**P.B. Shelley:** *Adonais*

**Felicia Hemans:** “Casabianca”, “Alaric in Italy”

**John Keats:** “Ode on a Grecian Urn”, “Ode on Melancholy”

## **Marks Division:**

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1x12=12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4x4=16

Two essay type questions from two units 2x12=24 and 4 short questions 4x4=16; Total 40 marks

## **Recommended Reading:**

Bush, Douglas. *Mythology and the Romantic Tradition in English Poetry*. 1937. Reprint. Indiana University Press, 1963.

Cheney, Patrick. *Reading Sixteenth-Century Poetry*. Wiley-Blackwell, 2011.

Ford, Boris. *The New Pelican Guide to English Literature: From Blake to Byron*. Vol. 5. 1962. Reprint. Penguin Books, 1982.

Gerald, Hammond, editor. *Elizabethan Poetry: Lyrical and Narrative*. Macmillan Casebook Series, 1984.

Gilbert, Allan H. “Some Critical Opinions on Milton.” *Studies in Philology* vol. 33, no. 3, Jul. 1936, pp. 525-533.

Lewis, C. S. *The Screwtape Letters*. Geoffrey Bles, 1942.

Mahoney, Charles. *A Companion to Romantic Poetry*. Wiley-Blackwell, 2011.

Post, Jonathan. *English Lyric Poetry: The Early Seventeenth Century*. Routledge, 1999.

Summers, J. *The Muse’s Method: An Introduction to Paradise Lost*. 1962. Chatto and Windus, 1970. Reprint.

Thomson, J. A. K. *Classical Influences on English Poetry*. George Allen & Unwin, 1951.



## Course ENG 102C: British Poetry II (From mid 19<sup>th</sup> to 20<sup>th</sup> Century)

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

### Course Objectives:

- To introduce the students to detailed critiques of poets from the Victorian and modern periods of British literature in terms of the English national culture from 1860 to 1930.
- This course on British Poetry represents the period from mid-19<sup>th</sup> to the 20<sup>th</sup> Centuries. There are two units, divided into the Victorian and Modern periods. The first Unit features major poets from Tennyson to Hopkins, while Unit II ranges from Yeats to Dylan Thomas.
- Through Unit I, the objective is to familiarise students with the variegated focus on sensory elements, recurring themes of the religion-science conflict, and interest in medieval fables and legends, characteristic of Victorian Era poetry.
- Through Unit II, to enable students to explore the foundational, yet individualised modern poets and their poetic trajectories out of the shell of Romantic utopianism as also Victorian conservatism and prudery.
- The unit will help them understand the impact of the First World War on the body of British poetry produced during the modern period.

### Course Outcomes:

- To introduce students, through close literary-critical exegesis of select poems, to the major debates and currents and counter-currents in socio-political, scientific-imperial discourse characteristic of the Victorian era. The select poems chosen with particular emphasis on representative poets, focus on the socio-cultural radicalism that bred a mind-set rebellious against the romanticized version of thinking and living.
- To equip students to critique allegedly strict binaries, such as religion and science, nature and romance et al.
- To enable students to form an idea about the different -isms and movements formative of the field of poetry and literature as a whole that contributed to the idea of modernism in literature.
- Finally through a reading of these poets the learners will be able to appreciate and evaluate the multi-chequered strands of poetical literature of the period.

### Course Content:

#### Unit I

**Lord Alfred Tennyson:** *In Memoriam* (Selections), “The Lotus-Eaters”

**Robert Browning:** “Grammarian’s Funeral”, “Fra Lippo Lippi”, “Andrea Del Sarto”

**Emily Bronte:** “No Coward Soul is Mine”, “The Night Wind”

**Matthew Arnold:** “Dover Beach”, “The Scholar Gypsy”

**Christina Rossetti:** “Goblin Market”



**G.M. Hopkins:** “The Windhover”, “Felix Randal”, “I Wake and Feel the Fell of Dark”

## **Unit II**

**W.B. Yeats:** “No Second Troy”, “The Second Coming”, “Sailing to Byzantium”, “The Circus Animals’ Desertion”

**T.S. Eliot:** *The Waste Land*

**Wilfred Owen:** “Dulce Et Decorum Est”, “Strange Meeting”

**W.H. Auden:** “A Summer Night”, “Refugee Blues”

**Stephen Spender:** “I think continually”, “Ultima Ratio Regum”

**Dylan Thomas:** “Poem on His Birthday”, “Fern Hill”, “A Refusal to Mourn the Death, by Fire, of a Child in London”

## **Marks Division**

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1x12=12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4x4=16

Two essay type questions from two units 2x12=24 and 4 short questions 4x4=16; Total 40 marks

## **Recommended Reading:**

Acheson, James, & Romana Huk. *Contemporary British Poetry: Essays in Theory and Criticism*. State University of New York Press, 1996.

Bradford, Richard. *A Linguistic History of English Poetry*. Routledge, 1993.

Glancy, Ruth. *Thematic Guide to British Poetry*. Greenwood Press, 2002.

Lennard, John. *The Poetry Handbook: A Guide to Reading Poetry for Pleasure and Practical Criticism*. Oxford University Press, 1995.

Martin, Meredith. *The Rise and Fall of Meter: Poetry and English National Culture, 1860-1930*. Princeton University Press, 2012.

Miles, Josephine. *Eras & Modes in English Poetry*. University of California Press, 1957.

O’Neill, Michael & Madeleine Callaghan. *Twentieth Century British and Irish Poetry: Hardy to Mahon*. Wiley-Blackwell, 2011.

Shapiro, James, & Carl Woodring. *The Columbia History of British Poetry*. Columbia University Press, 1994.



## Course ENG 103C: British Drama I (From 16<sup>th</sup> to 19<sup>th</sup> Century)

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

### Course Objectives:

- To introduce students to plays iconic and iconoclastic, across Elizabethan, Jacobean, Restoration and the Augustan periods in English literature.
- Unit I engages with transgression, transgressors and an experiment with form and satire – in the “antiopera” of *The Beggar’s Opera* (1728). Unit II highlights comedy in relation to the city. Our objectives in proposing the course is to familiarise students with the socio-historical, political and ideological currents and undercurrents braided in Britain during these periods through class discussions, books and journals as well as access to web-resources.
- Train them in close literary-critical exegesis of the texts, given these socio-political contexts

### Course Outcomes:

- To encourage students to come up with original located translational readings of the texts, from their own tense and location
- Analyse these texts and explore how they could speak to contemporary issues and events and comparable transcultural texts
- Train them in creative, analytical thinking and academic writing around these plays and their afterlives

### Course Content:

#### Unit I

**Christopher Marlowe:** *The Tragical History of the Life and Death of Doctor Faustus* (1604)

**John Webster:** *The Duchess of Malfi* (1623)

**John Dryden:** *Marriage à-la-Mode* (1673)

**John Gay:** *The Beggar’s Opera* (1728)

#### Unit II

**Ben Jonson:** *Everyman in his Humour* (1600)

**Thomas Otway:** *Venice Preserv’d* (1682)

**William Congreve:** *The Way of the World* (1700)

**Oscar Wilde:** *A Woman of No Importance* (1893)

**Marks Division:**

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted:  $1 \times 12 = 12$

8 Short questions to be set combining two units out of which 4 questions to be attempted:  $4 \times 4 = 16$

Two essay type questions from two units  $2 \times 12 = 24$  and 4 short questions  $4 \times 4 = 16$ ; Total 40 marks

**Recommended Reading:**

Chambers, E. K. *The Elizabethan Stage*. 4 Volumes. Clarendon Press, 1923.

Clark, Sandra. *Renaissance Drama*. Polity, 2007.

Gainor, J. Ellen, Stanton B. Garner, Jr., and Martin Puchner, editors. *The Norton Anthology of Drama: Vol. 1: Antiquity Through The Eighteenth Century*. W. W. Norton & Company Inc., 2009.

Harp, Richard, editor. *Ben Jonson's Plays and Masque*. A Norton Critical Edition. 2nd ed. W. W. Norton, 2001.

Leggatt, Alexander. *Citizen Comedy in the Age of Shakespeare*. University of Toronto Press, 1973.

Leinwand, Theodore B. *The City Staged: Jacobean Comedy, 1603–1613*. University of Wisconsin Press, 1986.

Logan, Terence P., and Denzell S. Smith, editors. *The Predecessors of Shakespeare: A Survey and Bibliography of Recent Studies in English Renaissance Drama*. University of Nebraska Press, 1973.

O'Brien, J. *Harlequin Britain: Pantomime and Entertainment, 1690-1760*. Johns Hopkins University Press, 2004.

Wilde, Oscar. *The Importance of Being Earnest and Other Plays*. Edited with an Introduction and Notes by Peter Raby, Oxford World's Classics, Oxford University Press, 1995.

Wilkes, G. A., editor. *Ben Jonson: Five Plays*. The World's Classics. 1981. Oxford University Press, 1990.

Zionkowski, Linda, and Cynthia Klekar, editors. *The Culture of the Gift in Eighteenth-Century England*. Palgrave MacMillan, 2009.

**Course ENG 104C: British Drama II (20<sup>th</sup> Century)**

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

**Course Objectives:**

- From the apparently time-machine-apart era and aura of canonical texts proposed in the above course titled “British Drama I”, the present course switches to a sample of representative plays from the relatively recent – the Victorian, modern and post-modern periods in British literature. In Unit I, G. B. Shaw’s play *Major Barbara* presents the conflict of social and moral ethics, modernist T. S. Eliot’s *Murder in the Cathedral* revisits conventions of classical Greek drama as also the promise of the medieval miracle play, and Samuel Beckett’s *Waiting for Godot* explores waiting in a modernist moment. Unit II features plays from post Second World War British drama and examines the still resonant tropes of



the angry young man, the successful woman, nation and colonisation – all of course as situated in the colonial and post-colonial/post-imperial English and Irish contexts.

- The course intends to make students familiar with the socio-historical and political currents and undercurrents informing the contexts of these texts through class discussions, books and journals as well as web-resources.
- To train them in close reading of the texts mapped against their socio-political contexts
- Inspire them to come up with original translational readings of the texts from their own time and location

### Course Outcomes:

- Having studied the above course, students would have gained an idea of the canonical and contemporary dramatical texts produced in England and Ireland in different periods and learnt about the matrix of movements and socio-political currents, local and global, that had inspired those texts
- To analyse these texts and explore how they could be related to contemporary issues and events and comparable transcultural texts
- To train students in analytical thinking, writing and asking questions around the plays and their embedded assumptions

### Course Content:

#### Unit I

**George B. Shaw:** *Major Barbara* (1907)

**John Galsworthy:** *Loyalties* (1922)

**T.S. Eliot:** *Murder in the Cathedral* (1935)

**Samuel Beckett:** *Waiting for Godot* (1953)

#### Unit II

**John Osborne:** *Look Back in Anger* (1956)

**Peter Shaffer:** *Amadeus* (1979)

**Brian Friel:** *Translations* (1980)

**Caryl Churchill:** *Top Girls* (1982)

### Marks Division:

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1x12=12





8 Short questions to be set combining two units out of which 4 questions to be attempted:  $4 \times 4 = 16$

Two essay type questions from two units  $2 \times 12 = 24$  and 4 short questions  $4 \times 4 = 16$ ; Total 40 marks

### Recommended Reading:

- Broad, Violet M., and C. Lewis Broad, editors. *Dictionary to the Plays and Novels of Bernard Shaw*. London: A. & C. Black, 1929.
- Browne, E. Martin. *The Making of T.S. Eliot's Plays*. Cambridge University Press, 1969.
- Burkman, K. H., editor. *Myth and Ritual in the Plays of Samuel Beckett*. Fairleigh Dickinson University Press, 1987.
- Cronin, A., *Samuel Beckett The Last Modernist*. Flamingo, 1997.
- Delaney, Paul, editor. *Brian Friel in Conversation*. Michigan: University of Michigan Press, 2000.
- Henderson, Archibald. *George Bernard Shaw: Man of the Century*. Appleton- Century-Crofts, 1956.
- Murray, Christopher, editor. *Brian Friel: Essays, Diaries, Interviews, 1964–1999*. Faber & Faber, 1999.
- Osborne, John. *A Better Class of Person: An Autobiography, 1929–56*. Penguin Books, 1982.
- Osborne, John. *Almost a Gentleman: An Autobiography, 1955–66*. Faber & Faber, 1991.
- Prasad, GJV. *The Lost Temper: Critical Essays on Look Back in Anger*. Macmillan, 2004.
- Richard, Pine. *Brian Friel and Ireland's Drama*. London: Routledge, 1990.
- Shaffer, Peter. *Amadeus*. 1980. Penguin, 1981.
- Tate, Allen, edited. *T. S. Eliot – The Man and His Work*. Delta, 1966.
- Webb, E. *The Plays of Samuel Beckett*. University of Washington Press, 1974.

### Course ENG 105IA: Test on Writings Skills (Unseen Paper)

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE only)**

### Course Objectives:

- The contemporary globalized world has made the ability to read and write – analytically, creatively – crucial and essential for communication with the surrounding environment.
- This paper aims to test the proficiency for cogent presentation of arguments, structuring of ideas, writing skills both critical and creative, and comprehension skills of the students.

### Course Outcomes:

- To train and enable students to exhibit their proficiency in written communication through the writing of an effective expository, argumentative or literary essay using apposite style, structure, voice and composite of perspectives
- To hone comprehension strategies in students, leading to the effective development of an integrated skill set for reading comprehension and writing.

**Marks Division:**

1. An **Essay** of not less than 800 words (1 question to be attempted out of 06 options) 30 marks
2. **Comprehension** 20 marks

**Recommended Reading:**

Barry, Peter. "The Essay: Crossing the Four Frontiers." Arnold, Hodder Headline, 2003, pp. 190-194.

**Course 106CF: Communicative English and Personality Development****(Non Credit Course)****Course Objectives:**

- This course has been designed into two parts, Communicative English and Personality Development. The main objective of Communicative English is to make the students proficient communicators in English.
- It aims to develop in the learners the ability to understand English in a wide range of contexts.
- The main thrust is on understanding the nuances of listening, speaking and reading English.

**Course Outcomes:**

- The course will prepare the learners to face situations with confidence and to seek employment in the modern globalized world.
- As knowledge of English phonetics will help the students to listen and to speak English better, they would be given rudimentary training in English phonetics.
- Will enhance the student's general standard of spoken English.
- The knowledge of the phonetic alphabets/symbols will help the students to refer the dictionary for correct pronunciation.

**Course Content:****Part I: Communicative English****30 marks****Module I: Listening**

Definition of listening

Listening vs. Hearing

Process of listening; Problems students face in listening What is good listening?

Strategies of listening



## **Module II: Speaking**

Origins of English language, Family tree of English language  
 Organs of Speech and Speech Mechanism  
 Applied Phonetics: the English Consonants, Vowels and Diphthongs  
 Accents of English, Word Accent  
 Intonation in English  
 Rules of Pronunciation  
 Business English  
 Indian English and derivations from R.P.  
 Speaking as a skill; Speaking on formal and informal occasions

## **Module III: Reading**

The Reading Process  
 Close Reading and Comprehension  
 Methods to Improve Reading  
 Strengthening Your Vocabulary  
 Barriers to Reading

## **Marks Division and Question Pattern:**

30 questions in the multiple-choice format worth 1 mark each are to be set from the Communicative English component of the paper.

## **Recommended Reading:**

- Bennie, Michael. *A Guide to Good Business Communication: How to Write and Speak English Well in Every Business Situation*. Constable, 2009.
- Brieger, Nick. *Writing*. Harper Collins, 2011.
- Dignen, Bob, and Ian McMaster. *Effective International Business Communication*. HarperCollins UK, 2013.
- Leech, Michael. *A Communicative Grammar of English*. Pearson Education India, 2003.
- Osborn, Anna. *Reading: A2 (Collins English for Life: Skills)*. HarperCollins UK, 2013.
- Ruiz-Garrido, Miguel F., et al. *English for Professional and Academic Purposes*. Rodopi, 2010.
- Schofield, James, and Anna Osborn. *Speaking*. Harper Collins, 2011.
- Spears, Richard, et al. *McGraw-Hill's Conversational American English : The Illustrated Guide to Everyday Expressions of American English*. McGraw-Hill, 2010.
- Sweeney, Simon. *English for Business Communication Teacher's Book*. Cambridge University Press, 2003.
- Talbot, Fiona. *How to Write Effective Business English: The Essential Toolkit for Composing Powerful Letters, E-mails and More, for Today's Business Needs*. Kogan Page, 2009.

**Part II: Personality Development****20 marks**

To be provided by the Department of Social Work

**Semester II****Course ENG 201C: British Novel I****Examination Duration: 2 Hours****Full Marks: 50 (ESE-40; IA-10)****Course Objectives:**

- This course seeks to enable students to explore the rainbow palette of British fictions ranging from the 18<sup>th</sup> to 19<sup>th</sup> centuries. This programme offers British novel for study through two courses – British Novel I, engaging with novels written between the 18<sup>th</sup> and 19<sup>th</sup> centuries, and British Novel II, engaging with novels written between the late 19<sup>th</sup> century to the latter half of the 20<sup>th</sup> century. It focuses on a detailed study of the texts that reflect a range of socio-cultural and aesthetic movements and ideologies in England during the period under study.
- Initiate students into close familiarity with and critical thinking around the growth and development of the novel as a genre in England, and its various possibilities – dominant and missed

**Course Outcomes:**

- To equip students to analyse the relationship between the rise of the novel and that of the middle-class readership in Europe and England
- Introduce students to the debates, currents and counter-currents characterising the relevant social-political and cultural milieu that might have had significant bearings on the rise of the novel as a genre and its multiple types since the eighteenth century
- Evaluation of various identity formations, such as those related to age, gender, sexuality, class and nation, as refracted in the novel as a form and its shifts across time
- To equip students to be able to trace the human values of empathy, enjoyment of difference, social inclusion and environmental awareness as embedded in the novel

**Course Content:****Unit I****Daniel Defoe:** *A Journal of the Plague Year* (1722)**Lawrence Sterne:** *The Life and Opinions of Tristram Shandy, Gentleman* (1759-67), Vols. 1-4**Jane Austen:** *Persuasion* (1817)**Emily Bronte:** *Wuthering Heights* (1847)



**Charlotte Bronte:** *Jane Eyre* (1847)

## Unit II

**William Makepeace Thackeray:** *Vanity Fair* (1848)

**George Eliot:** *Mill on the Floss* (1860)

**Charles Dickens:** *Great Expectations* (1861)

**Thomas Hardy:** *Mayor of Casterbridge* (1886)

**Joseph Conrad:** *Heart of Darkness* (1899)

### **Marks Division:**

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1x12=12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4x4=16

Two essay type questions from two units 2x12=24 and 4 short questions 4x4=16; Total 40 marks

### **Recommended Reading:**

Behn, Aphra, and Joanna Lipking. *Oroonoko: an Authoritative Text, Historical Backgrounds, Criticism*. Norton, 1997.

Bloom, Harold. *Charles Dickens*. Chelsea House, 1987.

Bloom, Harold. *The Brontë Sisters*. Chelsea House, 2002.

Cecil, David. *Hardy, the Novelist; an Essay in Criticism*. Constable, 1943.

David, Deirdre, editor. *The Cambridge Companion to the Victorian Novel*. 2<sup>nd</sup> ed. Cambridge University Press, 2012.

Defoe, Daniel. *A Journal of the Plague Year*. 1722. Edited by Christopher Bristow, Penguin Classics, 2003.

Defoe, Daniel, and Michael Shinagel. *Robinson Crusoe*. Norton, 1975.

Dickens, Charles, and Edgar Rosenberg. *Great Expectations: Authoritative Text, Backgrounds, Contexts, Criticism*. W. W. Norton, 1999.

Fielding, Henry, and Sheridan Baker. *Tom Jones: An Authoritative Text Contemporary Reactions Criticism*. W.W. Norton, 1973.

Grundy, Isobel, and Susan Wiseman. *Women, Writing, History, 1640-1740*. University of Georgia, 1992.

Kettle, Arnold. *An Introduction to the English Novel*. Hutchinson's University Library, 1951.

Page, Norman. *Dickens, Hard Times, Great Expectations, and Our Mutual Friend: A Casebook*. Macmillan, 1979.

Page, Norman. *Thomas Hardy*. Routledge & Kegan Paul, 1977.



- Rawson, Claude Julien. *The Cambridge Companion to Henry Fielding*. Cambridge University Press, 2007.
- Richetti, John J. *The Cambridge Companion to the Eighteenth-Century Novel*. Cambridge University Press, 1996.
- Rodensky, Lisa, edited. *The Oxford Handbook of the Victorian Novel*. Oxford University Press, 2016.
- Sale, William M. *Emily Brontë: Wuthering Heights: An Authoritative Text with Essays in Criticism*. W.W. Norton, 1963.
- Sen, Amrit. *The Narcissistic Mode: Metafiction as a Strategy in Moll Flanders, Tom Jones and Tristram Shandy*. Worldview, 2007.
- Swift, Jonathan, and Robert A. Greenberg. *Gulliver's Travels: An Annotated Text with Critical Essays*. W. W. Norton, 1961.
- Swift, Jonathan, and Robert DeMaria. *Gulliver's Travels*. Penguin, 2001.
- Thackeray, William Makepeace, and Peter Shillingsburg. *Vanity Fair: An Authoritative Text*. Norton, 1994.
- Walsh, Marcus. *Laurence Sterne*. Longman, 2002.
- Watt, Ian. *The Rise of the Novel; Studies in Defoe, Richardson, and Fielding*. University of California Press, 1957.
- Watt, Ian. *The Victorian Novel: Modern Essays in Criticism*. Oxford University Press, 1971.
- West, Clare, and Charles Dickens. *Great Expectations*. Oxford University Press, 2000.
- Wright, Terence. *The Critics Debate: Tess of the D'Urbervilles*. Red Globe Press. 1987.

### Course ENG 202C: British Novel II

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

#### Course Objectives:

- This course seeks to explore the British fictions ranging from the late nineteenth through the period of decolonisation during the 1950s. This programme offers British novel for study through two courses – British Novel I, engaging with novels written between the 18<sup>th</sup> and 19<sup>th</sup> centuries, and British Novel II, engaging with novels written between the late 19<sup>th</sup> century to the latter half of the 20<sup>th</sup> century. This course focuses on a literary-critical exegesis of the texts that reflect a range of socio-cultural and aesthetic movements and ideologies in England during the period under study.
- The canonical fiction under consideration here for critical exploration will stand in good stead in offering students a checklist of thoughts and emotions typically reflective of the period where materialism and mercantilism influenced every walk of life, in keeping with the evolving dynamics of high modernity and the capitalist spirit in Britain and its colonies, even as they were being decolonised.
- To equip students to analyse the relationship between the form of the novel and the discourses and questions around race, empire and high modernity

#### Course Outcomes:

- Introduce students to the debates, currents and counter-currents, also the socio-political and aesthetic movements resonant with the relevant historical-cultural milieu that have had significant bearings on



the shape-shifts of the novel as a genre and multiple experiments with its possibilities during the early twentieth century.

- Evaluation of various identity formations, such as those related to age, gender, sexuality, class, race, nation and neo-imperialism, as refracted in the novel as a form and its shifts across time and geography
- To enable students to read dystopic novels as a commentary on their contemporary in the garb of fantasy
- To equip students to be able to trace the human values of empathy, enjoyment of difference, social inclusion and environmental awareness as embedded in the form of the novel

### Course Content:

#### Unit I

**Henry James:** *The Turn of the Screw* (1898)

**Rudyard Kipling:** *Kim* (1901)

**D.H. Lawrence:** *Sons and Lovers* (1913)

**James Joyce:** *Ulysses* (1922)

**E.M. Forster:** *A Passage to India* (1924)

#### Unit II

**Virginia Woolf:** *To the Lighthouse* (1925)

**Aldous Huxley:** *Brave New World* (1932)

**George Orwell:** *1984* (1949)

**William Golding:** *Lord of the Flies* (1954)

**Graham Greene:** *The Quiet American* (1955)

### Marks Division:

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1x12=12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4x4=16

Two essay type questions from two units 2x12=24 and 4 short questions 4x4=16; Total 40 marks



### Recommended Reading:

- Arcana, Judith. "I Remember Mama: Mother-Blaming in "Sons and Lovers" Criticism." *The D.H. Lawrence Review*, vol. 21, no. 2, 1989, pp. 137-51.
- Attridge, Derek. *Forms of Modernist Fiction: Reading the Novel from James Joyce to Tom McCarthy*. Edinburgh University Press, 2023.
- Beer, John B. *A Passage to India: Essays in Interpretation*. Barnes & Noble, 1986.
- Bennett, Carl D. *Joseph Conrad*. Continuum, 1991.
- Bloom, Harold. *Lord of the Flies*. Chelsea House, 1999.
- Carey, John, editor. *The Faber Book of Utopias*. Faber & Faber, 1999.
- Claeys, Gregory. *Dystopia: a natural history*. Oxford University Press, 2017.
- Conrad, Joseph, and Robert Kimbrough. *Heart of Darkness: An Authoritative Text, Backgrounds and Sources, Criticism*. Norton, 1988.
- Coombes, Henry, and David Herbert Lawrence. *D. H. Lawrence: A Critical Anthology*. Penguin Education, 1973.
- Crews, Frederick Campbell. *E. M. Foster*. Princeton University Press, 2015.
- Das, G. K., and John Beer. *E. M. Foster: A Human Exploration: Centenary Essays*. Macmillan, 1979.
- Friedman, Lawrence S. *William Golding*. Continuum, 1993.
- Kinhead-Weekes, Mark, and Ian Gregor. *William Golding: A Critical Study*. Faber and Faber, 1970.
- Lawrence, D. H. *Sons and Lovers*. Cambridge University Press, 1992.
- McDowell, Frederick. *E. M. Foster: An Annotated Bibliography of Writings about Him*. Northern Illinois University Press, 1976.
- Narayan, Gaura Shankar. "Hybridity, History, and Empire in Rudyard Kipling's *Kim*." *Texas Studies in literature and Language* vol. 60, no. 1, spring 2018, pp. 56-78.
- Waddell, Nathan, editor. *The Cambridge Companion to Nineteen Eighty-Four*. Cambridge University Press, 2020.

### Course ENG 203C: Shakespeare I (Comedy, Tragicomedy and Sonnets)

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

### Course Objectives:

- The course proposes to examine the historical, socio-political and intellectual milieu of Elizabethan England in which Shakespeare composed his works, highlighting his modernity and influence in the realms of language, literature and theatre.
- It will focus on close reading of the texts which will help the learners to have an idea of the rich poetic art of Shakespeare.
- This course includes some representative plays of Shakespeare with a view to giving the learners an exposure to the principal genres like comedy, tragedy and tragicomedy. It will engage students in his ageless characters, his fascinating plots, and his human themes.
- It will also introduce the learners to his extraordinary dramatic poetry and sonnets.





### Course Outcomes:

- While the course will acquaint the learners with the dramatic and poetic writings of Shakespeare, they will also learn to map the texts against their socio-historical contexts and relate the texts to their contemporary social situation and location.
- To nudge students to apply their knowledge to the understanding of the texts in their respective cultural contexts and help them develop reasoned analysis as to why Shakespeare still remains relevant, resonant in English studies curricula across universities
- The course will equip them to analyse the ways in which stage productions and film adaptation of Shakespeare's plays can transform, and amplify the meaning of the plays, and give them new afterlives across geography and tense.
- Finally the course seeks to encourage the learners to undertake further research in the field and train them to use advanced print and electronic resources for the purpose.

### Course Content:

#### Unit I

*The Tempest*

*As You Like It*

*Comedy of Errors*

#### Unit II

*Measure for Measure*

Sonnets: 18, 29, 73, 116, 129, 130

Non-sonnet poem: *Venus and Adonis*

### Marks Division:

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted:  $1 \times 12 = 12$

8 Short questions to be set combining two units out of which 4 questions to be attempted:  $4 \times 4 = 16$

Two essay type questions from two units  $2 \times 12 = 24$  and 4 short questions  $4 \times 4 = 16$ ; Total 40 marks

### Recommended Reading:

Charlton, H. B. *Shakespearean Comedy*. Methuen, 1938.

Foakes, R. A. *Shakespeare: The Dark Comedies to the Last Plays: from Satire to Celebration*. University of Virginia Press, 1971.



- Leggatt, Alexander. *The Cambridge Companion to Shakespearean Comedy*. Cambridge University Press, 2002.
- Parrott, Thomas Marc. *Shakespearean Comedy*. Russell & Russell, 1962.
- Shakespeare, William. *Measure for Measure*. Edited by A. R. Braunmuller and Robert N. Watson, Bloomsbury, 2020.
- Shakespeare, William. *Measure for Measure*. Edited by Grace Ioppolo, Norton Critical Edition, W. W. Norton & Company, 2009.
- Shakespeare, William. *Measure for Measure*. Edited by N. W. Bawcutt, Oxford University Press, 1991.
- Shakespeare, William, *Shakespeare's Poems*. Edited by Katherine Duncan-Jones and H. R. Woudhuysen., The Arden Shakespeare, Bloomsbury, 2007.
- Shakespeare, William, *Shakespeare's Sonnets*. Edited by Stephen Booth, Yale University Press, 1977.
- Shakespeare, William. *The Tempest*. Edited by Burton Raffel and Harold Bloom, Yale University Press, 2006.
- Shakespeare, William. *The Tempest*. Edited by Christine Dymkowski, Cambridge University Press, 2000.
- Shakespeare, William. *The Tempest*. Edited by R. S. White, St. Martin's, 1999.
- Shakespeare, William. *The Tempest*. Edited by Virginia Mason Vaughan and Alden T. Vaughan, Arden Shakespeare, 2000.
- Shakespeare, William. *Twelfth Night, Or, What You Will*. Edited by Elizabeth Story Donno, Cambridge University Press, 1985.
- Tillyard, E. M. W. *Shakespeare's Last Plays*. Chatto and Windus, 1938.
- Vendler, Helen. *The Art of Shakespeare's Sonnets*. Harvard University Press, 1997.

### **Course ENG 204C: Shakespeare II (Tragedy, History Play, Shakespeare Criticism and Performance)**

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

#### **Course Objectives:**

- The course features some representative plays of Shakespeare with a view to giving the learners an exposure to the principal genres of Shakespeare's corpus like his tragedies and historical plays. It will engage students in a study of the characters from Shakespeare's oeuvre that continue to resonate across geographies and tenses, his fascinating plots, and his human themes along with their historicity.
- The course proposes to examine the historical, socio-political and intellectual milieu of Elizabethan England in which Shakespeare composed his works, highlighting his modernity and influence in the realms of language, literature and theatre. Side by side, it will focus on close literary-critical exegesis of the texts which will help the learners have an idea of the rich poetic art of Shakespeare.
- The course also aims to introduce students to the many traditions and major debates that comprise the rich composite of Shakespeareana i.e. Shakespeare criticism, contemporary and canonical.

#### **Course Outcomes:**

- While the course will acquaint the learners with the dramatic and poetic writings of Shakespeare, they will also be trained to map the texts against their socio-historical contexts and relate the texts to their contemporary social situation and location.



- To nudge students to apply their domain knowledge of Shakespeare and Shakespeare criticism to translating the texts to their respective cultural contexts and help them develop reasoned analysis as to why Shakespeare still remains relevant, resonant in English studies curricula across universities
- The course will equip them to analyse the ways in which stage productions and film adaptation of Shakespeare's plays can transform, and amplify the meaning of the plays, and give them new afterlives across geography and tense.
- Finally the course seeks to encourage the learners to undertake further interdisciplinary research in the field and train them to use advanced print and electronic resources for the purpose.

### **Course Content:**

#### **Unit I: Shakespeare: Tragedy and History Play**

*Hamlet*

*King Lear*

*King Richard III*

#### **Unit II: Shakespeare Criticism, Performance, Shakespeare on Celluloid**

##### **Canonical Critics of Shakespeare (18<sup>th</sup> to 20<sup>th</sup> centuries):**

Dr. Johnson, S.T. Coleridge, William Hazlitt

A.C. Bradley, G. Wilson Knight, E.M.W. Tillyard

##### **Recent Trends in Shakespeare Criticism:**

*Alternative Shakespeares*: John Drakakis (1985)

*Political Shakespeare*: Jonathan Dollimore (1985)

##### **Feminist and New Historicist Shakespeares:**

Stephen Greenblatt: "The Improvisation of Power" (Chapter VI of *Renaissance Self-Fashioning*, 1980)

Lisa Jardine: "Cultural Confusion and Shakespeare's Learned Heroines: These are old paradoxes" (Chapter III of *Reading Shakespeare Historically*, 1996)

##### **Shakespearean Stage and Conventions**

##### **Shakespeare on Celluloid**

**Peter Brook**: *King Lear* (1953)

**Grigori Kozintsev**: *King Lear* (1971)

**Akira Kurosawa**: *Throne of Blood* (1957)



**Roman Polanski:** *Macbeth* (1971)

### Marks Division:

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted:  $1 \times 12 = 12$

8 Short questions to be set combining two units out of which 4 questions to be attempted:  $4 \times 4 = 16$

Two essay type questions from two units  $2 \times 12 = 24$  and 4 short questions  $4 \times 4 = 16$ ; Total 40 marks

### Recommended Reading:

- Bradley, A. C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, and Macbeth*. 1904. Penguin Classics, 1991.
- Buchman, Lorne Michael. *Still in Movement: Shakespeare on Screen*. Oxford University Press, 1991.
- Danby, John F. *Shakespeare's Doctrine of Nature; a Study of King Lear*. Faber and Faber, 1949.
- Dollimore, Jonathan, and Alan Sinfield, editors. *Political Shakespeare: Essays in Cultural Materialism*. 1985. 2<sup>nd</sup> ed., Manchester University Press, 1994.
- Drakakis, John. *Alternative Shakespeares*. 1985. 2<sup>nd</sup> ed., Routledge, 2002.
- Frye, Northrop. *Fools of Time: Studies in Shakespearean Tragedy*. University of Toronto Press, 1996.
- Greenblatt, Stephen. *Hamlet in Purgatory*. Princeton University Press, 2001.
- Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare*. 1983. Chicago University Press, 2005.
- Gurr, Andrew. *The Shakespearean Stage, 1574-1642*. Cambridge University Press, 1970.
- Halliday, F. E. *Shakespeare and His Critics*. Duckworth, 1949.
- Hattaway, Michael, editor. *The Cambridge Companion to Shakespeare's History Plays*. Cambridge University Press, 2002.
- Hopkins, Lisa. *Beginning Shakespeare*. Manchester University Press, 2005.
- Jardine, Lisa. *Reading Shakespeare Historically*. Routledge, 1996.
- Knight, G. Wilson. *The Wheel of Fire: Interpretations of Shakespearean Tragedy*. 1930. 4<sup>th</sup> ed., Routledge, 1989. Reprint.
- Kinney, Arthur F. *Hamlet: Critical Essays*. Routledge, 2001.
- McEachern, Claire. *The Cambridge Companion to Shakespearean Tragedy*. Cambridge University Press, 2003.
- Nagler, A. M. *Shakespeare's Stage*. Yale University Press, 1958.
- Ridler, Anne. *Shakespeare Criticism*. Oxford University Press, 1959.
- Sengupta, S. C. *Shakespeare's Historical Plays*. Oxford University Press, 1964.
- Shakespeare, William. *Hamlet*. 1603. Edited by Ann Thompson and Neil Taylor, The Arden Shakespeare Third series, Bloomsbury Publishing, 2016.
- Shakespeare, William. *King Lear*. Edited by Kenneth Muir, Methuen, 1972.



Shakespeare, William. *King Richard III*. Edited by James R. Siemon, The Arden Shakespeare Third series, Bloomsbury Publishing, 2009.

Spencer, Theodore. *Shakespeare and the Nature of Man*. Cambridge University Press, 2009.

Wilson, J. W. *What Happens in Hamlet*. 3rd ed. Cambridge University Press, 1951.

### Course ENG 205 IA: Internal Assignment

**Full Marks: 50**

#### Mode of examination

A **Project Paper** of *approximately 2500 words* to be submitted on any component of cultural studies or related areas, including but not limited to literary texts, cinematic texts or adaptations, texts from electronic or new media or an essay on a local socio-cultural phenomenon, musical texts, curated exhibitions in museums, video games etc. not incorporated in the syllabus in the Undergraduate and Postgraduate levels. Any topic selected would have to contain significant matter for study/research and should not be limited to a single film/text etc.

30 Marks would be allotted for the Project Paper & 20 Marks for a MS Power Point or oral presentation.

**Course 206 EF:**

**(Non Credit Course)**

**Human Rights and Value Education**

**Or,**

**Yoga and Life Skills**

### Semester III

**Course ENG 301C: Literary Criticism: Theory and Interpretation I**

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

#### Course Objectives:

- The objective behind proposing this paper is to make the students aware of traditions of European and British literary criticism since the classical Graeco-Roman period till the eighteenth century, as also train them in certain formative concepts and categories of aesthetics and epistemology as posited by pre-modern thinkers from the Indian subcontinent
- To nudge students to explore, question as also learn to apply these principles of literary criticism in their study of literature
- To nudge them towards a comparative, post-colonial study of the principles of literary criticism, as produced across locations in Europe and India



### Course Outcomes:

- Having studied the course, students would be trained in the tenets and limits of the canons of European and British literary criticism, as also be initiated in aesthetic and epistemological categories proposed by thinkers like Bhartrhari and Bharatamuni
- To enable students to read seminal texts of literary criticism as a continuum of critical trends and their counters while addressing certain debates across millennia.
- Beginning from Plato, Aristotle to Voltaire, this paper on Literary Criticism — Theory and Interpretation I, will closely familiarise students with seminal texts of European and British literary criticism that still resonate as a predominant influence forming and reforming literary sensibilities.
- Students would grow more mature in their appreciation and understanding of literature, having studied this course
- The course could inspire students in interdisciplinary exploration and research of comparable categories of aesthetics, ethics, literary propriety and epistemology as produced across tense and geography, in Europe and India

### Course Content:

#### Unit I

**Plato:** *The Republic* (Books III & X), "Ion"

**Aristotle:** *Poetics*

**Indian Literary Criticism: Theory and Interpretation (Ed. G. N. Devy, Selected Chapters)**

**Bhartrhari:** "On Syntax and Meaning" (pp. 19-25)

(From the *Vakyapadiya*, 5th century CE, translated from Sanskrit by K. Raghavan Pillai)

**Anandavardhana:** "Dhvani: Structure of Poetic Meaning" (pp. 31-40)

(From the *Dhvanyaloka*, 9th century CE, translated from Sanskrit by K. Krishnamurthy)

**Bharatamuni:** "On *Natya* and *Rasa*: Aesthetics of Dramatic Experience" (pp. 3-14)

(From the *Natyashastra*, 3rd century or older, translated from Sanskrit by G.K. Batt)

**Horace:** *Ars Poetica*

**Longinus:** *On the Sublime*

#### Unit II

**Sir Philip Sidney:** *An Apology for Poetry*

**George Puttenham:** *The Arte of English Poesie, Book I*

**John Dryden:** *An Essay of Dramatic Poesy*

**Alexander Pope:** *An Essay on Criticism*

**Voltaire:** *Essay on Epic Poetry*



### Marks Division:

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted:  $1 \times 12 = 12$

8 Short questions to be set combining two units out of which 4 questions to be attempted:  $4 \times 4 = 16$

Two essay type questions from two units  $2 \times 12 = 24$  and 4 short questions  $4 \times 4 = 16$ ; Total 40 marks

### Recommended Reading:

Aeschylus. *The Oresteia*. Translated by Robert Fagles, Penguin Books, 1979.

Aeschylus. *The Persians and Other Plays*. Translated by Alan H. Sommerstein, Penguin Classics, 2009.

Aristotle. *Poetics*, translated by Ingram Bywater. Clarendon Press, 1962.

Baldick, Chris. *The Oxford Dictionary of Literary Terms*. 4<sup>th</sup> ed., Oxford University Press, 2008.

Blamires, Harry. *A History of Literary Criticism*. St. Martin's Press, 1991.

Devy, G. N. *Indian Literary Criticism: Theory and Interpretation*. 2<sup>nd</sup> ed., Orient Blackswan, 2010.

Enright, D. J. and Ernst Chickera, editors. *English Critical Texts: 16th Century to 20<sup>th</sup> Century*. Oxford University Press, 1962.

Euripides. *The Trojan Woman*. Translated by Gilbert Murray, Unwin Brothers Limited, 1925.

Habib, M. A. R. *A History of Literary Criticism and Theory, from Plato to the Present*. Blackwell, 2005.

Homer. *The Iliad*. Translated by Robert Fagles, Penguin Classics, 1990.

Homer. *The Odyssey*. Translated by Robert Fagles, Penguin Books, 1979.

Horace. *On the Art of Poetry*. Translated by Ingram Bywater, Clarendon Press, 1962.

James, R. A. Scott. *The Making of Literature: Some Principles of Criticism Examined in the Light of Ancient and Modern Theory*. Holt and Company, 1928.

Jones, Edmund D., editor. *English Critical Essays: Sixteenth, Seventeenth and Eighteenth Centuries*. Oxford University Press, 1992.

Leitch, Vincent B, and William E Cain, editors. *The Norton Anthology of Theory and Criticism*. 3rd ed., W.W. Norton & Company, 2018.

Mini, Chandran and Sreenath V. S. *An Introduction to Indian Aesthetics: History Theory and Theoreticians*. Bloomsbury Publishing, 2021.

Mukherji, Ramaranjan. *Comparative Aesthetics: Indian and Western*. Sanskrit Pustak Bhandar, 1991.

Murray, Penelope, and T. S. Dorsch, translators. *Classical Literary Criticism*. Penguin Classics, 2000.

Plato. *The Dialogues*. Translated by Benjamin Jowett, Clarendon Press, 1969.

Plato. *The Republic*. Translated by Desmond Lee, Penguin Classics, 2007.

Prasad, B. *An Introduction to English Criticism*. Macmillan, 1965.

Pollock, Sheldon. *A Rasa Reader: Classical Indian Aesthetics*. Columbia University Press, 2016.

Sophocles. *Antigone*. Translated by Robert Whitelaw, Clarendon Press, 1906.





Sophocles. *Electra*. Edited by P. S. Finglass, Cambridge University Press, 2007.

Sophocles. *Oedipus Rex*. Edited by R. D. Dawe, Cambridge University Press, 2006.

Wimsatt, William K., and Cleanth Brooks. *Literary Criticism: A Short History*. A. A. Knopf, 1967.

### Course ENG 302C: Literary Criticism: Theory and Interpretation II

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

#### Course Objectives:

- The objective behind proposing this paper is to introduce and closely familiarise students with seminal texts of European and British literary and cultural studies criticism during the Romantic, Victorian and modern periods as also the era of decolonisation, and train them in contemporary reprisals of aesthetic and epistemological concepts and categories posited by pre-modern thinkers from the Indian subcontinent
- To nudge students to explore, question as also learn to apply these principles of criticism in their study of diverse texts of literary and cultural studies from various ages
- To enable students to explore and cultivate an understanding of the basic precepts and tenets of the major schools of European literary criticism from the late eighteenth century till the 1960s, along with an awareness of their implicit ideological assumptions and limits

#### Course Outcomes:

- Having successfully completed the course, students will be nudged towards a comparative, post-colonial perspective on the principles of literary criticism, as produced across locations in the metropolitan West and in India
- They would be equipped to cultivate fresh approaches to literature as a discipline stitched to its interdisciplinarity and overlaps with the fields of history, philosophy and culture studies, thereby considerably enhancing their domain knowledge, curiosity across disciplines and employability across sectors
- To train students in application of the knowledge gained of major schools of literary and cultural studies criticism to their contemporary texts and contexts
- The course would open doors to students' ability to access more mature and creative interpretations/interventions of literature, culture and society, as also come up with afterlives to the received texts of literary criticism by discovering new fields of application, and query
- The course could inspire students in interdisciplinary exploration and research of comparable categories of aesthetics, ethics, literary propriety and epistemology as produced across tense and geography, including in Europe, USA and India

#### Course Content:

##### Unit I

**Friedrich Schiller:** *On Naïve and Sentimental Poetry*

**A.W. Schlegel:** *Commentary on Shakespeare*





**William Wordsworth:** Preface to *Lyrical Ballads*

**S.T. Coleridge:** *Biographia Literaria* (Chapters XIII, XIV & XVIII)

**Mathew Arnold:** *The Study of Poetry*

**F. R. Leavis:** *Revaluation* (Chapters on “The Line of Wit”, “The Augustan Tradition and the Eighteenth Century”, and “Keats”)

**T.S. Eliot:** “To Criticize the Critic”, “Tradition and the Individual Talent”, “Hamlet and His Problems”, “The Function of Criticism”

## **Unit II**

**Northrop Frye:** “Archetypes of Literature” (*The Norton Anthology of Theory and Criticism*, pp. 1442-1457)

**Walter Benjamin:** “The Work of Art in the Age of Mechanical Production”

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

**Roland Barthes:** *The Death of the Author*

**Michel Foucault:** *What is an Author?*

**Julia Kristeva:** *Intertextuality*

**Arindam Chakrabarti:** “Refining the Repulsive: Towards an Indian Aesthetics of the Ugly and the Disgusting” (pp. 149-165 from *Bloomsbury Research Handbook of Indian Aesthetics and Philosophy of Art*, 2017)

## **Marks Division:**

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1x12=12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4x4=16

Two essay type questions from two units 2x12=24 and 4 short questions 4x4=16; Total 40 marks

## **Recommended Reading:**

Anderson, Warren D. *Matthew Arnold and the Classical Tradition*. University of Michigan Press, 1965.

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester University Press, 2002.

Barthes, Roland. *Mythologies*, English edn., Paladin, 1972.

Bass, Alan, translator. *Writing and Difference* by Jacques Derrida. University of Chicago Press, 1978.

Beiser, Frederick C., translator and editor. *The Early Political Writings of the German Romantics*. Cambridge University Press, 1996.



- Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." 1935. Translated by Harry Zohn. *Illuminations*, edited by Hannah Arendt, Schocken Books, 1969.
- Butler, Marilyn. *Romantics, Rebels and Reactionaries: English Literature and its Background 1760-1830*. Oxford University Press, 1981.
- Chakrabarti, Arindam. "Refining the Repulsive: Towards an Indian Aesthetic of the Ugly and the Disgusting." *Bloomsbury Research Handbook of Indian Aesthetics and Philosophy of Art*, Bloomsbury Publishing, 2017, pp. 149-165.
- Chakravorty, Gayatri, translator. *Of Grammatology* by Jacques Derrida, John Hopkins University Press, 1974.
- Eagleton, Terry. *Literary Theory: An Introduction*. 1983. University of Minnesota Press, 2008.
- Eliot, T. S. *The Sacred Wood: Essays on Poetry and Criticism*. Methuen, 1920.
- Eliot, T. S. *To Criticize the Critic*. Farrar, Straus & Giroux, 1966.
- Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton University Press, 1957.
- Gordon, Colin, editor. *Power Knowledge: Selected Interviews and Other Writings 1972-77* by Michel Foucault, Harvester Wheatsheaf, 1980.
- Heath, Stephen, translator and editor. *Image, Music, Text* by Roland Barthes, Fontana, 1977.
- Kermode, Frank, editor. *Selected Prose of T. S. Eliot*. Faber, 1975.
- Lacoue-Labarthe, Philippe, and Jean-Luc Nancy. *The Literary Absolute: The Theory of Literature in German Romanticism*. 1978. Translated by Philip Barnard and Cheryl Lester, SUNY Press, 1988.
- Latham, Jacqueline E. M., editor. *Critics on Matthew Arnold*. Allen & Unwin, 1973.
- Leask, Nigel. *British Romantic Writers and the East: Anxieties of Empire*. Cambridge University Press, 1991.
- Leavis, F. R. *Revaluation: Tradition and Development in English Poetry*. 1936. George W. Stewart, 1947.
- Lodge, David, editor. *Modern Criticism and Theory*. Longman, 1988.
- Moorman, Mary, editor. *Journals of Dorothy Wordsworth*. Oxford University Press, 1971.
- Simpson, David, editor. *The Origins of Modern Critical Thought: German Aesthetic and Literary Criticism from Lessing to Hegel*. Cambridge University Press, 1988.
- Thorpe, Michael. *Matthew Arnold*. New York: Arco, 1969.
- Thurley, Geoffrey. *The Romantic Predicament*. Macmillan, 1983.
- Trilling, Lionel. *Matthew Arnold*. Columbia University Press, 1949.
- Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. Garland Publishing, 1999.
- Waugh, Patricia. *Literary Theory and Criticism: an Oxford Guide*. Oxford University Press, 2006.

**Course ENG 303C: Literary Theory I****Examination Duration: 2 Hours****Full Marks: 50 (ESE-40; IA-10)****Course Objective:**

- To familiarise students with the critical corpus representative of different branches of literary and cultural theory, especially theories which focus on socio-economic and historicist readings of literary and cultural texts, such as Marxism, debates around historiography, new historicism and cultural materialism, as also the resonant and tangled fields of psychoanalysis, diaspora and diverse discourses on nationalism, by thinkers located in different tenses in colonial India, neo-imperial US.
- To enable students to cultivate close familiarity with seminal works by select theorists representative of the above schools of thought, and introduce them to the debates formative to these theories, the various dimensions, emergent and mainstream, of a particular theory and its ever-expanding fields of application across literary and cultural studies
- To raise students' awareness of ongoing global processes and how socio-political and literary-cultural currents and counter-currents both shape those processes and are shaped by them, from the profound insights gained from the theorists featured in this course
- Through this course, students will be inspired to explore the interconnections between the political, economic, psychoanalytical, historical-ahistoricist, and the literary, and trace the indispensable interdisciplinarity to literary and cultural studies
- To inculcate in students a post-colonial, cross-cultural, comparative perspective on theories of nationalism, diaspora, psychoanalysis, historicity and their emplaced possibilities

**Course Outcomes:**

- Having successfully completed the course, students will be trained to read the elusive connections and patterns constellating global processes like colonisation, race, nation and the process of de-colonisation, diaspora, and nationing myths and erasures, and bring these understandings to their readings of diverse texts
- To equip students with the theoretical tools to cultivate a keener perception and transformed, creative interpretations of texts and contexts through the prisms of class, historicity, nation and nationality, diasporic identities, and psychological ideation
- To enhance students' domain knowledge of various theoretical paradigms, besides whetting their appetite for application of this knowledge to newer fields of study across disciplines, geographies and literary-cultural texts



- To enable students to recognise the transformative potential of literature in terms of its power of reflection, critique, query and vision of alternative possibilities, as literary theorists trace in refrain in their discourses
- To kindle students' research interests through application of theories related to socio-economic and historicist readings of allegedly cultural patterns, psychoanalysis and the crafts of memorialisation and forgetting, the unfinished nation-making project and the never-distant diaspora, to located, innovative interventions in discourse, and action
- To inculcate human values such as those of inclusion, empathy, enjoyment of difference and questioning of asymmetries, along with raising students' environmental awareness as also employability across sectors, and disciplines

### Course Content:

#### Unit I

##### Marxism:

**Antonio Gramsci:** "The Formation of the Intellectuals"

**Louis Althusser:** *Ideology and Ideological State Apparatuses* (Selections)

##### Historiography:

**Hayden White:** "The Historical Text as Literary Artefact"

**Ranajit Guha:** "On Some Aspects of the Historiography of Colonial India"

##### New Historicism & Cultural Materialism:

**Stephen Greenblatt:** "Resonance and Wonder"

**John Drakakis:** "Cultural materialism" (from Chapter 3, *The Cambridge History of Literary Criticism*)

#### Unit II

##### Psychoanalytical Criticism:

**Sigmund Freud:** "The Material and Sources of Dreams" (Chapter 5, *The Interpretation of Dreams*)

**Jean-Michel Rabate:** "Freud's Theatre of the Unconscious": Oedipus, Hamlet and "Hamlet"  
(Chapter 1, *The Cambridge Introduction to Literature and Psychoanalysis*)



## Diaspora:

**Stuart Hall:** “Cultural Identity and Diaspora”

**Vijay Mishra:** “The Diasporic Imaginary” (Introduction to *The Literature of the Indian Diaspora*)

## Nationalisms:

**Sri Aurobindo :** “The Meaning of Swaraj” (Vol. 6-7, pp. 833-844)

**Rabindranath Tagore:** “Nationalism in India” (from *Nationalism*)

**Benedict Anderson:** *Imagined Communities* (Chapters 1-3: Introduction, “Cultural Roots” and “The Origins of National Consciousness”)

**Partha Chatterjee:** “Whose Imagined Community?”

## Marks division:

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1x12=12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4x4=16

Two essay type questions from two units 2x12=24 and 4 short questions 4x4=16; Total 40 marks

## Recommended Reading:

Anderson, Benedict. *Imagined Communities*. 1983. Revised ed., Verso, 2006.

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 1995. 2<sup>nd</sup> ed., Manchester University Press, 2002.

Bennett, Andrew, and Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. Pearson Education Limited, 2009.

Chatterjee, Partha. “Whose Imagined Community?” *The Nation and its Fragments: Colonial and Postcolonial Histories*. Princeton University Press, 1993, pp. 3-13.

Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford University Press, 2011.

Drakakis, John. “Cultural Materialism.” *Twentieth-Century Historical, Philosophical and Psychological Perspectives*, edited by Christa Knellwolf and Christopher Norris, Vol. 9, *The Cambridge History of Literary Criticism*, pp. 43-58, Cambridge University Press, 2001.

Eagleton, Terry. *Literary Theory: An Introduction*. 1983. University of Minnesota Press, 2008.

Freud, Sigmund. *The Interpretation of Dreams*. 1900. Translated by James Strachey, Basic Books, 2010.

Gramsci, Antonio. *Selections from the Prison Notebooks of Antonio Gramsci*. Edited and translated by Quentin Hoare and Geoffrey Nowell Smith, Lawrence & Wishart, 1971.

Guha, Ranajit. “On Some Aspects of the Historiography of Colonial India.” 1982. *Selected Subaltern Studies*, edited by Ranajit Guha and Gayatri Chakravorty Spivak, Oxford University Press, 1988, pp. 37-44.



- Habib, M. A. R. *A History of Literary Criticism and Theory, from Plato to the Present*. Blackwell, 2005.
- Hall, Donald. E. *Literary and Cultural Theory: From Basic Principles to Advanced Applications*. Houghton Mifflin, 2001.
- Leitch, Vincent B, and William E Cain, editors. *The Norton Anthology of Theory and Criticism*. 3rd ed., W.W. Norton & Company, 2018.
- Mishra, Vijay. *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. Routledge, 2007.
- Rabate, Jean-Michel. *The Cambridge Introduction to Literature and Psychoanalysis*. Cambridge University Press, 2014.
- Sri Aurobindo, *The Complete Works Of Sri Aurobindo*. Sri Aurobindo Ashram Publication, 2012, Vol. 6-7, pp. 833-844.
- Tagore, Rabindranath. *Nationalism*. Macmillan & Co., 1917.
- White, Hayden. "The Historical Text as Literary Artefact." *The Writing of History: Literary Form and Historical Understanding*, edited by Robert H. Canary and Henry Kozicki, University of Wisconsin Press, 1978, pp. 41-62.

### Course ENG 304 C: Literary Theory II

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

#### Course Objective:

- The objective behind proposing this course is to make students generally aware of the critical work representative of different branches of literary and cultural theory, especially the "postal" theories of postcolonialism, postmodernism and poststructuralism, as also the resonant fields of gender studies and ecocriticism, and have them cultivate close familiarity with seminal works by select theorists representative of the above schools of thought, in particular
- To introduce students to the debates formative to these theories in currency since the 1960s, the various emergent dimensions of a particular theory and its ever-expanding fields of application across literary and cultural studies
- To raise students' awareness of ongoing global processes that shape significant socio-political and literary-cultural trends, from the profound insights gained from the theorists featured in this course
- Through this course, students will be inspired to explore the interconnections between the political, social, geographical, and literary, and trace the indispensable interdisciplinarity of literary and cultural studies
- To inculcate in students a post-colonial, cross-cultural, comparative perspective on theories like postcolonialism, gender studies, ecocriticism etc. and their emplaced possibilities

#### Course Outcomes:

- Having successfully completed the course, students will be trained to read the elusive connections and patterns constellating global processes like colonisation, race, nation and the process of de-colonisation, neo-imperialism, and bring these understandings to their readings of diverse texts



- To equip students with the theoretical tools to cultivate a keener perception and transformed, creative interpretations of texts through a politicized reading of contemporary aesthetics, cultural spectacles and production and dissemination of knowledge through various media
- To enhance students' domain knowledge of various theoretical paradigms, besides whetting their appetite for application of this knowledge to newer fields of study across disciplines, geographies and literary-cultural texts
- To kindle students' research interests through praxis-and-survey informed application of theories related to gender and climate disaster and pollution to located, innovative interventions in discourse, and action
- To inculcate human values such as those of inclusion, empathy, enjoyment of difference and questioning of asymmetries, along with raising students' environmental awareness as also employability across sectors, and disciplines

### Course Content:

#### Unit I

##### Postcolonialism:

**Frantz Fanon:** *The Wretched of the Earth* (Chapter 1)

**Edward Said:** Introduction to *Orientalism*

**Gayatri Chakraborty Spivak:** "Can the Subaltern Speak?"

**Robert Young:** *White Mythologies* (Chapter 1)

##### Post Structuralism, Postmodernism:

**Jean Baudrillard:** "Simulacra and Simulation"

**Linda Hutcheon:** Introduction to *A Poetics of Post Modernism*

**Frederic Jameson:** "Postmodernism or the Cultural Logic of Late Capitalism"

**Jacques Derrida:** *Of Hospitality*

#### Unit II

##### Gender Studies:

**Elaine Showalter:** "Towards a Feminist Poetics"

**Judith Butler:** Preface to *Gender Trouble*





**Sarah C. White:** “Men, Masculinities, and the Politics of Development.” *Oxfam Journal of Gender and Development*, Vol. 5.2, 1997, pp. 14-22,  
<https://doi.org/10.1080/741922357>

**Sharmila Rege:** “A Dalit Feminist Standpoint” (from Anupama Rao ed. *Gender and Caste*, pp. 90-101)

**Tim Edwards:** “Violence and Violation: Men, masculinity and power.” *Cultures of Masculinity*, 2005, pp. 49-66.

### Ecocriticism:

**Cheryll Glotfelty:** Literary Studies in an Age of Environmental Crisis (*The Ecocriticism Reader*)

**Greg Garrard:** “Beginnings: Pollution” (Chapter 1, *Ecocriticism*)

**Vandana Shiva:** “Reductionism and Regeneration: A Crisis in Science” (from *Ecofeminism* by Maria Mies and Vandana Shiva, pp. 22-35)

**Timothy Clark:** “The tragedy that climate change is not interesting” (Chapter 9, *Ecocriticism on the Edge: The Anthropocene as a Threshold Concept*)

### Marks Division:

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1x12=12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4x4=16

Two essay type questions from two units 2x12=24 and 4 short questions 4x4=16; Total 40 marks

### Recommended Reading:

Brazier, Jana Evans and Anita Mannur, editors. *Theorizing Diaspora*. Blackwell, 2003.

Butler, Judith. *Gender Trouble*. 1990. Reprint. Routledge, 2007.

Clark, Timothy. *Ecocriticism on the Edge: The Anthropocene as a Threshold Concept*. Bloomsbury, 2015.

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

Derrida, Jacques, and Anne Dufourmantelle. *Of Hospitality*. Stanford University Press, 2000.





- Edwards, Tim. *Cultures of Masculinity*. Routledge, 2006.
- Garrard, Greg. *Ecocriticism*. 2nd. Ed., Routledge, 2012.
- Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. Routledge, 1988.
- Latimer, Dan. *Contemporary Critical Theory*. Harcourt, 1989.
- Leitch, Vincent B., William E. Cain, Laurie A. Finke, Barbara E. Johnson, John McGowan, T. Denean Sharpley-Whiting, Jeffrey J. Williams, editors. 2001. *The Norton Anthology of Theory and Criticism*. 2nd ed., W. W. Norton, 2010.
- Lentriccia, Frank. *After the New Criticism*. Chicago University Press, 1980.
- Lodge, David, editor. *Twentieth Century Literary Criticism*. Longman, 1972.
- Lodge, David, and Nigel Wood, editors. *Modern Criticism and Theory: A Reader*. 2nd ed., Pearson, 1988.
- Rao, Anupama, editor. *Gender and Caste*. Zed Books Ltd., 2005.
- Said, Edward. *Orientalism*. Pantheon Books, 1978.
- Selden, Raman, and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*. 3rd ed., University of Kentucky Press, 1993.
- Shiva, Vandana, Maria Mies, et al. *Ecofeminism*. Zed Books Ltd., 2014.
- Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. 2nd ed., Routledge, 2006.
- Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Oxford University Press, 2006.
- White, Sarah C. "Men, Masculinities, and the Politics of Development." *Oxfam Journal of Gender and Development*, vol. 5, no. 2, 1997, pp. 14-22, <https://doi.org/10.1080/741922357>
- Wolfreys, Julian, editor. *Introducing Literary Theories: A Guide and Glossary*. Edinburgh University Press, 2003.

### Course ENG 305 EID: Cinema and Literature

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

#### Course Objectives:

- This is an Elective course primarily intended for students from other disciplines; thus the course is designed keeping in mind that students might not have any prior knowledge of the nuances of the interactions between Cinema and Literature. It thus aims to train students who would like to learn how to properly appreciate a film by knowing the nuances of film techniques and production.
- This course is intended to be useful to any student who has an interest in learning about films and literature in general. The objective of the course is to focus on the various ways in which the written word is translated to the screen, and on the cultural and historical aspects of adaptation.
- Films and texts have also been chosen from the Indian context, so that students are easily able to relate to them.
- The course also intends to ignite creativity among students and inspire them to undertake further courses which would equip them to pursue their career in this field.



### Course Outcomes:

After successful completion of the course, a student is expected to be able to show expertise in the following application of skills and knowledge:

- Develop an understanding of the factors involved in adapting literary texts to films
- Demonstrate analytical skills in visual literacy and appreciate filmed texts
- Analyse literary texts and films, with regard to what it means to interpret written and cinematic works, and understand the importance of literature and cinema in history and society
- Locate cinematic works in their proper historical, international and cultural contexts
- Show an awareness of the techniques of film production

### Course Content

#### Unit I

##### Film as an Art Form

##### Theory and Analysis, Film and Genre

Chidananda Das Gupta – “Indian Cinema Today” (1969)

Satyajit Ray – Introduction to *Our Films Their Films* (1976) (“A Long Time on a Little Road”)

“Film Technology” (Chapter 10, *Studying Film* (2010) by Nathan Abrams, Ian Bell & Jan Udris)

#### Unit II

##### Studying Adaptations

*Citizen Kane* (1941): Directed by Orson Welles

*Pather Panchali* (1955): Directed by Satyajit Ray

*A Passage to India* (1984): Directed by David Lean

*Maqbool* (2003): Directed by Vishal Bhardwaj

*Haider* (2014): Directed by Vishal Bhardwaj

##### Meta-Adaptations, Para textual Adaptations

Coppola’s *Apocalypse Now* (1979): Directed by Francis Ford Coppola

*Adaptation* (2002): Directed by Spike Jonze

### Marks Division:

Each course will have an Internal Assessment Test of 10 marks.



4 Essay type questions to be set from each unit out of which 1 question to be attempted:  $1 \times 12 = 12$

8 Short questions to be set combining two units out of which 4 questions to be attempted:  $4 \times 4 = 16$

Two essay type questions from two units  $2 \times 12 = 24$  and 4 short questions  $4 \times 4 = 16$ ; Total 40 marks

### Recommended Reading:

Abrams, Nathan, Ian Bell, and Jan Udris. *Studying Film*. Bloomsbury Publishing, 2010.

Bazin, Andre. *What is Cinema?*. University of California, 1992.

Braudy, Leo, and Marshall Cohen. *Film Theory and Criticism: Introductory Readings*. 5th ed., Oxford University Press, 1998.

Cartmell, Deborah, editor. *A Companion to Literature, Film and Adaptation*. Wiley Blackwell, 2014.

Corrigan, Timothy. *Film and Literature: An Introduction and Reader*. Pearson, 1998.

Dasgupta, Chidananda. "Indian Cinema Today." *Film Quarterly* vol. 22, no. 4, 1969, pp. 27-35.

Mast, Gerald, and Marshall Cohen. *Film Theory and Criticism: Introductory Readings*. Oxford University Press, 1974.

Osborne, Richard, and Angie Brew. *Film Theory for Beginners*. Zidane Press, 2014.

Ray, Satyajit. *Our Films, Their Films*. 1976. Orient Blackswan, 2001.

Sinyard, Neil. *Filming Literature: The Art of Screen Adaptation*. Routledge, 2015.

### Semester IV

(Students shall choose any 4 Elective Courses along with Internal Assignment for this semester.)

### **Course ENG 401 ME (A): Indian Writing in English and in English Translation I**

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

### **Course Objectives:**

- To understand the historical, social, and cultural significance of English as a language in postcolonial India.
- Examine the impact of literature composed in the English language on the formation of national identity in India.
- Engage with debates surrounding the use of English in India and its relationship to colonialism and cultural diversity.
- Explore major literary movements and figures in Indian Literature, both in Indian writing in English and in translation
- Foster literary sensibility and cultural awareness among students, enhancing their understanding of India's diverse cultural landscape.



- Develop critical skills to independently analyze cultural, social, historical and political ideas presented in Indian literary texts.

### Course Outcomes:

- Having successfully completed the course, students would gain insights into the growth and evolution of English-language poetry and drama in India, understanding its historical progression and thematic diversity.
- They would be familiarized with prominent Indian English poets and dramatists and their contributions to the literary landscape.
- They would be equipped with the literary-theoretical tools to analyse Indian English poetry and drama within their historical, cultural, and social framework, recognizing the interplay between literary creation and societal dynamics.
- Students' linguistic and literary competence would be enhanced to improve their employability

### Course Content:

#### Unit I

##### Poetry

**Sri Aurobindo:** "The Tiger and the Deer", "The Cosmic Man", "I Have a Hundred Lives", "Because Thy Flame is spent."

**Nissim Ezekiel:** "Poet, Lover, Birdwatcher", "Background, Casually", "Case Study", "Goodbye Party for Ms. Puspita T.S.", "The Railway Clerk"

**Kamala Das:** "An Introduction", "The Dance of the Eunuchs", "The Looking Glass", "The Old Playhouse", "The Wild Bougainvillea"

**Jayanta Mahapatra:** "Hunger", "The Whorehouse in a Calcutta Street", "Indian Summer", "A Missing Person", "Dawn at Puri"

**A.K. Ramanujan:** "A River", "Obituary", "Breaded Fish", "Looking for a Cousin on a Swing", "Self-Portrait", "Love Poem for a Wife", "Chicago Zen"

**Aga Shahid Ali:** "Postcard from Kashmir", "Snowmen", "Cracked Portraits", "The Previous Occupant"

#### Unit II

##### Drama

**Rabindranath Tagore:** *Red Oleanders* (1924)

**Badal Sircar:** *Evam Indrajit* (1962, translated into English in 1974)

**Girish Karnad:** *Nagamandala* (1990)



**Mahesh Dattani:** *Final Solutions* (1992)

### Marks Division:

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted:  $1 \times 12 = 12$

8 Short questions to be set combining two units out of which 4 questions to be attempted:  $4 \times 4 = 16$

Two essay type questions from two units  $2 \times 12 = 24$  and 4 short questions  $4 \times 4 = 16$ ; Total 40 marks

### Recommended Reading:

- Daruwalla, Keki, edited. *Two Decades of Indian Poetry 1960-1980*. Vikas Publishing, 1980.
- De Souza, Eunice. *Nine Indian Women Poets: An Anthology*. Oxford University Press, 1997.
- De Souza, Eunice, edited. *Talking Poems: Conversations with Poets*. Oxford University Press, 1999.
- Dodiya, Jaydipsinh K, and K.V. Surendran. *Indian English Drama: Critical Perspectives*. Sarup & Sons, 2000.
- Dutt, K C et.al, editors. *Encyclopedia of Indian Literature*. Sahitya Akademi, 1992.
- France, Peter, editor. *The Oxford Guide to Literature in English Translation*. Oxford University Press, 2000.
- Ghatak, Maitreya, translator. *The Activist Writings of Mahashweta Devi*. Seagull, 1997.
- Iyengar, K.R. Srinivas. *Indian Writing in English*. Sterling, 1984.
- Kantak, V Y. *Perspectives on Indian Culture*. Pencraft, 1996.
- Katyal, Anjum. *Metamorphosis of Rudali*. Seagull, 1996.
- King, Bruce. *Modern Indian Poetry in English*. 2<sup>nd</sup> ed., Oxford University Press, 2001.
- King, Bruce. *Three Indian Poets*. 2<sup>nd</sup> ed., Oxford University Press, 2005.
- Lall, E. N. *The Poetry of Encounter: Three Indo-Anglian Poets* (Dom Moraes, A K Ramanujan and Nissim Ezekiel). 1980. Sterling Publishers, 1983.
- Mahashweta Devi. *Rudali*. Translated by Anjum Katyal. Seagull, 1997.
- Mehrotra, A.K., edited *A History of Indian Literature in English*. Columbia University Press, 2003.
- Mehrotra, Arvind Krishna, editor. *The Oxford Anthology of Twelve Modern Indian Poets*. Oxford University Press, 1992.
- Pandey, Sudhakar, and Freya Taraporewala, editors. *Contemporary Indian Drama*. Prestige Books, 1990.
- Paranjape, Makarand. *Indian English Poetry*. Macmillan, 1993.
- Peeradina, Saleem, editor. *Contemporary Indian Poetry in English*. Macmillan India, 1972.
- Reddy V.K., and R. K. Dhawan. *Flowering of Indian Drama: Growth and Development*. Prestige, 2004.
- Shahane, Vasant A., and M. Sivaramakrishna, editors. *Indian Poetry in English: A Critical Assessment*. Macmillan, 1980.
- Sircar, Badal. *Evam Indrajit*. 1962. Translated by Girish Karnad, Oxford University Press, 1974.
- Tagore, Rabindranath. *Raktakarabi* [Red Oleanders]. 1924. Reprint. Revised ed., Macmillan, 1927.
- Thayil, Jeet, editor. *The Bloodaxe Book of Contemporary Indian Poets*. Bloodaxe, 2008.
- Walsh, William. *Indian Literature in English*. Longman, 1990.



## Course ENG 402 ME(B): Indian Writing in English and in English Translation II

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

### Course Objectives:

- To understand the historical and contemporary significance of English as a language in India's cultural and literary landscape
- Examine the role of English in shaping national identity and linguistic diversity in postcolonial India.
- Engage critically with the impact and debates surrounding the global spread of the English language, particularly in an Indian context
- Explore major literary movements and significant Indian literary figures, both in English and in translation
- Develop literary sensibility and cultural awareness, fostering an appreciation for the multicultural pluralistic dimensions of Indian society
- Equip students with skills to independently engage with cultural, social, historical and political ideas embedded in Indian literary works

### Course Outcomes:

- Having successfully completed the course, students will gain insights into the evolution and growth of Indian English fiction and non-fiction, having been equipped to understand and explore its diverse genres and themes.
- They will be familiarized with major Indian English novelists, short story writers, and dramatists, appreciating their contributions to the literary landscape.
- Students will be able to contextualize Indian English fiction within its historical, cultural, and social framework, recognizing its relationship to broader societal changes.
- To analyze the interplay between English literature, colonial history, and the formation of India's cultural identity.
- To cultivate an awareness of Indian culture, traditions, and its plurals through literary exploration
- To enhance students' linguistic and literary competence, increasing students' employability prospects.

### Course Content:

#### Unit I

#### Novel

**Raja Rao:** *Kanthapura* (1938)

**Salman Rushdie:** *Midnight's Children* (1981)

**Amitav Ghosh:** *The Shadow Lines* (1988)

**Kiran Desai:** *The Inheritance of Loss* (2006)



**U. R. Ananthamurthy:** *Samskara* (1965, translated into English in 1976)

**Bama:** *Karukku* (1992, translated into English in 2012)

## Unit II

### **Short Stories and Non Fiction**

**R.N. Tagore:** “East and West”, “An Eastern University” (Macmillan Omnibus Vol. 2)

**R.K. Narayan:** *My Dateless Diary*

**Bharati Mukherjee:** “A Wife’s Story”, “Jasmine”, “Loose Ends”

**Salman Rushdie:** “Imaginary Homelands” (essay), “Wonder Tales” from *Languages of Truth* (pp. 3-29)

**Amitav Ghosh:** “The Imam and the Indian” (pp. 1-12), “The Ghosts of Mrs. Gandhi” (46-62) (from *The Imam and the Indian*) / *The Great Derangement* Part II (pp. 116-218)

**Chitra Banerjee Divakaruni:** “Mrs. Dutta Writes a Letter”, “The Intelligence of Wild Things”

**Jhumpa Lahiri:** *Interpreter of Maladies* (Selected Stories)

### **Marks Division:**

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1x12=12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4x4=16

Two essay type questions from two units 2x12=24 and 4 short questions 4x4=16; Total 40 marks

### **Recommended Reading:**

Ahmed, Aijaz. *Indian Literature – Notes Towards a Definition of Category*. Verso, 1992.

Ananthamurthy, U. R. *Samskara*. 1965. Translated by A. K. Ramanujan. Oxford University Press, 1976.

Bande, Usha, and Atma Ram. *Woman in Indian Short Stories: Feminist Perspective*. Rawat Publications, 2003.

Butalia, Urvashi, and Ritu Menon, editors. *In other words: new writing by Indian Women*. Kali for Women, 1992.

Chaudhuri, Amit. *The Picador Book of Modern Indian Literature*. Picador, 2002.

Desai, Kiran. *The Inheritance of Loss*. Grove Press, 2006.

Khair, Tabish. *Babu Fictions: Alienation in Contemporary Indian English Novels*. Oxford University Press, 2001.

Kirpal, Viney, editor. *The Post Modern Indian Novel in English*. Allied Publication, 1996.





- Mehta, Kamal, editor. *The Twentieth Century Indian Short Story in English*. Creative Books, 2004.
- Mukherjee, Meenakshi. *Realism and Reality: The Novel and Society in India*. Oxford University Press, 1988.
- Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. Pencraft International, 2001.
- Pandey, Gyan. *Remembering Partition*. Cambridge University Press, 2001.
- Paranjape, Makarand. *Towards a Poetics of the Indian English Novel*. Indian Institute of Advanced Study, 2000.
- Rushdie, Salman, and Elizabeth West, editors. *The Vintage Book of Indian Writing*. Vintage, 1997.
- Sarkar, Sumit. *Modern India, 1885-1947*. St. Martin's Press, 1989.
- Tharu, Susie, and K. Lalita, editors. *Women Writing in India*. 2 vols. Oxford University Press, 1995.
- Williams, H.M. *Studies in Modern Indian Fiction in English*. Writers Workshop, 1973.

### Course ENG 403 ME(C): Scottish Literature I

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

#### Course Objectives:

- This course comprising of two modules titled Scottish Literature I & II aims to, first and foremost, introduce to the students the unique history and political identity of Scotland contradistinct to that of England and Ireland, and map the literature from the land of the Scots as a domain distinct from the traditional British canon.
- The first module Scottish Literature I introduces students to Gaelic, the endangered language of the Scots, and its literary history, and the formative role played by local myths and legends in shaping Scottish culture and history.
- Students would also be introduced to Scottish literature, a very rich and diverse area of study which can be termed as both traditional, as also global, in its negotiation with English and world literatures.
- This module also identifies the often eluded narratives of the innumerable socio-cultural encounters between the Scottish and the Indians and incorporates for detailed study the iconic Scottish novelist Walter Scott's novel on India, *The Surgeon's Daughter* (1827).
- To comprehend the diversity of Scottish fiction, students would also be introduced to a historical adventure novel, a modern classic in *A Prime of Miss Jean Brodie* (1961) and a 2007 BBC Radio adaptation of the 1818 Scottish novel *The Heart of Midlothian*.

#### Course Outcomes:

- Having successfully completed the course, students will be enabled to show an understanding of Scottish history, culture and identity in its diverse dimensions
- The course creates an awareness of the Gaelic language and its place in the history of the Scots
- It would equip students to differentiate between British and Scottish literatures
- Students would exhibit comprehension of contemporary Scottish society and its literary-cultural refractions, along with their access of the Scottish folkloric and pre-modern literature





- Students would also be closely familiarised with the histories and narratives of Indo-Scottish encounters, which might kindle their research interest in the domain

### Course Content:

#### Unit I

Introducing Gaelic Language & its Literature

Gaelic myths and legends

**Alan Riach:** *What is Scottish Literature?* (2008)

Socio-cultural Encounters between India and Scotland in Colonial India

**Avril A. Powell:** *Scottish Orientalists and India* (2010)

#### Unit II

**Walter Scott:** *The Heart of Midlothian* (1818)

-- Gerda Stevenson's dramatization for BBC Radio (2007)

**Walter Scott:** *The Surgeon's Daughter* (1827)

**R L Stevenson:** *Kidnapped* (1886)

**Muriel Spark:** *The Prime of Miss Jean Brodie* (1961)

### Marks Division:

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1x12=12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4x4=16

Two essay type questions from two units 2x12=24 and 4 short questions 4x4=16; Total 40 marks

### Recommended Reading:

Brown, Ian, editor. *The Edinburgh History of Scottish Literature: From Columba to the Union (Until 1707)*. Edinburgh University Press, 2006.

Brown, Ian, and Alan Riach, editors. *The Edinburgh Companion to Twentieth-century Scottish Literature*. Edinburgh Companions to Scottish Literature, Edinburgh University Press, 2009.

Bryan, Gordon. *Scottish Nationalism and Cultural Identity in the Twentieth Century*. Greenwood Press, 1984.



Hart, Francis Russell. *The Scottish Novel: from Smollett to Spark*. Harvard University Press, 1978.

Houston, Rab. *Scotland: A Very Short Introduction*. Oxford University Press, 2008.

Riach, Alan. *What Is Scottish Literature?* Association for Scottish Literary Studies, 2008.

Ross, David. *Scotland: History of a Nation*. Interlink Publishing Group, 2013.

Watson, Moray, and Michelle Macleod. *The Edinburgh Companion to the Gaelic Language*. Edinburgh University Press, 2010.

### Course ENG 404 ME (D): Scottish Literature II

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

#### Course Objectives:

- This course comprising the second of the two courses titled “Scottish Literature I & II” aims to, first and foremost, introduce to the students the unique history and political identity of Scotland contradistinct to that of England and Ireland, and map the literature from the land of the Scots as a domain distinct from the traditional British canon.
- This second module Scottish Literature II continues to introduce students to the diversity of Scottish writing with J M Barrie’s fantasy play *Peter Pan* (1904) and playwright David Greig’s modern historical rewriting of both the life of Lady Macbeth and Shakespeare’s version of Macbeth in his 2010 play *Dunsinane*.
- The students would also be familiarised with a wide range of Scottish verse ranging from ballads to songs to other forms like “Sir Patrick Spens”, the poems of Robert Burns and MacDiarmid, and contemporary Scottish poetry.

#### Course Outcomes:

- Having successfully completed the course, students will be enabled to show an understanding of Scottish history, culture and identity in its diverse dimensions
- It would equip students to differentiate between British and Scottish literatures
- Students would exhibit comprehension of contemporary Scottish society and its literary-cultural refractions
- Be able to explore the literary mappings of the image and -ness of Scotland as a nation which could kindle their research interest in the domain

#### Course Content:

##### Unit I

**J. M. Barrie:** *Peter Pan and other Plays* (1904)

**David Greig:** *Dunsinane* (2010)

##### Unit II

**Robert Crawford and Mick Imlah:** *The Penguin Book of Scottish Verse* (Select poems)



**Bashabi Fraser:** *Tartan and Turban* (Select poems)

### Marks Division:

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted:  $1 \times 12 = 12$

8 Short questions to be set combining two units out of which 4 questions to be attempted:  $4 \times 4 = 16$

Two essay type questions from two units  $2 \times 12 = 24$  and 4 short questions  $4 \times 4 = 16$ ; Total 40 marks

### Recommended Reading:

Brown, Ian, editor. *The Edinburgh Companion to Scottish Drama*. Edinburgh University Press, 2011.

Brown, Ian, and Alan Riach, editors. *The Edinburgh Companion to Twentieth-century Scottish Literature*. Edinburgh Companions to Scottish Literature, Edinburgh University Press, 2009.

Craig, Cairns. *The History of Scottish Literature*. Pergamon, 1987.

Fraser, Bashabi. *Tartan & Turban*. Luath Press, 2004.

Gardiner, Michael, Graeme Macdonald, and Niall O' Gallagher. *Scottish Literature and Postcolonial Literature: Comparative Texts and Critical Perspectives*. Edinburgh University Press, 2011.

Glen, Duncan. *The Poetry of the Scots: an introduction and bibliographical guide to poetry in Gaelic, Scots, Latin and English*. Edinburgh University Press, 1991.

Graig, David. *Dunsinane*. Faber & Faber, 2010.

Imlah, Mick, and Robert Crawford, editors. *The Penguin Book of Scottish Verse*. Penguin Classics, 2006.

Reid, Trish, *Theatre & Scotland*. Palgrave, 2012.

Royle, Trevor. *The Macmillan Companion to Scottish Literature*. Macmillan Reference Books, 1983.

Sassi, Carla, editor. *The International Companion to Scottish Poetry*. Scottish Literature International, 2016.

## Course ENG 405 ME (E): Post-1950s British Literature I

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

### Course Objectives:

- To familiarise students with the seismic socio-political and cultural shifts in Britain during the post-World War period (1945-90), as mapped in contemporary British plays and poems.
- To equip students with literary-critical tools of exegesis to explore the whys and hows of the angst and climate of crises that had riddled the post-imperial British Isles and post-modern British literature after 1945. The period was characterised in Britain by radical experiments across art forms including the literary, and coeval with the withdrawal of British forces from its colonies since the 1940s, the surge of the US to global leadership in the post-World War scenario and its concomitant Cold War politics, while the British Isles witnessed a freefall from its earlier global imperial clout.



- The course aims to kindle in students a cross-cultural comparative perspective, the prism of the post-imperial in British literature of the period being intimate yet immediately obverse to that of postcolonialism across the erstwhile British colonies, including India
- This course, out of a set of two offered on post-1950s British literature as an area of specialisation, enables students to trace the trajectory of the major dramatic and poetic voices representative of the domain, in all their diversity and interconnections. Two major dramatists of the era featured in the course, Pinter and Stoppard, experimented with dramatic forms and techniques to essence the absurd times. Strains of existential thought and the menace of Cold War politics can be traced in their works, especially in Pinter. In *Lear* (1971), Edward Bond explores how violence is endemic to an unjust society. Philip Larkin, known primarily as “The Movement Poet”, had articulated the need for debunking the illusions that shape social reality. Discarding the esoteric forms of modernist literatures, he adapted an ironical voice. On the contrary, Ted Hughes allowed his animals to speak. Cut off from the natural energies of the universe, modern man is capable of producing nothing but suicidal stupidity. Hughes perceived this deep malady at the heart of civilization and took the healing role of the Shaman. Northern Irish poet Seamus Heaney’s corpus evokes the Irish identity “problem”, and remains steeped in Irish folklore, mythology and history. He creates a fresh poetic tongue by fusing English and Irish poetical traditions.

#### Course Outcomes:

- Having successfully completed the course, learners would gain an overall exposure to the plural strands of post-1950s British literature, with special reference to drama and poetry in the course.
- They would be trained to cultivate the central concerns and preoccupations of these writers vis-a-vis the age in which they were writing, and locate the continuities and departures from the conventions of mainstream British literature.
- To know about the different schools of literary, cultural and ideological movements that had shaped and were shaped by the literature and writings of that era and place.
- To kindle research interest in the domain among located students of an Indian classroom, especially from a post-colonial, translational space of reception, interpretation, intervention

#### Course Content:

##### Unit I: Drama

**Harold Pinter:** *The Birthday Party* (1957), *The Homecoming* (1964)

**Edward Bond:** *Saved* (1965), *Lear* (1971)

**Tom Stoppard:** *Rosencrantz & Guildenstern are Dead* (1966), *Travesties* (1974), *Indian Ink* (1995)

**Sarah Kane:** *Blasted* (1995)

##### Unit II: Poetry

**Philip Larkin:** “Ambulances”, “Church Going”, “Whitsun Weddings”



**Ted Hughes:** “Pike”, “Childish Prank”, “Crow’s Fall”

**Thom Gunn:** “A Map of the City”, “Street Song”

**Seamus Heaney:** “Death of a Naturalist”, “Digging”

**Douglas Dunn:** “The Silences”, “A Removal from Terry Street”, “Green Brecks”, “Backwaters”

**Charles Tomlinson:** “A Meditation on John Constable”, “A Given Grace”, “Farewell to Van Gogh”, “The Way of a World”

### **Marks Division:**

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted:  $1 \times 12 = 12$

8 Short questions to be set combining two units out of which 4 questions to be attempted:  $4 \times 4 = 16$

Two essay type questions from two units  $2 \times 12 = 24$  and 4 short questions  $4 \times 4 = 16$ ; Total 40 marks

### **Recommended Reading:**

Ablett Sarah J. *Dramatic Disgust : Aesthetic Theory and Practice from Sophocles to Sarah Kane*. Verlag, 2020.

Clark, Timothy. *Charles Tomlinson*. Liverpool University Press, 2018.

Esslin, Martin. *Pinter: the Playwright*. Methuen, 1984.

Esslin, Martin. *The Theatre of the Absurd*. Penguin, 1980.

Gunn, Thom, and August Kleinzahler. *Thom Gunn: Poems*. Faber and Faber, 2007.

Hay, Malcolm, and Philip Roberts. *Edward Bond: A Companion to the Plays*. TQ Publications, 1978.

Hayman, Ronald. *Tom Stoppard*. Heinemann, 1977.

Hirst, David L. *Edward Bond*. Macmillan, 1985.

Hunter, Jim. *Faber Critical Guide to Tom Stoppard : Rosencrantz and Guildenstern Are Dead, Jumpers, Travesties, and Aradia*. Faber and Faber, 2000.

Kay, Magdalena. *Poetry against the World : Philip Larkin and Charles Tomlinson in Contemporary Britain*. Routledge, 2018.

Kelly, Katherine E., editor. *The Cambridge Companion to Tom Stoppard*. Cambridge University Press, 2001.

King, P.R. *Nine Contemporary Poets: A Critical Introduction*. Methuen, 1979.

Larkin, Philip, and Dale Salwak. *Philip Larkin: The Man and His Work*. University of Iowa, 1989.

Morrison, Blake. *Seamus Heaney*. Methuen, 1982.

Motion, Andrew. *Philip Larkin: A Writer's Life*. Farrar, Straus, Giroux, 1993.

Naismith, Bill. *Faber Critical Guide to Harold Pinter : The Birthday Party, The Caretaker and The Homecoming*. Faber and Faber, 2000.

Raby, Peter. *The Cambridge Companion to Harold Pinter*. Cambridge University Press, 2001.



Roberts, Neil. *Ted Hughes: A Literary Life*. Palgrave Macmillan, 2007.

Sagar, Keith M. *Ted Hughes*. Longman for the British Council, 1972.

Saunders, Graham. *Love Me or Kill Me : Sarah Kane and the Theatre of Extremes*. Manchester University Press, 2002.

Vos, Laurens de, and Graham Saunders. *Sarah Kane in Context*. Manchester University Press, 2011.

### Course ENG 406 ME (F): Post-1950s British Literature II

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

#### Course Objectives:

- To familiarise students with the seismic socio-political and cultural shifts in Britain during the post-World War period (1945-90), as mapped in contemporary British fiction and social satire
- To equip students with literary-critical tools of exegesis to explore the whys and hows of the angst and climate of crises that riddled the post-imperial British Isles and post-modern British literature since 1945
- The course aims to kindle in students a cross-cultural comparative perspective, the prism of the post-imperial in British literature of the period being intimate yet allegedly obverse to that of postcolonialism across the erstwhile British colonies, including India
- This course, out of the set of two offered on post-1950s British literature as an area of specialisation, enables students to trace the trajectory of representative authors in the domain of fiction and social satire, in all their divergences and interconnections. Kingsley Amis and David Lodge, featured in this course, represent major authors in the campus novel genre. John Fowles created a new idiom for fiction that self-reflexively parodies the traditions of the novel as a genre. Doris Lessing explores the entanglement between colonization and racial politics, that continues to imprint post-imperial Britain. Angela Carter unravels the gender politics and violence implicit in traditional fairy tales, by employing sexually explicit materials and destabilizing gender codes. In a semi-farcical mode, Julian Barnes critiques and questions the authenticity of myth, history, memory, national identity and its associated allusions in a world of plasticity and endless proliferation. Hanif Kureishi's *Buddha in the Suburbia*, set in the 1970s Britain of Asian immigrants and the tense whites, explores asymmetries, and hilarity along shadowlines of ethnicity, class and sexuality. Together they represent the mosaic of responses in fiction to the post-1950s socio-political and economic upheavals in the British Isles.

#### Course Outcomes:

- Having successfully completed the course, learners would gain an overall exposure to the plural strands of post-1950s British literature, with special reference to fiction and social satire in the course.
- They would be trained to cultivate the central concerns and preoccupations of these writers vis-a-vis the matrix in which they were writing, and locate the continuities and departures from the conventions of evoking "Englishness" in mainstream British literature.
- To be introduced to the different schools of literary, cultural and ideological movements that had shaped and were shaped by the literature and writings of that era and place.
- To kindle research interest in the domain among located students of an Indian classroom, especially from a post-colonial, translational space of reception, interpretation, intervention



## Course Content:

### Unit I: Fiction

**Doris Lessing:** *The Grass is Singing* (1950), *The Golden Notebook* (1962)

**Kingsley Amis:** *Lucky Jim* (1954)

**John Fowles:** *The French Lieutenant's Woman* (1969), *The Maggot* (1985)

**David Lodge:** *Changing Places: A Tale of Two Campuses* (1975)

**Angela Carter:** *Wise Children* (1991), *Nights at the Circus* (1984)

**Ian McEwan:** *Atonement* (2001)

### Unit II: Short Stories, Social Satire and a Novella

**Angela Carter:** *The Bloody Chamber* (1979)

*The Penguin Book of Modern British Short Stories* (2011) (Select short stories from Martin Amis, Ian McEwan and Zadie Smith)

**Hanif Kureishi:** *The Buddha of Suburbia* (1990)

**Julian Barnes:** *England, England* (1996), *The Sense of an Ending* (2011)

## Marks Division:

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1x12=24

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4x4=16

Two essay type questions from two units 2x12=24 and 4 short questions 4x4=16; Total 40 marks

## Recommended Reading:

Bergonzi, Bernard. *David Lodge*. Northcote House in Association with the British Council, 1995.

Childs, Peter. *Julian Barnes*. Manchester University Press, 2011.

Conradi, Peter J. *John Fowles*. Methuen, 1982.

Day, Aidan. *Angela Carter: The Rational Glass*. Manchester University Press, 1998.

Fischer, Susan Alice. *Hanif Kureishi*. Bloomsbury Publishing, 2015.

Gamble, Sarah. *Angela Carter: A Literary Life*. Palgrave Macmillan, 2005.

Groes, Sebastian, edited. *Ian McEwan*. 2009. 2<sup>nd</sup> ed., Bloomsbury Academic USA, 2013.





Moore-Gilbert B. J. *Hanif Kureishi*. Manchester University Press, 2001.

Perkin, James Russell. *David Lodge and the Tradition of the Modern Novel*. McGill-Queen's University Press, 2014.

Sage, Lorna. *Doris Lessing*. Methuen, 1983.

Stephenson, William. *John Fowles*. Northcote House in Association with the British Council, 2003.

Watkins, Susan. *Doris Lessing*. Manchester University Press, 2010.

Wells, Lynn. *Ian McEwan*. Palgrave Macmillan, 2010.

### Course ENG 407 ME (G): American Literature I

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

#### Course Objectives:

- American Literature offered as an optional for specialisation is divided into two courses, this being the first of the two, and aims to introduce the students to American literature from the period of exploration and settlement to the contemporary times.
- Students will be made aware of the history of settlement in America, select writings in the beginnings and its growth and development, and also formative concepts like the American Dream or movements like the Harlem Renaissance.
- This course introduces students to the relation between man on the frontier and nature enigmatic, expansive, one of the key motifs of American literature, through the poetry of Robert Frost. His work renders human contact with the natural world as also the human predicament, despair and limitations and how, being alone, a sense of alienation gathers in the failure to gage the mysteries of the universe.
- The course intends to closely familiarise students with the race question in the USA and its repercussions through a detailed study of the poems of Langston Hughes which render the need and vision of treating all humans as equal, regardless of race or gender. Hughes' poem "Harlem" (1951), one of the most influential poems of the 20<sup>th</sup> century, speaks of the dreams of black men navigating a white-dominated world and in a way preludes Martin Luther King Jr.'s "I have a dream" speech on equal opportunities and realisation of dreams.
- The course would sensitise students to "gender trouble" and asymmetries, yes even in the American context, and introduce them to the poetry of Sylvia Plath, especially mirrors of her confessional poetry.
- Further, students will be equipped with the tools and methods for a close literary-critical exegesis of representative American short story writers, including Edgar Allen Poe, William Faulkner and Ernest Hemingway who render their understandings of the American experience and character.

#### Course Outcomes:

- Having successfully completed the course, students will have been introduced to a concise overview of American literature across different periods. It would initiate them into an important domain of contemporary area studies and its core tropes and debates
- Students will develop proficiency in analyzing and interpreting literary texts produced in the American context and mapped against their socio-historical registers and formative motifs such as the American Dream





- To gain a nuanced understanding of American cultural history and diversity, recognizing how literature captures and reflects these elements as also acts as a transformative agent through reflection, vision and questions
- To foster students' analytical-critical thinking by assessing the creative choices of American poets and writers and how these choices influence narratives and themes.
- The course would hopefully inspire students to undertake fresh research in the domain, especially from a comparative, cross-cultural perspective, given that the 4<sup>th</sup> semester curriculum in M.A. (English) offers several other, new and emergent domains of area studies as optionals for specialisation

### **Course Content:**

#### **Unit I**

The American Dream

Social Realism, Folklore and the American Novel

Black Women's Writings

Harlem Renaissance

#### **Unit II**

##### **Poetry**

**Robert Frost:** "Mending Wall" (1914), "Birches" (1915), "The Road Not Taken" (1920)

**Langston Hughes:** "I, Too, Sing America" (1945), "Harlem" (1951)

**Sylvia Plath:** "Medallion" (1959), "Daddy" (1962)

**Marge Piercy:** "Barbie Doll" (1971)

##### **Short Story**

**Edgar Allen Poe:** "The Fall of the House of Usher", "The Purloined Letter"

**Ambrose Bierce:** "An Occurrence at Owl Creek Bridge"

**William Faulkner:** "A Rose for Emily", "Barn Burning"

**Ernest Hemingway:** "A Clean, Well-Lighted Place", "Snows of Kilimanjaro"

**Marks Division:**

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted:  $1 \times 12 = 12$

8 Short questions to be set combining two units out of which 4 questions to be attempted:  $4 \times 4 = 16$

Two essay type questions from two units  $2 \times 12 = 24$  and 4 short questions  $4 \times 4 = 16$ ; Total 40 marks

**Recommended Reading:**

Baker, Houston A. *Modernism and the Harlem Renaissance*. University of Chicago Press, 1987.

Bloom, Harold, editor. *Short Story Writers and Short Stories*. Chelsea House, 2005.

Cook, Bruce. *The Beat Generation*. Scribners, 1971.

Dorson M., Richard. *Handbook of American Folklore*. Indiana University Press, 1983.

Harmon, William, and C. Hugh Holman. *A Handbook to Literature*. 7th ed., Prentice-Hall, 1996.

Hassan, Ihab. *Contemporary American Literature, 1945-1972: An Introduction*. Ungar, 1973.

Hoffman, Daniel, editor. *Harvard Guide to Contemporary Writing*. Harvard University Press, 1979.

Hudson, William Henry. *An Introduction to the Study of Literature*. Atlantic, 2007.

Huggins, Nathan, editor. *Voices from the Harlem Renaissance*. Oxford University Press, 1976.

Kiernan, Robert F. *American Writing since 1945: A Critical Survey*. Frederick Ungar, 1983.

Pattee, Fred Lewis. *The Development of the American Short Story: An Historical Survey*. Biblio and Tannen, 1975.

Voss, Arthur. *The American Short Story: A Critical Survey*. Norman: Univ. of Oklahoma Press, 1980.

**Course ENG 408 ME (H): American Literature II**

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

**Course Objectives:**

- American Literature offered as an optional for specialisation is divided into two courses, this being the second of the two, and aims to introduce students to an overview of American literature from the period of exploration and settlement to the contemporary times, as also detailed study of select texts.
- To equip students with the creative-analytical skills of literary-critical exegesis of the narrative structures, themes and techniques used in American novels and dramas
- To enable them engage with a diverse range of authors and works to gain insights into the complex tapestry of American identity, including its race question and multicultural, socio-political dimensions
- Place novels and dramas within their historical, geographical, and socio-political contexts, fostering a deeper understanding of the American experience



### Course Outcomes:

- Having successfully completed the course, students will have been introduced to a concise overview of American literature across different periods. It would initiate them into an important domain of contemporary area studies and its core tropes and debates through a detailed study of representative novels and plays.
- Students will develop proficiency in analyzing and interpreting literary texts produced in the American context and mapped against their socio-historical registers and formative motifs such as the American Dream
- To gain a nuanced understanding of American cultural history and diversity, recognizing how literature captures and reflects these elements as also shapes them
- To foster students' analytical-critical thinking by assessing the creative choices of American playwrights and fiction-writers and how these choices influence narratives and themes.
- The course would hopefully inspire students to undertake fresh research in the domain, especially from a comparative, cross-cultural perspective, given that the 4<sup>th</sup> semester curriculum in M.A. (English) offers several other, new and emergent domains of area studies as optional choices for specialisation

### Course Content:

#### Unit I

##### Novel

**Mark Twain:** *The Adventures of Huckleberry Finn* (1884)

**Zora Neale Hurston:** *Their Eyes Were Watching God* (1937)

**J.D. Salinger:** *The Catcher in the Rye* (1951)

**Toni Morrison:** *The Bluest Eye* (1970), *Sula* (1973)

**Alice Walker:** *The Color Purple* (1982)

#### Unit II

##### Drama

**Tennessee Williams:** *A Streetcar named Desire* (1947)

**Arthur Miller:** *Death of a Salesman* (1949)

**Edward Albee:** *The Zoo Story* (1959), *The American Dream* (1961)

**August Wilson:** *Fences* (1983)

### Marks Division:



Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted:  $1 \times 12 = 12$

8 Short questions to be set combining two units out of which 4 questions to be attempted:  $4 \times 4 = 16$

Two essay type questions from two units  $2 \times 12 = 24$  and 4 short questions  $4 \times 4 = 16$ ; Total 40 marks

### Recommended Reading:

- Bloom, Harold, editor. *Langston Hughes*. Chelsea House, 1989.
- Boyars, Robert, editor. *Contemporary Poetry in America*. Schocken, 1974.
- Cook, Bruce. *The Beat Generation*. Scribners, 1971.
- Harmon, William, and Holman, C. Hugh. *A Handbook to Literature*. 7th ed., Prentice-Hall, 1996.
- Hassan, Ihab. *Contemporary American Literature, 1945-1972: An Introduction*. Ungar, 1973.
- Hassan, Ihab. *Radical Innocence: Studies in the Contemporary American Novel*. Princeton University Press, 1961.
- Henderson, Stephen, editor. *Understanding the New Black Poetry*. William Morrow, 1973.
- Hoffman, Daniel, editor. *Harvard Guide to Contemporary Writing*. Harvard University Press, 1979.
- Hudson, William Henry. *An Introduction to the Study of Literature*. Atlantic, 2007.
- Hughes, Langston, editor. *A Pictorial History of the Negro in America*. Crown Publishers, 1983.
- Kiernan, Robert F. *American Writing since 1945: A Critical Survey*. Frederick Ungar, 1983.
- Moore, Harry T., editor. *Contemporary American Novelists*. Southern Illinois University Press, 1964.
- Rosenblatt, Roger. *Black Fiction*. Harvard University Press, 1974.
- Stepanichev, Stephen. *American Poetry since 1945: A Critical Survey*. Harper and Row, 1965.
- Vendler, Helen. *Part of Nature, Part of Us: Modern American Poets*. Harvard University Press, 1980.

### Course ENG 409 ME (I): Australian Studies I

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

### Course Objectives:

- Australian Studies, offered as an area of specialisation, is divided into two courses and engages with an emergent domain in area studies and English Studies across Indian classrooms, viz. Australian Studies. It aims to introduce students to multiple facets of that domain, in terms of trope and genre.
- The course seeks to introduce and familiarise students with the interdisciplinary territory of Australian Studies, enmeshed across history, popular culture, literature, politics and ethics, as also the production and dissemination of symbols, myths and knowledge.
- This course in Australian Studies aims to invoke conversations between elect history and the geography of that country and continent, between white settlers and the First Nations peoples, nationalist isolation and the regular “invasion” of trans-factors from neighbouring Asia and the Europe/England of nostalgia.



### Course Outcomes:

- With a choice of texts across genres including film and cultural studies, and by authors from multiple socio-political backgrounds and periods, this course is designed to kindle Indian students in an English classroom with rainbow perspectives, diversities and the possibilities that jostle in Australian Studies.
- With an innovative colour-coordinated scheme for the course, it will help cultivate a fresh perspective in students in excess of the normative partitions provoked by genre or period. While Paper I outlines the norm and shadow-narrative of white and black, Paper II explores the possibility of alterities, in moments and memorialization of Australia's rainbow Asia and its green movements, awareness.
- The course would initiate students in the debates crucial to Australian Studies today as well as familiarise them with the various others and the trans-factors, especially India, dyeing this domain, so it could speak to the interests and contemporary concerns of students from our location.
- On successful completion of the course, students would be inspired in rhizomatic thinking on the discipline and be nudged towards cross-cultural, comparative research that explores elusive connections and forgotten narratives indispensable to the unfinished story of "Australia and...", the set of two courses on Australian Studies having been designed to enable students to look at Australia in terms of its connections rather than hermetic isolation.

### Course Content

#### Unit I

##### *White Australia? – Of Nation, nationalism and national iconography*

##### *Non-fiction:*

**Paul Carter:** "A Cake of Portable Soup". Introduction. *The Road to Botany Bay* (1987)

**Bruce Bennett:** "Australian Myths." *Homing In: Essays on Australian Literature and Selfhood* (2006)

**Richard White:** "Australian Odysseys: Modern Myths of Travel" (2009)

**Richard White and Melissa Harper:** *Symbols of Australia: Uncovering the stories behind the myths*. Select entries. (2010)

##### *Fiction and poems:*

**Bernard O'Dowd:** "Australia" (1900)

**A.D. Hope:** "Australia" (1939)

**Judith Wright:** "Bora Ring" (1946)

**Henry Lawson's** short story "The Drover's Wife" (1892) and **Barbara Baynton's** rewriting "The Chosen Vessel" (1896)

**Patrick White:** *A Fringe of Leaves* (1976)



**Peter Carey:** *The True History of the Kelly Gang* (2000)

## Unit II

### ***Blacklines: On Indigenous Australians***

#### ***Non-fiction:***

**Bob Hodge and Vijay Mishra:** Preface to *Dark Side of the Dream: Australian literature and the postcolonial mind* (1991)

**Peter Read:** Introduction to *Belonging: Australians, Place and Aboriginal Ownership* (2000)

**Kim Scott:** “Australia’s Continuing Neurosis: Identity, Race and History”. *Alfred Deakin Memorial Lecture* (2001)

#### ***Poems, Play, Fiction, and a film:***

**Oodgeroo Noonuccal:** “We Are Going” (1964), “Integration – Yes!”

**Denis Kevans:** “Ah, White Man, Have You Any Sacred Sites?” (1985)

**Jack Davis:** *The Dreamers* (1982)

**Kim Scott:** *Benang* (1999)

**Tony Birch:** *Common People* (2017) (Selections)

**Rachael Perkins** (dir.): *Bran Neu Dae* (2009) (Film)

### **Marks Division:**

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1x12=12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4x4=16

Two essay type questions from two units 2x12=24 and 4 short questions 4x4=16; Total 40 marks

### **Recommended Reading:**

Bennett, Bruce. “Australian Myths.” *Homing In: Essays on Australian Literature and Selfhood*. Network Books, 2008.

Bennett, Bruce. “‘Nation’ and Literary History: The Case of Australia.” Edited by Harish Trivedi, and Meenakshi Mukherjee, *Interrogating Post-Colonialism: Theory, Text and Context*, Indian Institute of Advanced Study, 1996, pp. 99-110.

Birch, Tony. *Common People*. University of Queensland Press, 2017.

Bjorksten, Ingmar. *Patrick White: A General Introduction*. Translated by S. Geron, University of Queensland Press, 1976.

Blainey, Geoffrey. *This land is all horizons: Australian fears and visions*. Australian Broadcasting Corporation, 2001.



- Bran Nue Dae*. Directed by Rachel Perkins, Film Victoria/Mayfan Omnilab Media/Robyn Kershaw Productions/Screen Australia, 2009.
- Carter, Paul. "A Cake of Portable Soup". Introduction. *The Road to Botany Bay*. Faber and Faber, 1987.
- Cochrane, Peter. *Best We Forget: The War for White Australia, 1914-1918*. The Text Publishing Company, 2018.
- Curran, James, and Stuart Ward. *The Unknown Nation: Australia After Empire*. Melbourne University Press, 2010.
- Greer, Germaine. "Whitefella Jump Up: The Shortest Way to Nationhood." *Quarterly Essay* vol. 11, August 2003, pp. 1-78.
- Grossman, Michele, editor. *Blacklines: Contemporary Critical Writings by Indigenous Australians*. Melbourne University Press, 2003.
- Hodge, Bob, and Vijay Mishra. *Dark Side of the Dream*. Allen and Unwin, 1990.
- Horne, Donald. *The Lucky Country*. Penguin Books, 1964.
- Morley, Patricia. *The Mystery of Unity: Theme and Technique in the Novels of Patrick White*. McGill-Queen's University Press, 1972.
- Muecke, Stephen. *No Road (bitumen all the way)*. Fremantle Arts Centre Press, 1997.
- Pesman, Ros, David Walker, and Richard White, editors. *The Oxford Book of Australian Travel Writing*. Oxford University Press, 1996.
- Pilger, John. *A Secret Country*. Vintage, 1990.
- Read, Peter. *Belonging: Australians, Place and Aboriginal Ownership*. 1990. Cambridge University Press, 2000.
- Reynolds, Henry. *Why Weren't We Told? A personal search for the truth about our history*. Penguin, 2000.
- Schech, Susanne, and Ben Wedham, editors. *Placing Race and Localising Whiteness*. Flinders Press, 2004.
- Scott, Kim. *Benang*. Fremantle Press, 1996.
- Shirley, Walker. "Perceptions of Australia, 1855-1915." *Australian Literary Studies* vol. 13, no. 4, 1988, pp. 157-173.
- White, Richard. *Inventing Australia: Images and Identity 1688-1980*. Allen & Unwin, 1981.
- White, Richard, and Melissa Harper, editors. *Symbols of Australia: Uncovering the stories behind the myths*. UNSW Press and National Museum of Australia Press, 2010.

### Course ENG 410 ME (J): Australian Literature II

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

#### Course Objectives:

- Australian Studies, offered as an area of specialisation, is divided into two courses and engages with an emergent domain in area studies and English Studies across Indian classrooms, viz. Australian Studies. It aims to introduce students to multiple facets of that domain, in terms of trope and genre.
- This course, the second of the set of two, seeks to introduce and familiarise students with the interdisciplinary territory of Australian Studies, enmeshed across history, popular culture, literature, politics and ethics, as also the production and dissemination of symbols, myths and knowledge.





- It aims to invoke conversations between elect history and the geography of that country and continent, between white settlers and the First Nations peoples, nationalist isolation and the regular “invasion” of trans-factors from neighbouring Asia and the Europe/England of nostalgia.

### Course Outcomes:

- With a choice of texts across genres including film and cultural studies, and by authors from multiple socio-political backgrounds and periods, this course is designed to kindle Indian students in an English classroom with rainbow perspectives, diversities and the possibilities that jostle in Australian Studies.
- With an innovative colour-coordinated scheme for the course, it will cultivate a fresh perspective in students in excess of the normative partitions provoked by genre or period. While Paper I outlines the norm and shadow-narrative of white and black, Paper II explores the possibility of alterities, in moments and memorialization of Australia’s rainbow Asia and its green movements, awareness.
- The course would enable students to explore the debates crucial to Australian Studies today as well as familiarise them with the various others and the trans-factors, especially India, dyeing this domain, so it could speak to the interests and contemporary concerns of students from our location. It is designed to highlight Australia’s Asia, India and its spatial sense of the sacred in aesthetic and literary evocations.
- On successful completion of the course, students would be inspired in rhizomatic thinking on the discipline and be nudged towards cross-cultural, comparative research that explores elusive connections and forgotten narratives indispensable to the unfinished story of “Australia and...”, the set of two courses on Australian Studies having been designed to enable students to look at Australia in terms of its connections rather than hermetic isolation.

### Unit I

#### ***Of Rainbow Perils/Possibilities: Australia’s Asia, Australia’s India***

##### ***Non-Fiction:***

**Bruce Bennett:** “National Images and Stereotypes: India through Australian Eyes, 1850-1950” (2009)

**Margaret Allen:** “Observing Australia as “Member of an Alien and Conquered Race”: Nineteenth Century Indian Travellers’ Accounts” (2009)

**David Walker and Agnieszka Sobocinska:** Introduction to *Australia’s Asia: From yellow peril to Asian Century* (2012)

##### ***Fiction:***

**Meena Abdullah:** *The Time of the Peacock* (1965)

**Yasmine Gooneratne:** *A Change of Skies* (1991)

**Paul Sharrad & Mita Chatterjee Padmanabhan** (editors.): *Of Indian Origin* (2012) (Selections)





## **Unit II**

### ***And the Green Moments/ Movement***

#### ***Non-fiction:***

**Bill Ashcroft:** "The Sacred in Australian Culture" (*Sacred Australia: Post-Secular Considerations*, 2009)

**Mark Tredinnick:** "Nourishing Terrains; or, Solstice" (*Sydney Review of Books*,  
<https://sydneyreviewofbooks.com/essay/nourishing-terrains-or-solstice/>, 2018)

**Ashley Hay:** "Crossing the Line" from *Writing the Country* (*Griffith Review* vol. 63, 2019)

#### ***Fiction and Poems:***

**Miles Franklin:** *My Brilliant Career* (1901)

**Peter Cowan:** "The Tractor" (1986)

**Judith Wright:** "Lyrebirds" (1960)

**John Kinsella:** "The Hunt" (1996), "Emu Hunt" (1998), "This is no Stockade" (2016)

#### **Marks Division:**

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1x12=12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4x4=16

Two essay type questions from two units 2x12=24 and 4 short questions 4x4=16; Total 40 marks

#### **Recommended Reading:**

Allen, Margaret. "Betraying the White Nation: The Case of Lillie Khan." *Historicising Whiteness: Transnational Perspectives on the Construction of an Identity*. Edited by Leigh Boucher, Jane Carey, and Katherine Ellinghaus, RMIT Publishing in association with the School of Historical Studies, University of Melbourne, 2007, pp. 80-88.

Allen, Margaret. "'Innocents abroad' and 'prohibited immigrants': Australians in India and Indians in Australia 1890-1910." *Connected Worlds: History in Transnational Perspectives*, edited by Ann Curthoys, and Marilyn Lake, ANU Press, 2005.

Allen, Margaret. "Otim Singh in White Australia." *Something Rich and Strange: Sea Changes, Beaches and the Littoral in the Antipodes*, edited by Susan Hosking, and R. Hosking, Wakefield Press, 2009, pp. 195-212.

Bennett, Bruce. "National Images and Stereotypes: India through Australian Eyes, 1850-1950." *Reading Down Under: Australian Literary Studies Reader*, edited by Amit Sarwal, and Reema Sarwal, SSS Publications, 2009.



- Bennett, Bruce. "Australian Encounters with India: Short Prose Narratives since the 1950s." *Australia and India: Convergences and Divergences*, edited by Santosh K. Sareen, Mantra Books, 2010, pp. 18-36.
- Bennett, Bruce, Susan Cowan, Santosh K. Sareen, and Asha Kanwar, editors. *Of Sadhus and Spinners: Australian Encounters with India*. Noida: HarperCollins Publishers India, 2009.
- Brennan, Michael. "Australia: John Kinsella". *Poetry International Web*. 12 Feb. 2019. Web.
- Broinowski, Alison. *The Yellow Lady: Australian Impressions of Asia*. Oxford University Press, 1992.
- Brooks, David, edited. *Re-orientations in Australian Literature*. University Publishing Service, The University of Sydney, 2009.
- Campbell, B. "The last colonial act: the expulsion of Indonesian fishermen from the north west coast." *Studies in Western Australian History*, vol. 16, 1995, pp. 3-7.
- Crittenden, Victor, editor. *Legends of India: Tales of Life in Hindostan by John Lang*. Mulini Press, 2008.
- Koch, C. J. "Crossing the Gap: Asia and the Australian Imagination." *Quadrant*, vol. 25, 1981, pp. 4-9.
- Gooneratne, Yasmine. *A Change of Skies*. Picador Australia, 1991.
- Hosking, Rick, and Amit Sarwal, editors. *Wanderings in India: Australian Perceptions*. Monash University Publishing, 2012.
- Paranjape, Makarand, editor. *Sacred Australia: Post-Secular Considerations*. Clouds of Magellan, 2009.
- Sareen, S. K., Swati Pal, G. J. V. Prasad, and Meenakshi Bharat, editors. *Indo-Australian connections: retrospect and prospects*. Pinnacle Learning, 2016.
- Sharrad, Paul. "Seen Through Other Eyes: Reconstructing Australian Literature in India." *Journal of the Association for the Study of Australian Literature*, vol. 10, 2010, pp. 1-15.
- Sharrad, Paul, and Meeta C. Padmanabhan, editors. *Of Indian Origin: Writings from Australia*. Orient Blackswan, 2018.
- Tredinnick, Mark. "Nourishing Terrains; or, Solstice." *Sydney Review of Books*, 2018, <https://sydneyreviewofbooks.com/essay/nourishing-terrains-or-solstice/>.
- Walker, David. *Anxious Nation: Australia and the Rise of Asia 1850-1939*. University of Queensland Press, 1999.
- Walker, David. *Stranded Nation: White Australia in an Asian Region*. University of Western Australia Publishing, 2019.
- Walker, David, and Agnieszka Sobocinska, editors. *Australia's Asia: From yellow peril to Asian century*. UWA Publishing, 2012.
- Whitlock, Gillian, and David Carter, editors. *Images of Australia: an Introductory Reader in Australian Studies*. University of Queensland Press, 1992.
- Wilkes, G. A., editor. *Ten Essays on Patrick White: Selected from Southerly (1964-67)*. Angus A. Robertson, 1970.
- Writing the Country*. *Griffith Review*, vol. 63., 2019.



## Course ENG 411 ME (K): New Literatures in English I (Canadian & African)

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

### Course Objectives:

- New Literatures in English offered as an area of specialisation in a set of two courses will introduce the students to literatures composed in English in erstwhile colonies across Asia, Africa, the Caribbean Islands, and the settler colonies in South Pacific and Canada, through detailed study of select representative works in fiction and poetry.
- The first course will familiarise them with the major themes and theoretical issues characteristic of postcolonial literatures in English produced in Canada and the African nation-states.
- The course will give students a taste of world literature and enable them to cultivate a comparative cross-cultural perspective on postcolonial literatures composed across continents and territories, could inspire new research in eluded connections in diaspora studies.

### Course Outcomes:

- Having successfully completed the course, students will be capable of close literary-critical exegesis of the texts mapped against their socio-historical perspectives and contexts.
- They would be trained to trace and compare the local inflections in the linguistic deviances and play around queen's English in the texts curated for the course, and explore its literary-political implications.
- They would be equipped to interpret and come up with located readings of the many modes of post-colonial writing back to the empire in these texts.
- The course would hopefully nudge some students to take up the domain of new literatures in English as an area of research interest from a multicultural perch.

### Course Content:

#### Unit I

##### Novel

**Margaret Laurence:** *The Stone Angel* (1964)

**Margaret Atwood:** *The Handmaid's Tale* (1985)

**Michael Ondaatje:** *The English Patient* (1992)

##### Poetry

**Margaret Atwood:** "This is A Photograph of Me", "Tricks with Mirrors"

**Michael Ondaatje:** "The Cinnamon Peeler", "To A Sad Daughter"



## **Unit II**

### **Novel**

**Chinua Achebe:** *Things Fall Apart* (1958)

**Ngugi wa Thiongo:** *A Grain of Wheat* (1967)

### **Poetry**

**David Diop:** “Africa”

**Abioseh Nicol:** "The Meaning of Africa"

**Omotara James:** “A Wall”

**Alexis Teyie:** “There it Goes”

### **Marks Division:**

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1x12=12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4x4=16

Two essay type questions from two units 2x12=24 and 4 short questions 4x4=16; Total 40 marks

### **Recommended Reading:**

Achebe, Chinua. “English and the African Writer.” *Transition*, no. 18, Indiana University Press, 1965, pp. 27-30.

Bailey, Alfred G., Claude Bissell, Roy Daniells, Northrop Frye, and Desmond Pacey, editors. *Literary History of Canada: Canadian Literature in English* Vol. I. University of Toronto, 1965.

Cooke, Nathalie. *Margaret Atwood: A Critical Companion*. Bloomsbury Academic, 2004.

Hammill, Faye. *Canadian Literature*. Edinburgh University Press, 2007.

Gikandi, Simon. *Ngugi Wa Thiongo*. Cambridge University Press, 2000.

King, Bruce, editor. *Introduction to Nigerian Literature*. Africana Publishing Corp, 1972.

Oyeniyi, Okunoye. “The Critical Reception of Modern African Poetry.” *Cahiers d’Etudes Africaines*, vol. 44, no. 176, 2004, pp. 769-791. JSTOR, <https://www.jstor.org/stable/4393435>. PDF download.

Roy, Anjali Gera. *Wole Soyinka: An Anthology of Recent Criticism*. Pencraft International, 2006.

Smith, Charles, and Chin Ce, editors. *The Dark Edge of African Literature*. Handel Books, 2014.

Staines, David, editor. *Margaret Laurence: Critical Reflections*. University of Ottawa Press, 2001.

Sugars, Cynthia, editor. *The Oxford Handbook of Canadian Literature*. Oxford University Press, 2015.



Zepetnek, Steven Totosy de. *Comparative Cultural Studies and Michael Ondaatje's Writing*. Purdue University Press, 2005.

### **Course ENG 412 ME (L): New Literatures in English II (South Asian & Caribbean)**

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

#### **Course Objectives:**

- New Literatures in English offered as an area of specialisation in a set of two courses will introduce the students to literatures composed in English in erstwhile colonies across Asia, Africa, the Caribbean Islands, and the settler colonies in South Pacific and Canada, through detailed study of select representative works in fiction and poetry.
- This second course will familiarise them with the major themes and theoretical issues characteristic of postcolonial literatures in English produced in South Asia and the Caribbean Islands.
- The course will give students a taste of world literature and enable them to cultivate a comparative cross-cultural perspective on postcolonial literatures composed across continents and territories, and could inspire new research in eluded connections in diaspora studies.

#### **Course Outcomes:**

- Having successfully completed the course, students will be capable of close literary-critical exegesis of the featured texts mapped against their socio-historical perspectives and contexts.
- They would be trained to trace and compare the local inflections in the linguistic deviances and play around queen's English in the texts curated for the course, and explore its literary-political implications
- They would be equipped to interpret and come up with located readings of the post-colonial writing back to the empire and neo-colonial structures in these texts
- The course designed to familiarise students with the dynamism and colour of what has come to constitute itself as "New Lit." would hopefully nudge some students to take up the domain of new literatures in English as an area of research interest from a translational perch

#### **Course Content:**

##### **Unit I**

##### **Novel**

**Bapsi Sidhwa:** *Ice Candy Man* (1988)

**Yasmine Gooneratne:** *A Change of Skies* (1991)

**Khaled Hosseini:** *A Thousand Splendid Suns* (2007)

**Tan Twan Eng:** *The Garden of Evening Mists* (2012)



## Poetry

**Yasmine Gooneratne:** “There Was a Country”

**Tenzin Tsundue:** “When it Rains in Dharamshala”

**Vikram Seth:** “The Frog and the Nightingale”

**Imtiaz Dharker:** “Living Space”

## Unit II

### Novel

**Jean Rhys:** *Wide Sargasso Sea* (1966)

**V.S. Naipaul:** *The Mimic Men* (1967)

**Gabriel Garcia Marquez:** *Love in the Time of Cholera* (1985)

### Poetry

**Derek Walcott:** “Love after Love”, “A Far Cry from Africa”

**Edward Brathwaite:** “Bread”, “Caliban”

### Marks Division:

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1x12=12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4x4=16

Two essay type questions from two units 2x12=24 and 4 short questions 4x4=16; Total 40 marks

### Recommended Reading:

Asein, Samuel Omo. “Symbol and meaning in the poetry of Edward Brathwaite.” *World Literature Written in English*, vol. 20, no. 1, 1981, pp. 96-104. *Taylor and Francis Online*, DOI: [10.1080/17449858108588667](https://doi.org/10.1080/17449858108588667).

Hamner, Robert D. *Critical Perspectives on Derek Walcott*. Lynne Rienner Publishers, 1996.

Hyland, John. “Disrupting the Lines: Tuning in to Edward Kamau Brathwaite’s ‘Word Making Man.’” *South Atlantic Review*, vol. 82, no. 4, 2017, pp. 75–97. *JSTOR*, <https://www.jstor.org/stable/90017448>.

James, Louis. *Caribbean Literature in English: Longman Literature in English Series*. Routledge, 1999.

Khanal, Narayan Prasad. “Critique of Political Violence in Khaled Hosseini’s *A Thousand Splendid Suns*.” *TUCL eLibrary*, <http://elibrary.tucl.edu.np/handle/123456789/3165>.



- Mardorossian, Carine Melkom. "Double [De]Colonization and the Feminist Criticism of 'Wide Sargasso Sea.'" *College Literature*, vol. 26, no. 2, 1999, pp. 79–95. JSTOR, <http://www.jstor.org/stable/25112454>.
- Mohanty, Seema. *A Critical Analysis of Vikram Seth's Poetry and Fiction*. Atlantic Publishers & Distributors, 2007.
- Parameswari, T. Umaa. "In Search of Roots: A Study of Yasmine Gooneratne's Poems 'There Was a Country' and 'On an Asian Poet Fallen Among American Translators'." SSRN, <http://dx.doi.org/10.2139/ssrn.3495938>.
- Singh, Amritjit, and Nalini Iyer. "Introduction: Beyond the Anglophone — Comparative South Asian Literatures." *Comparative Literature Studies*, vol. 53, no. 2, 2016, pp. 209–24. JSTOR, <https://doi.org/10.5325/complitstudies.53.2.0209>.
- Strawson, Galan. "Review of *Love in the Time of Cholera* by Gabriel Garcia Marquez." *The Observer*, 3 July 1988.
- Tse, K. Y. N. (2022). "Queering imperial history: The ethics of reconciliation in Tan T'wan Eng's *The Gift of Rain*." *The Journal of Commonwealth Literature*, vol. 57, no. 1, pp. 3-17, <https://doi.org/10.1177/0021989418769447>.
- Watkins, Alexandra. "The Diasporic Slide: Representations of Second-generation Diasporas in Yasmine Gooneratne's *A Change of Skies* (1991) and in Chandani Lokuge's *If the Moon Smiled* (2000) and *Softly as I Leave You* (2011)." *Journal of Postcolonial Writing Asian Australian Writing*, vol. 52, no. 5, 2016, pp. 581-594.

### ENG 413 ME(M): Literatures from Bengal I

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

#### Course Objectives:

- To introduce students to the rich literary heritage of Bengal, spanning various historical periods and genres.
- Explore the cultural, social, and political contexts that have influenced the development of literatures from Bengal.
- Analyze and interpret key literary works from Bengal, examining themes, styles, and artistic techniques.
- Foster critical thinking and analytical skills through the examination of diverse literary perspectives.
- Provide a platform for students to engage with literature that reflects the unique linguistic and cultural characteristics of Bengal.

#### Course Outcomes:

- Understand the historical, social, and political factors that have shaped literature in Bengal throughout different eras.
- Encourage discussions about the interconnectedness of literature and societal changes within the Bengal region.
- Develop the ability to critically analyze and interpret various fictional and non-fictional prose works.
- Gain insight into the socio-cultural nuances of Bengal through the exploration of its literature, including its traditions, values, and societal norms, and their shifts.
- Nudge students to look at literatures composed by Bengalis across geographies and languages, such as in Bangla bhasha and in English, as a mosaic, the course having featured both works in English translation and in English written by the people from Bengal



**Course Content:****Unit I****Novel**

**Bankim Chandra Chattopadhyay:** *Rajmohan's Wife* (1864)

**Rabindranath Tagore:** *Home and the World* (1916)

**Bibhutibhushan Bandopadhyay:** *Pather Panchali* (1929) (*Song Of the Road*, translated by T.W. Clark and Tarapada Mukherjee)

**Syed Mujtaba Ali:** *Deshe Bideshe* (1948) (*In a Land Far from Home: A Bengali in Afghanistan*, translated by Nazes Afroz)

**Adwaita Mallabharman:** *Titash Ekti Nadir Naam* (1956) (*A River Called Titash*, translated by Kalpana Bardhan)

**Ashapurna Debi:** *Pratham Protisruti* (1964) (*The First Promise*, translated by Indira Chowdhury)

**Tahmima Anam:** *A Golden Age* (2007)

**Unit II****Short Stories/Short Fiction/Non Fiction**

**Raja Ram Mohan Roy:** "A Letter to Lord Amherst on English Education" and "On Settlement in India by Europeans" (from *The English Works of Raja Ram Mohan Roy*, edited by Jogendra Chunder Ghose)

**Rabindranath Tagore:** "The Hunger of Stones" (translated by Amitav Ghosh, *Imam and the Indian*), "Kabuliwallah" (*Rabindranath Tagore: Selected Short Stories*, translated by William Radice)

**Sarat Chandra Chattopadhyay:** "Mahesh" (*The Greatest Bengali Stories Ever Told*, translated by Arunava Sinha)

**Mahasweta Devi:** *Imaginary Maps: Three Stories by Mahasweta Devi* (translated by Gayatri Spivak)

**Satyajit Ray:** "Professor Shonku and Chee-ching", "Corvus" (*The Diary of a Space Traveller and Other Stories*, translated by Gopa Majumdar)

**Sunil Gangopadhyay:** "Post-Mortem" (*The Greatest Bengali Stories Ever Told*, translated by Arunava Sinha)

**Nabarun Bhattacharya:** "Flapperroos" (*The Greatest Bengali Stories Ever Told*, translated by Arunava Sinha)

**Marks Division:**

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 2x12=24 and 4 short questions 4x4=16; Total 40 marks

**Recommended Reading:**

Anam, Tahmima. *A Golden Age*. Penguin Books, 2007.

Bandopadhyay, Bibhutibhushan. *Pather Panchali (Song of the Road)*. Translated by T. W. Clark, and Tarapada Mukherji, HarperCollins, 2003.





- Chatterji, Suniti Kumar. *The Origin and Development of the Bengali language*. Calcutta University Press, 1926.
- Chattopadhyay, Bankim Chandra. *Rajmohan's Wife*, Penguin Classics, 2009.
- Day, Lal Behari. *Folk-Tales of Bengal: Life's Secret*. West Margin Press, 2021.
- Debi, Ashapura. *Pratham Protisruti (The First Promise)*, translated by Indira Chowdhury, Orient BlackSwan, 2009.
- Debī, Mahāśvetā. *The downtrodden in Bengali literature*. Publishers & Booksellers Guild, 2006.
- Devi, Mahasweta. *Imaginary Maps: Three Stories*, translated by Gayatri Chakravorty Spivak, Routledge, 1995.
- Mallabarmā, Adwaita. *Titash Ekti Nadir Naam (A River Called Titash)*, translated by Kalpana Bardhan, University of California Press, 1993.
- Mujtaba Ali, Syed. *Deshe Bideshe (In a Land Far from Home: A Bengali in Afghanistan)*, translated by Nazes Afroz, Speaking Tiger, 2015.
- Ray, Satyajit. *The Diary of a Space Traveller and Other Stories*, translated by Gopa Majumdar, Puffin Books, 2008.
- Roy, Raja Ram Mohan. *The English Works of Raja Ram Mohan Roy*, edited by Jogendra Chunder Ghose, S.K. Lahiri & Co., 1901.
- Sen, Sukumar. *History of Bengali*. 3rd ed., Sahitya Akademi, 1979.
- Sinha, Arunava, translator. *The Greatest Bengali Stories Ever Told*. Aleph Book Company, 2016.
- Tagore, Rabindranath. *Home and the World*. Edited by William Radice, and Surendranath Tagore, Penguin Classics, 2005.
- Tagore, Rabindranath. *Selected Short Stories: Rabindranath Tagore*. Translated by William Radice, Penguin Classics, 2005.
- Tagore, Rabindranath. "The Hunger of Stones." Translated by Amitav Ghosh, *Imam and the Indian*, Ravi Dayal Publisher, 2006.

### ENG 414 ME(N): Literatures from Bengal II

**Examination Duration: 2 Hours**

**Full Marks: 50 (ESE-40; IA-10)**

#### Course Objectives:

- To introduce students to the rich literary heritage of Bengal, spanning various historical periods and genres such as plays and poetry.
- Explore the cultural, social, and political contexts that have influenced the development of literatures from Bengal.
- Analyze and interpret key literary works from Bengal, examining themes, styles, and artistic techniques.
- Foster critical thinking and analytical skills through the examination of diverse literary perspectives.
- Provide a platform for students to engage with literature that reflects the unique linguistic and cultural characteristics of Bengal.

#### Course Outcomes:

- Understand the historical, social, and political factors that have shaped literature in Bengal throughout different eras.



- Encourage discussions about the interconnectedness of literature and societal changes within the Bengal region.
- Develop the ability to critically analyze and interpret various literary works, such as poems, and plays, mapped against their socio-historical context.
- Gain insight into the socio-cultural nuances of Bengal through the exploration of its literature, including its traditions, values, and societal norms, and their shifts.
- Nudge students to look at literatures composed by Bengalis across geographies and languages, such as in Bangla bhasha and in English, as a continuum, the course having curated both works in English translation and in English written by the people from Bengal
- Kindle students' research interest in the multilingual, trans-territorial emergent domain

### Course Content:

#### Unit I

##### Plays

**Dinabandhu Mitra:** *Nil Darpan* (1860) (*The Indigo Planting Mirror: A Drama*, translated by Michael Madhusudan Dutt)

**Rabindranath Tagore:** *Arup Ratan* (1920) (*Formless Jewel*, translated by Ananda Lal in *Rabindranath Tagore: Three Plays*)

**Bijan Bhattacharya:** *Nabanna* (1944) (translated by Arjun Ghosh)

**Buddhadeva Bose:** *Tapasvi o Tarangini* (1966) (*The Hermit and the Courtesan*, translated by the author)

**Utpal Dutta:** *Surya Shikar* (1972) (*Hunting the Sun*, translated by the author)

**Badal Sircar:** *Procession* (1974) (from *3 Plays: Badal Sircar*, Seagull Books)

#### Unit II

##### Poetry

**Kavikankan Mukundaram Chakravarti:** *Chandimangal* (*Book of the Merchant*, translated by Edward M. Yazijian, Penguin Books)

**Michael Madhusudan Dutt:** *Meghnadbadh Kavya*, Book 1 (*The Poem of the Killing of Meghnad*, translated by William Radice)

**Rabindranath Tagore:** *Gitanjali* (Selections)

**Sri Aurobindo:** "Bankim Chandra Chatterji", "Madhusudan Dutt" (*The Complete Works of Sri Aurobindo*, Vol. 2, p. 751)

**Kazi Nazrul Islam:** "Bidrohi" ("The Rebel", translated by Sajed Kamal)

**Sukumar Ray:** "Wonster" (Kimbhooth), "Where do they go on a Wild Goose Chase" (Neda beltolaye jaye kobar?), "Blow Hot Blow Cold" ("Narod Narod") (*Wordygurdyboom!*, translated by Sampurna Chattarji)

**Jibanananda Das:** *Ruposhi Bangla* (first 3 poems from *Bengal: The Beautiful*, translated by Joe Winter)

**Jasimuddin - Nakshi Kanthar Math** (*The Field of the Embroidered Quilt*, translated by Mary Milford)



### Marks Division:

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted:  $1 \times 12 = 12$

8 Short questions to be set combining two units out of which 4 questions to be attempted:  $4 \times 4 = 16$

Two essay type questions from two units  $12 \times 2 = 24$  and 4 short questions  $4 \times 4 = 16$ ; Total 40 marks.

### Recommended Reading:

Banerjee, Utpal K. *Bengali Theatre: 200 Years*. Publication Division, 1999.

Bhattacharya, Bijon. *Nabanna: Of Famine and Resilience: A Play*. Translated from Bengali by Arjun Ghosh, Rupa, 2018.

Bose, Buddhadeva. *The Hermit and the Courtesan*. Parabaas, 2006, <https://www.parabaas.com/article.php?id=7278>.

Cashin, David G. *The Ocean of Love: Middle Bengali Sufi literature and the fakirs of Bengal*. Association of Oriental Studies, Stockholm University, 1995.

Chakravarti, Kavikankan Mukundaram. *Chandimangal*, Translated from Bengali by Edward M. Yazijian, Penguin Books, 2015.

Curley, David L. *Poetry and history: Bengali Mangal-kabya and social change in precolonial Bengal*. Chronicle Books, 2008.

Das, Jibanananda. *Bengal the Beautiful*. Translated from *Rupasi Bangla* by Joe Winter, Anvil Press Poetry, 2006.

Dasgupta, Subha Chakraborty and Subrata Sinha, editors. *Critical Discourse in Bangla*. Routledge India, 2021.

Dutt, Michael Madhusudan. *The Poem of the Killing of Meghnād: Meghnādbadh kabya*. Translated by William Radice, Penguin Books India, 2010.

Dutt Utpal. *Three Plays: Hunting the Sun, The Great Rebellion, Nightmare City*. Seagull Books, 2009.

Ghose, Sisir Kumar. *The Later Poems of Tagore*. London, 1961.

Ghosh, A. "Literature, language and print in Bengal, c.1780-1905." Thesis, University of Cambridge, 1997. <http://ethos.bl.uk/OrderDetails.do?uin=uk.bl.ethos.599366>.

Jaśim Uddin. *The Field of the Embroidered Quilt: A tale of two Indian villages*. Translated from Nakshi Kathar Math by E.M. Milford, Oxford University Press, 1939.

Mitra, Dinabandhu. *Nil Darpan or the Indigo Planting Mirror, A Drama*. Translated from the Bengali by A Native (Michael Madhusudan Dutta), C.H. Manuel, 1861.

Ray, Annadasankar. *Bengali Literature*. Paschimbanga Bangla Akademi, 2000.

Ray, Sukumar. *Wordygurdyboom!: The Nonsense World of Sukumer Ray*. Translated by Sampurna Chattarji, Puffin Classics, 2008.

Rothenstein, William, *Six Portraits of Rabindranath Tagore*. London, 1915.

Sen, Amartya. 2001. "Tagore and His India." Nobel Prize Committee. *NobelPrize.org*. <https://www.nobelprize.org/prizes/literature/1913/tagore/biographical/>

Sen, Dineshchandra. *Bengali language and literature*. Published for International Centre for Bengal Studies, Calcutta, by Allied, 1996.



Sircar, Badal. *3 Plays*. Translated from Bengali by Samik Bandyopadhyay, Kalyani Ghose and Badal Sircar, Seagull Books, 2009.

Sri Aurobindo, *Collected Poems: Volume 2: The Complete Works Of Sri Aurobindo*. Sri Aurobindo Ashram Publication, 2012.

Tagore, Rabindranath. *Gitanjali (Song Offerings)*, with an Introduction by W. B. Yeats. London, 1913.

Tagore, Rabindranath. *Rabindranath Tagore: Three Plays*. Translated by Ananda Lal, Oxford University Press, 2001.

Talati-Parikh, Sitanshi. "Modern Indian Drama." *Western Drama Through the Ages*, Vol. I., edited by Kimball King, Greenwood Press, 2007.

Thompson, Edward John, *Rabindranath Tagore: Poet and Dramatist*. Oxford University Press, 1948.

### Course ENG 415 IA: Internal Assessment

**Full Marks: 50**

#### Mode of examination

A **Dissertation** is to be submitted on any topic demanding detailed research and fresh interventions, and not included in the syllabus in UG & PG levels.

#### Marks Division:

30+20, 30 Marks being allotted for the written Dissertation & 20 Marks for viva voce examination.

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