

| Syllabus for 2 year PG NEP syllabus structure for the Department of English |                            |               |       |               |
|-----------------------------------------------------------------------------|----------------------------|---------------|-------|---------------|
| Course Code                                                                 | Course Title               | Course Credit | Marks | Total Credits |
| <b>Semester 1</b>                                                           |                            |               |       |               |
| DSC 1                                                                       | Reading Poetry 1           | 4             | 50    |               |
| DSC 2                                                                       | Reading Poetry 2           | 4             | 50    |               |
| DSC 3                                                                       | Reading Drama 1            | 4             | 50    |               |
| DSC 4                                                                       | Lit Criticism 1            | 4             | 50    |               |
| SEC 1                                                                       | Research Methodology       | 4             | 50    | 20            |
| <b>Semester 2</b>                                                           |                            |               |       |               |
| DSC 6                                                                       | Reading Drama 2            | 4             | 50    |               |
| DSC 7                                                                       | Reading Novel 1            | 4             | 50    |               |
| DSC 8                                                                       | Reading Novel 2            | 4             | 50    |               |
| DSC 9                                                                       | Reading Shakespeare        | 4             | 50    |               |
| GE 1/MOOC                                                                   | Media and Communication    | 4             | 50    | 20            |
| <b>Semester 3</b>                                                           |                            |               |       |               |
| DSE 1                                                                       | Ind Lit 1/ Aust 1/American | 4             | 50    |               |
| DSE 2                                                                       | Ind Lit 2/ Aust2/American  | 4             | 50    |               |
| DSC 10                                                                      | Lit Criticism 2            | 4             | 50    |               |
| Research 1                                                                  | Project                    | 8             | 100   | 20            |
| <b>Semester 4</b>                                                           |                            |               |       |               |
| DSC 11                                                                      | Literary theory 1          | 4             | 50    |               |
| DSC 12                                                                      | Literary Theory 2          | 4             | 50    |               |
| Research 2                                                                  | Dissertation               | 12            | 150   | 20            |
| IKS                                                                         | Indian Knowledge System    |               |       | 20            |

**Syllabus for 1 year PG NEP syllabus structure for the Department of English**

| <b>Course Code</b> | <b>Course Title</b>        | <b>Course Credit</b> | <b>Marks</b> | <b>Total Credits</b> |
|--------------------|----------------------------|----------------------|--------------|----------------------|
| <b>Semester 1</b>  |                            |                      |              |                      |
| DSE 1              | Ind Lit 1/ Aust 1/American | 4                    | 50           |                      |
| DSE 2              | Ind Lit 2/ Aust2/American  | 4                    | 50           |                      |
| DSC 1              | Lit Criticism 2            | 4                    | 50           |                      |
| Research 1         | Project                    | 8                    | 100          | 20                   |
| <b>Semester 2</b>  |                            |                      |              |                      |
| DSC 2              | Literary theory 1          | 4                    | 50           |                      |
| DSC 3              | Literary Theory 2          | 4                    | 50           |                      |
| Research 2         | Dissertation               | 12                   | 150          |                      |
| IKS                | Indian Knowledge System    | 0                    | 0            | 20                   |

**Bankura University**  
**Department of English**  
**2 Year PG Course (NEP)**

**Semester I**

**Course Title (Core Course): Reading Poetry I**

**Course Code: ENG/NEP/DSC 1**

**Credit: 04**

**Contact Hours/ Week : 04**

**Full Marks: 50**

**Course Objectives:**

- To introduce to the postgraduate students critical insights into world poetry, encompassing canonical texts from the fourteenth to the nineteenth centuries.
- The course is oriented into two sectional divisions – the first unit covering the period from Geoffrey Chaucer to Milton and Goethe, detailing pertinent political, social, spiritual and religious allegories, subscribing to the nuanced themes of the relevant texts concerned. It circumnavigates the fourteenth century to the Puritan Age and the rise of the enlightened Romantics in Europe, covering a number of major poets, posited at significant juncture points in the histories of their respective literary geographies.

Chaucer's *The Canterbury Tales* curates characters donning their space, time and socio-economic markers, while expounding the poet's anti-Church yet pro-Christian position. Donne's secular love poems cover the radical and unconventional highs that the metaphysical movement in love poetry aspired to, and selections from Marvell render his classics-inspired complex encounters with nature, culture, politics and poetics of the day.

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. And Goethe's *Prometheus*, *The Erl-King* seeds the surge of the gothic and Romantic across Europe.

- The second Unit continues the Romantic trail, tracing its mutants across multiple territories including occupied India.
- The Selections from Blake, Wordsworth, Coleridge, Shelley, and Keats chart the trajectory of the 19th-century Romantic imagination, moving from dialectical critiques of socio-industrial experience and the supernatural to profound philosophical engagements such as the psychological growth of the mind, aesthetic permanence, and the awe-inspiring sublime.
- The unit also navigates the movement's later complexities and cross-cultural reverberations, utilizing Rossetti's decadent, allegorical interrogations of gender and

temptation alongside Dutt's fusion of memory and landscape with established Romantic paradigms.

### **Course Outcomes:**

- Familiarity with world poetry of the period from the fourteenth to mid-nineteenth centuries, representative of various turns, movements and formal shifts in 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 Europe, especially England, along with colonial India and their literatures, from the early modern period till the first half of the nineteenth century
- To enable students to understand the 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 1: Pilgrimage, Power, and the Epic (14th - 18th C)**

**Geoffrey Chaucer:** *Prologue to The Canterbury Tales* (The Social "I") — 14th C

**John Donne:** "The Canonization", "A Nocturnal upon St. Lucy's Day", "A Valediction Forbidding Mourning" (The Metaphysical "I") — 17th C

**Andrew Marvell:** "The Garden", "An Horatian Ode" (Nature vs. Politics) — 17th C

**John Milton:** *Paradise Lost* Book IV (The Fall) — 17th C

**John Dryden:** *Absalom and Achitophel* (Power) (17th C)

**Goethe:** "Prometheus", "The Erl-King" (The Rebel and the Gothic) — 18th C

## **Unit 2: The Romantic Sublime and its Decadence (19th C)**

**William Blake:** *Songs of Innocence and Experience* - "The Lamb", "The Tyger", "London" (The Contraries)

**William Wordsworth:** *Prelude* Book I (The Growth of the Mind)

**S.T. Coleridge:** "The Rime of the Ancient Mariner", "Kubla Khan" (The Supernatural)

**John Keats:** "Ode to Autumn", "Ode on Melancholy" (Aesthetics)

**P.B Shelley:** "Mont Blanc: Lines Written in the Vale of Chamouni" (Romantic Sublime)

**Christina Rossetti:** "Goblin Market" (Decadence)

**Toru Dutt:** "Our Casuarina Tree", "The Lotus" (The Indian Romantic)

**Marks Division:**

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

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

**Recommended Reading:**

Blake, William. *Songs of Innocence and of Experience*. Edited by Sir Geoffrey Keynes, Oxford University Press, 1970.

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.

Dryden, John. *Selected Poems*. Edited by Steven N. Zwicker and David Bywaters, Penguin Books, 2001, pp. 162-191.

Dutt, Toru. *Collected Prose and Poetry*. Edited by Chandani Lokuge, Oxford University Press, 2006.

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.

Goethe, Johann Wolfgang von. *Selected Poetry*. Translated by David Luke, Penguin Books, 2005.

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 Title (Core Course): Reading Poetry II**

**Course Code: ENG/NEP/DSC 2**

**Credit: 04**

**Contact Hours/ Week : 04**

**Full Marks: 50**

### **Course Objectives:**

- To introduce the students to more detailed critiques of poets from across the world, composing through the long nineteenth and twentieth centuries. The period corresponds to the Victorian, modern and post-imperial periods of British literature, and to the rise of alternative modernisms and decolonizing movements across the world.
- This course on Poetry covers the period from mid-19<sup>th</sup> through the long 20<sup>th</sup> Centuries. There are two units, chronologically partitioned. The first Unit covers poets from Robert Browning to G. M. Hopkins and Rabindranath Tagore, while the second Unit ranges from early modernists Baudelaire and T. S. Eliot to Shu Ting, the Chinese critic of assembly line modernism, and Senegalese poet-politician Leopold Senghor, both of whom composed during the late twentieth century.
- Through Unit I, to familiarise students with the debates and undercurrents, moral-aesthetic uncertainties and sacred seeking, as also the recurring themes of the religion-science conflict, characteristic of the Victorian period of British poetry. Prescribed selections from Rabindranath Tagore's *Gitanjali* in this section could help map a comparative study of their connect-disconnect with the forms and pre-occupations of Victorian poetry, besides nudging to a history of their receptions and refractions across Europe
- Through Unit II, to enable students to explore four foundational, yet individualised modern poets across Europe and the USA, and their poetic trajectories, along with the alternative modernisms brewing in the decolonial worlds of Shu Ting and Léopold Senghor.
- The unit will help them understand the impact of the World Wars and decolonial movements on the body of 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 the socio-political, scientific-imperial discourse characteristic of the Victorian era, and its conversations with colonised India. The select poems chosen with particular emphasis on representative poets, focus on the cross-currents of Victorian aesthetic-political-gender debates as rendered in their poetry, and their quest for a book of mirrors in the trans-national mystique of *Gitanjali*, allegedly composed from an elsewhere.
- To equip students to be able to critique the long-held binarist divisions of metropolitan thought and literature, such as those supposedly existent between religion and science, nature and the machine, waste and the sublime, poetical and political, the sacred and the proximate etc.
- To introduce students to the plural mosaic of modernisms in their ideological complexity – radicality, collusion, time-warp and postcoloniality – as emergent from Europe, USA and the post-colonies through the twentieth century and rendered in poetry.

**Course Content:****Unit I: The Victorian Crisis & The Spiritual Self**

**Robert Browning:** “Andrea Del Sarto” “Fra Lippo Lippi”, (The flawed artist)

**Emily Brontë:** “No Coward Soul is Mine”, "Remembrance" (Stoicism)

**Matthew Arnold:** “Dover Beach”, “The Scholar Gypsy” (Existential doubt)

**G.M. Hopkins:** “The Windhover”, “I Wake and Feel the Fell of Dark” (Inscape and spiritual struggle)

**Alfred, Lord Tennyson:** Selections from *In Memoriam A.H.H.* (Sec 54,55,56)

**Rabindranath Tagore:** “The Golden Boat”, “Leave this Chanting and Singing” (*Gitanjali* 11) (Trans-national Mysticism)

**Emily Dickinson:** “Because I could not stop for Death”, “This World is not Conclusion” (Epistemological Uncertainty)

## Unit II: Modernism, Trauma, and Global Reclamations

**Charles Baudelaire:** “The Swan” (Le Cygne), “Correspondences” (Correspondances) (From *The Flowers of Evil*) (The Modern Spleen)

**T.S. Eliot:** *The Waste Land* (A foundational Modernist text)

**Wilfred Owen:** “Strange Meeting”, “Dulce et Decorum Est” (The pity of war)

**W.H. Auden:** “Refugee Blues” (The political/migrant experience)

**Shu Ting:** “Assembly Line”, “To the Oak Tree” (Misty Poetry/Industrial Critique)

**Léopold Senghor:** “Black Woman”, “Prayer to Masks” (Négritude/Decolonization)

**Paul Celan:** “Death Fugue” (Holocaust)

### Marks Division

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

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

### Recommended Reading:

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

Baudelaire, Charles. *The Flowers of Evil*. Translated by James McGowan, Oxford University Press, 2008.

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

Celan, Paul. "Death Fugue." *The Norton Anthology of World Literature*, edited by Martin Puchner, 4th ed., vol. F, W. W. Norton, 2018, pp. 583-84.

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.
- Senghor, Léopold Sédar. *The Collected Poetry*. Translated by Melvin Dixon, University Press of Virginia, 1991.
- Shapiro, James, & Carl Woodring. *The Columbia History of British Poetry*. Columbia University Press, 1994.
- Tagore, Rabindranath. *Gitanjali (Song Offerings)*. Introduction by W. B. Yeats, Macmillan, 1913.
- Ting, Shu. *Selected Poems*. Edited by Eva Hung, Renditions Paperbacks, 1994.

### **Course Title (Core Course): Reading Drama I**

#### **Course Code: ENG/NEP/DSC 3**

**Credit: 04**

**Contact Hours/ Week : 04**

**Full Marks: 50**

#### **Course Objectives:**

- To introduce students to plays iconic and iconoclastic, written across Europe and India between the sixteenth and nineteenth centuries.
- Unit I engages with the trope of tension between will and fate, featuring in persistent refrain transgression, transgressors and their illusion-obsession to ride the dictates of fate and societal whims inflicted as norms.
- Unit II highlights experiments with form and satire, and locates 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 braiding places 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:**

- 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: The Tragic Vision: Power and the Individual**

**Christopher Marlowe:** *The Tragical History of the Life and Death of Doctor Faustus* (1592)

**John Webster:** *The Duchess of Malfi* (1612)

**Pedro Calderón de la Barca:** *Life is a Dream* (1635)

**Henrik Ibsen:** *A Doll's House* (1879)

**August Strindberg:** *Miss Julie* (1888)

#### **Unit II: Satire and the City: Type, Wit, and Colonial Modernity**

**Ben Jonson:** *Every Man in His Humour* (1598)

**Molière:** *Tartuffe* (1664)

**Aphra Behn:** *The Rover* (1677)

**Krishnamohan Banerjea:** *The Persecuted* (1831)

**Nikolai Gogol -** *The Government Inspector* (1836)

#### **Marks Division:**

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

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

**Recommended Reading:**

- Banerjea, Krishnamohan. *The Persecuted; or, Dramatic Scenes Illustrative of the Present State of Hindoo Society in Calcutta*. Printed at A. Moreiro & Company's East Indian Press, 1831.
- Banerjea, Krishnamohan. *The Persecuted; or, Dramatic Scenes Illustrative of the Present State of Hindoo Society in Calcutta*. Edited by Somdatta Mandal, Ebang Mushayera, 2018.
- Behn, Aphra. *The Rover*. Edited by Anne Russell, 2nd ed., Broadview Press, 1999.
- Calderón de la Barca, Pedro. *Life Is a Dream*. Translated by Gregary Racz, Penguin Books, 2006.
- 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.
- Gogol, Nikolai. *The Government Inspector*. Translated by Ronald Wilks, Penguin Books, 2011.
- Harp, Richard, editor. *Ben Jonson's Plays and Masque*. A Norton Critical Edition. 2nd ed. W. W. Norton, 2001.
- Ibsen, Henrik. *A Doll's House and Other Plays*. Translated by Deborah Dawkin and Erik Skuggevik, edited by Tore Rem, Penguin Books, 2016.
- 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.
- Molière. *Tartuffe*. Translated by Richard Wilbur, Harcourt Brace, 1992.
- O'Brien, J. *Harlequin Britain: Pantomime and Entertainment, 1690-1760*. Johns Hopkins University Press, 2004.
- Strindberg, August. *Miss Julie*. Translated by Michael Meyer, Methuen Drama, 2011.
- 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 Title (Core Course): Literary Criticism I****Course Code: ENG/NEP/DSC 4****Credit: 04****Contact Hours/ Week : 04****Full Marks: 50****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 *Vakya-padiya*, 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)

**Tolkappiyar:** Tolkappiyam (Tamil Poetics) – As elaborated by A.K Ramanujan in his Afterword to *Poems of Love and War* (229-297)

**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.

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

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

Ramanujan, A. K. "Afterword." *Poems of Love and War: From the Eight Anthologies and the Ten Long Poems of Classical Tamil*, translated by A. K. Ramanujan, Columbia UP, 1985, pp. 229-97.

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 Title (Core Course): Research Methodology in Language and Literature**

**Course Code: ENG/NEP/SEC1**

**Credit: 04**

**Contact Hours/ Week : 04**

**Full Marks: 50**

### **Course Objectives:**

- To introduce students to the systematic process of conducting academic research in the Humanities.
- To provide a thorough grounding in the mechanics of documentation, citation, and bibliographic formatting (MLA 9th Edition).
- To sensitize students to the ethical dimensions of research, specifically regarding plagiarism and intellectual honesty.
- To equip students with the skills required to identify a research "gap", formulate a hypothesis, and design a logical chapterisation.

### **Course Outcomes:**

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

- Delineate a rigorous scholarly inquiry and operationalize a textually or empirically testable hypothesis appropriate for advanced literary or linguistic analysis.
- Demonstrate proficiency in scholarly attribution by executing precise in-text citations and construct a comprehensive "Works Cited" page using proper citation styles.
- Critically appraise the scholarly validity of primary and secondary texts, synthesizing these materials to construct a cohesive and analytically grounded literature review.
- Draft a research proposal or a project report with a clear structure, including proper sections e.g. scope and objectives, literature review, sources, methods/methodology, what makes the research original etc., and findings.

**Course Content:****Unit 1: Foundations and Mechanics of Research**

**The Research Framework:** Defining Investigation, Analysis, and Exploration; the role of the Hypothesis and the Problem Statement.

**Data Classification:** Identifying and evaluating Primary vs. Secondary Data; methods of data collection and classification.

**The Science of Documentation:** Reference Lists, Footnotes, and Appendices; handling Quotations (Long/Short) and In-text Citations.

**Bibliography Construction:** Structural differences between a Bibliography and a Works Cited list; the anatomy of a MLA Edition entry as per the latest MLA handbook.

**Unit 2: Methodology, Ethics, and the Writing Process**

**Language and Logic:** Achieving Clarity, Correctness, and Coherence in academic prose; the rhetoric of objective analysis.

**Ethics in Research:** Definition and types of Plagiarism; the importance of Research Ethics and academic integrity.

**Disciplinary Trends: Methods in Language Research** (Stylistics, Discourse Analysis);

**Disciplinary Trends: Approaches in Literary Research** (from New Criticism to Post-Modernism and Digital Humanities briefly).

**The Execution Phase: Selection of Research Topic** (The "Gap"); **Chapterisation** (Logical flow through sections/sub-sections); drafting **Findings** and **Conclusion**.

**Marks Division:**

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 5                                | Unit 1        | 08                                   | 2                  | 10          |
| 5                                | Unit 2        | 08                                   | 2                  | 10          |
| 2                                | Unit1 & II    | 04                                   | 10                 | 20          |
| <b>Total</b>                     |               |                                      |                    | <b>40</b>   |

**Recommended Reading:**

Altick, Richard D., and John J. Fenstermaker. *The Art of Literary Research*. 4th ed., W. W. Norton, 1993.

Booth, Wayne C., et al. *The Craft of Research*. 4th ed., U of Chicago P, 2016.

Craswell, Gail, and Megan Poore. *Writing for Academic Success*. 2nd ed., SAGE Publications, 2011.

Gibaldi, Joseph. *MLA Style Manual and Guide to Scholarly Publishing*. 3rd ed., Modern Language Association of America, 2008.



Kothari, C. R. *Research Methodology: Methods and Techniques*. 4th ed., New Age International, 2019.

*MLA Handbook*. 9th ed., Modern Language Association of America, 2021.

Ridley, Diana. *The Literature Review: A Step-by-Step Guide for Students*. 2nd ed., SAGE Publications, 2012.

Watson, George. *The Literary Thesis: A Guide to Research*. Longman, 1970.

## Semester II

**Course Title (Core Course): Reading Drama II (20<sup>th</sup> Century)**

**Course Code: ENG/NEP/DSC 6**

**Credit: 04**

**Contact Hours/ Week: 04**

**Full Marks: 50**

### Course Objectives:

- From the apparently time-machine-apart era and aura of canonical texts proposed in the course titled “Reading Drama I”, the present course switches to a sample of representative plays from the relatively recent – the modern, post-modern and post-imperial/post-colonial periods in literatures produced across the world, including in Europe and Africa, through the long twentieth century.
- In Unit I, G. B. Shaw’s *Major Barbara* meditates on the complex web of capital and the contrapuntal “idealistic” ideologies it superstructures, as does Bertolt Brecht’s *The Good Woman of Szechwan* within a symbolist-allegorical frame. Samuel Beckett’s *Waiting for Godot* and Eugene Ionesco’s *Rhinoceros* explore waiting as an absurdist metaphor for life.
- Unit II features plays from post Second World War British and Irish drama, and post-imperial/post-apartheid plays from Italy and South Africa. They examine the still resonant tropes of the angry young man – or a disruptive genius – caught in a bureaucratised, regimented scene of violence and havoc, and the larger questions of race, nation, gender, colour and colonisation in which this is situated.
- 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 across Europe and South Africa through the twentieth century, and learnt about the matrix of movements and socio-political currents and upheavals, local and global, that had inspired the production and reception of 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 1: The Modernist Break – Ideology and the Absurd**

**George Bernard Shaw:** *Major Barbara* (1907)

**Luigi Pirandello:** *Six Characters in Search of an Author* (1921)

**Bertolt Brecht:** *The Good Person of Szechwan* (1943)

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

**Eugène Ionesco:** *Rhinoceros* (1959)

**Unit 2: Late Modernism – Anger, History, Individual and Identity**

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

**Dario Fo:** *Accidental Death of an Anarchist* (1970)

**Wole Soyinka:** *Death and the King's Horseman* (1975)

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

**Athol Fugard:** *"Master Harold"... and the Boys* (1982)

**Marks Division:**

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

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

**Recommended Reading:**

Brecht, Bertolt. *The Good Woman of Setzuan*. Translated by Eric Bentley, Penguin Books, 2007.

Broad, Violet M., and C. Lewis Broad, editors. *Dictionary to the Plays and Novels of Bernard Shaw*. London: A. & C. Black, 1929.

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.

Fo, Dario. *Accidental Death of an Anarchist*. Adapted by Gavin Richards, Methuen Drama, 1987.

Fugard, Athol. *"Master Harold"... and the Boys*. Vintage International, 2009.

Henderson, Archibald. *George Bernard Shaw: Man of the Century*. Appleton- Century-Crofts, 1956.

Ionesco, Eugène. *Rhinoceros; The Chairs; The Lesson*. Translated by Derek Prouse and Donald Watson, Penguin Books, 2000

Luigi Pirandello. *Six Characters in Search of an Author*. Translated by John Linstrum, Bloomsbury Publishing India Private Limited, 2014.

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.

Shaffer, Peter. *Amadeus*. 1980. Penguin, 1981.

Soyinka, Wole. *Death and the King's Horseman*. W.W. Norton, 2002.

Webb, E. *The Plays of Samuel Beckett*. University of Washington Press, 1974.

## Course Title (Core Course): Reading Novel 1

Course Code: ENG/NEP/DSC 7

Credit: 04

Contact Hours/ Week: 04

Full Marks: 50

### Course Objectives:

- This course seeks to enable students to explore the rainbow palette of the novel produced worldwide since the seventeenth century through to the nineteenth, and their mutual conversations and histories of formation.
- Unit I explores the genesis of the novel as a cosmopolitan form, ranging from the spirit of adventure, enquiry, ambiguity and laughter in Cervantes's seventeenth century Spanish magnum opus *Don Quixote*, to be read in translation, to French thinker-litterateur Voltaire's experiments with parody, the picaresque, bildungsroman and intercultural interperfumings in *Candide*. Jane Austen and Emily Bronte, both British novelists apparently belonging to different periods and preoccupations, hold a book of mirrors to the societies of their times, through diverse foregroundings in form and theme.
- Fyodor Dostoevsky, Thomas Hardy, Kaliprasanna Singha and Joseph Conrad prescribed in Unit II, explore possibilities of the novel across multiple languages and locations during the nineteenth century of empire and industrialisation, evoking as refrain city silhouettes, moral angst, multiplicity and unreliability of the singular.
- To familiarise students with the range of socio-political, historical, ideological and aesthetic movements that shaped the periods and texts under study.
- Initiate students into critical thinking around the growth and development of the novel and its various possibilities as a form, across place and time

### Course Outcomes:

- To equip students to analyse the relationship between the rise of the novel and that of the middle-class readership across Europe, Russia and India.
- Introduce students to the debates, and the socio-historical, economic and cultural currents and counter-currents across place and time that might have had significant bearings on the rise of the novel as a genre, along with its multiple mutants since the seventeenth century
- Analysis and interpretation of various identity formations, such as those related to race, gender, age, class and nation, as refracted in the novel and its various possibilities

- To equip students to be able to trace and preserve the human values of empathy, understanding, enjoyment of individuality and difference, social inclusion and environmental awareness as embedded and celebrated in the novel

### Course Content:

#### **Unit I: The Genesis of the Modern Novel – From Satire to Sentiment**

**Miguel de Cervantes:** *Don Quixote* (1605/1615) (Adventure and Metafiction)

**Jonathan Swift's** *Gulliver's Travels* (1726) (Satire)

**Voltaire:** *Candide* (1759) (Philosophy and Global Satire)

**Jane Austen:** *Northanger Abbey* (1817) (Gothic Parody)

**Emily Brontë:** *Wuthering Heights* (1847) (Romanticism and Obsession)

#### **Unit II: The Global 19th Century – Moral Uncertainty, Urbanity, and the Abyss**

**Fyodor Dostoevsky:** *Crime and Punishment* (1866) (Crime and Ethics)

**Thomas Hardy:** *Tess of the d'Urbervilles* (1891) (Moral Uncertainty)

**Kaliprasanna Singha:** *Hutum Pyachar Naksha* (*The Observant Owl*, 1862) (The Colonial Flâneur)

**Bankim Chandra Chatterji:** *Kamalakanta* (1875) (Hybrid Genre/ serio-comic treatise)

**Joseph Conrad:** *Heart of Darkness* (1899) (The Imperial Abyss)

### **Marks Division:**

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

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

**Recommended Reading:**

- Austen, Jane. *Emma*. Edited by Fiona Stafford, Penguin Books, 2003.
- Bloom, Harold. *The Brontë Sisters*. Chelsea House, 2002.
- Cervantes, Miguel de. *Don Quixote*. Translated by John Rutherford, Penguin Books, 2000.
- Chatterji, Bankim Chandra. *Kamalakanta: A Collection of Satirical Essays and Reflections*. Translated by Monish Ranjan Chatterjee, Rupa & Co., 1992.
- David, Deirdre, editor. *The Cambridge Companion to the Victorian Novel*. 2<sup>nd</sup> ed. Cambridge University Press, 2012.
- Dostoevsky, Fyodor. *Crime and Punishment*. Translated by Richard Pevear and Larissa Volokhonsky, Vintage Classics, 1993.
- 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.
- 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.
- Singha, Kaliprasanna. *The Observant Owl: Hutom's Vignettes of Nineteenth-Century Calcutta*. Translated by Swarup Roy, 2nd ed., Primus Books, 2025.
- Swift, Jonathan. *Gulliver's Travels*. Edited by Claude Rawson and Ian Higgins, Oxford University Press, 2005.
- Thomas Hardy. *Jude the Obscure*. Oxford University Press, 2008.
- Voltaire. *Candide; or, Optimism*. Translated by Theo Cuffe, Penguin Books, 2005.
- Watt, Ian. *The Victorian Novel: Modern Essays in Criticism*. Oxford University Press, 1971.

**Course Title (Core Course): Reading Novel II****Course Code: ENG/NEP/DSC 8****Credit: 04****Contact Hours/ Week: 04****Full Marks: 50****Course Objectives:**

- This course seeks to explore the diverse possibilities of the novel in terms of form and theme, as produced across locations through the twentieth and

early twenty first centuries, grappling with issues like empire and decolonisation, the psychoanalytical turn in twentieth century thought and its literary trail, or bureaucratic tyranny in a world composed as dunciad. It will equip students for a literary-critical exegesis of the texts, mapped against a range of socio-political, historical, economic and aesthetic movements and ideologies that heaved the world through the periods under study.

- While Rudyard Kipling's *Kim* and E. M. Forster's *A Passage to India* engage with the empire in India from plural perspectives, D. H. Lawrence interiorises the novel as form in *Sons and Lovers* and Kafka unmask the pure irrationality and aggression of force in a totalitarian world run by the bureaucracy. The course aims to initiate students to themes in refrain and formal innovations and continuities of the novel, in a century witness to the unabashed accretion of capital, surge of mass media, decolonization and neocolonialism, modernity and alternative modernisms. Woolf's *To the Lighthouse* thus speaks to the interiority of the novel cultivated by other novelists, her predecessors and contemporaries, and *Kafka on the Shore* takes off from the surrealist terror of Kafka's corpus, even as it delves into a core theme of the novel – the adventure of unhomings.
- To equip students to analyse the relationship between the evolving forms of the novel and the discourses and questions around race, class, gender, empire, post-/modernisms and the ludic, they help raise and reimagine.

### Course Outcomes:

- Introduce students to the debates, currents and counter-currents, as 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 experiments with its possibilities through the twentieth and early twenty first centuries
- Interpretation of various identity formations, such as those around age, gender, sexuality, class, race, nation and neo-imperialism, as refracted through the novel as a form and its shifts across space and time
- To enable students to read dystopic novels as a commentary on their contemporary in the garb of futuristic fantasy
- To equip students to be able to trace through slow reading the human values of empathy, understanding, relative truths, enjoyment of individuality, originality and difference, irony and play, social inclusion and environmental awareness as embedded and celebrated in the form of the novel



**Course Content:****Unit I: Empire, Industry, and the Inward Turn****Rudyard Kipling:** *Kim* (1901) (The Picaresque of Empire)**D.H. Lawrence:** *Sons and Lovers* (1913) (The Freudian Turn)**E.M. Forster:** *A Passage to India* (1924) (Empire and Cross-cultural encounters)**Franz Kafka:** *The Trial* (1925) (The Surrealist Break)**Albert Camus:** *The Stranger* (1942) (The Absurd / Existentialism)**Unit II: The Fragmented Self and Post-War Realities****Virginia Woolf:** *To the Lighthouse* (1925) (Stream of Consciousness.)**Ernest Hemingway:** *For Whom the Bell Tolls* (1940) (War, Existentialism / Code Hero)**William Golding:** *Lord of the Flies* (1954) (The Anti-Pastoral / Allegory)**Gabriel García Márquez:** *Love in the Time of Cholera* (1985) ((Magical Realism / Love and Time)**Haruki Murakami:** *Kafka on the Shore* (2002) (Global/Modern)**Marks Division:**

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

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

**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.
- Camus, Albert. *The Stranger*. Translated by Matthew Ward, Vintage International, 1989.
- 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.
- García Márquez, Gabriel. *Love in the Time of Cholera*. Translated by Edith Grossman, Penguin Classics, 2007.
- Hemingway, Ernest. *For Whom the Bell Tolls*. Scribner, 2003.
- Kafka, Franz. *The Trial*. Translated by Mike Mitchell, Oxford UP, 2009.
- Kipling, Rudyard. *Kim*. Edited by Edward W. Said, Penguin Books, 1987.
- 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.
- Rolleston, James, editor. *A Companion to the Works of Franz Kafka*. Camden House, 2002.
- Sullivan, Zohreh T. *Narratives of Empire: The Fictions of Rudyard Kipling*. Cambridge UP, 1993.

**Course Title (Core Course): Reading Shakespeare (Plays, Sonnets,  
Performance and Criticism)**

**Course Code: ENG/NEP/DSC 9**

**Credit: 04**

**Contact Hours/ Week: 04**

**Full Marks: 50**

**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 cultivate an idea of the rich poetic art of Shakespeare.
- This 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 comedy, tragicomedy and the historical play, his tragedy having been featured in an earlier course in the programme. 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.
- It will also introduce the learners to his extraordinary dramatic poetry and sonnets.
- Finally, the course 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 the socio-historical contexts of their production and performance, 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 a 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 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**

##### **Plays:**

*Macbeth*

*As You Like It*

*Richard III*

*The Tempest*

#### **Unit II**

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

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

##### **Canonical Critics of Shakespeare:**

**Samuel Johnson, S.T. Coleridge, A.C. Bradley, John Drakakis** - Alternative Shakespeares (1985) – (John Drakakis – “Introduction”, Catherine Belsey – “Disrupting sexual difference: Meaning and Gender in the Comedies)

##### **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.

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

**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. *As You Like It*. Edited by Juliet Dusinberre, Arden Shakespeare, 2006.

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 Virginia Mason Vaughan and Alden T. Vaughan, Arden Shakespeare, 2000.

Tillyard, E. M. W. *Shakespeare's Last Plays*. Chatto and Windus, 1938.

Vendler, Helen. *The Art of Shakespeare's Sonnets*. Harvard University Press, 1997.

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. *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. *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 Title (General Elective Course): Media and Communication Skills**

**Course Code: ENG/NEP/GE1**

**Credit: 04**

**Contact Hours/ Week: 04**

**Full Marks: 50**

### **Course Objectives:**

- To cultivate in students the professional ability to communicate information clearly and effectively in all kinds of environments and contexts.

- To introduce them to the ever-burgeoning matrix of media in its multiple, emergent modes, acquainting them with the tools and techniques of navigating these modes, the related conventions and ethical questions, thus preparing them for career opportunities in print and electronic media as also in advertising.
- To inculcate critical thinking, reflections on and questioning of the role of the media in representing, eluding, curating and shaping the news and realities of our contemporary context
- To prepare students for entrepreneurial ventures in this emergent domain, especially in advertising and creating content on cyber media

### **Course Outcomes:**

- The course enables students to demonstrate practical skills in various types of media writing, as also participate with clarity, communicative skill and confidence in media-related programmes and group discussions
- It skills students in technologies, aesthetics and ethics of the new media, familiarising them with practices of social media and the hypermedia
- The course trains students to critically analyse the ways in which the media in its multiple modes reflect, represent, mediate, influence and shape the contemporary world
- Prepares students for careers in print and electronic media
- Hopes to hone students' entrepreneurial skills in the ever-burgeoning world of media, as content-creators of blogs/vlogs and social influencers

### **Course Content:**

## **Unit 1: Introduction to Mass Communication**

### **1.1 Mass Communication and Globalization:**

- **The Global Village:** Understanding Marshall McLuhan's concept; how media shrinks the world.
- **Cultural Imperialism:** The dominance of Western media and the rise of local resistance (Glocalization).
- **Information Flow:** The role of international news agencies (e.g., Reuters, AP) in a globalized economy.

### **1.2 Forms of Mass Communication:**

- **Traditional Media:** Folk media, street plays, and their role in social awareness.
- **Print Media:** Evolution of newspapers and magazines; the power of the "Written Word."

- **Electronic Media:** Radio (community vs. commercial) and Television (the impact of 24/7 news cycles).

### 1.3 Applied Skills (Written Perspective):

- **Case Studies in Journalism:** Analyzing ethics in Indian media (e.g., Paid News, Media Trials, Sensationalism).
- **Scripting for Social Change:** How to structure a script for a street play or a pamphlet (e.g. for a public health campaign)

## Unit 2: Advertisement

### 2.1 Types of Advertisements:

- **Classification by Media:** Print, Broadcast (TV/Radio), Outdoor (Billboards), and Digital/Pop-up ads.
- **Classification by Target:** Consumer ads, Industrial ads, and Public Service Announcements (PSAs).

### 2.2 Advertising Ethics:

- **ASCI (Advertising Standards Council of India):** Basic guidelines on decency and honesty.
- **Surrogate Advertising:** How restricted products are advertised through other labels.
- **Stereotyping in Ads:** Critical analysis of gender, race, and body image in historical and modern campaigns.

### 2.3 Creation and Visualization:

- **The Anatomy of an Ad:** Headline, Sub-headline, Body Copy, Slogan/Tagline, and Logo.
- **The Storyboard:** Learning the visual language—camera angles (close-up, wide shot) and transitions used to plan a video commercial.
- 

## Unit 3: Cyber Media and Social Media

### 3.1 Introduction to Cyber Media:

- **Characteristics:** Interactivity, Hypertextuality (linking), and Multimedia integration.
- **Digital Divide:** The gap between those with and without internet access in India.

### 3.2 Types of Social Media:

- **Networking Sites (Facebook, LinkedIn):** Professional vs. Personal networking.



- **Micro-blogging (X/Twitter):** The power of the hashtag and viral trends.
- **Visual/Video Platforms (Instagram, YouTube):** The shift toward ephemeral content and "Influencer" culture.

### 3.3 Impact of Social Media:

- **Psychological Impact:** Echo chambers, FOMO (Fear of Missing Out), and the "Validation Loop."
- **Political Impact:** Role of social media in elections, citizen journalism, and "Fake News" dissemination.
- **Privacy & Surveillance:** Data mining and the loss of digital anonymity.

### Marks Division:

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

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 5                                | Unit 1, 2 &3  | 03+03+03                             | 2                  | 10          |
| 1                                | Unit 1        | 03                                   | 10                 | 10          |
| 1                                | Unit II       | 03                                   | 10                 | 10          |
| 1                                | Unit III      | 03                                   | 10                 | 10          |
| Total                            |               |                                      |                    | 40          |

### Recommended Reading/Texts:

#### Media and Mass Communication:

Barker, Larry. *Communication*. 8th ed., McGraw Hill, 2002; rpt. 2009.

Batra, Rajiv, John G. Myers, and David A. Aaker. *Advertising Management*. Pearson Education, 2007.

Bel, B., et al. *Media and Mediation*. Sage, 2005.

Evans, Harold. *Do I make Myself Clear?: Why Writing Well Matters*. Little, Brown and Company, 2017.

Evans, Harold. *Essential English for Journalists, Editors and Writers*. Random House, 2000.

Fiske, John. *Introduction to Communication Studies*. Routledge, 1982.

Griffin, Em. *Communication – A First Look at Communication Theory*. 8th ed., McGraw Hill, 2011.

Kamath, M.V. *Professional Journalism*. Vikas Publishing House, 1980.

Kumar, Keval J. *Mass Communication in India*. 5th ed., Jaico Publishing House, 2020.

Macqnail, Denis. *Mass Communication*. Om Books, 2000.

McLuhan, Marshall. *The Gutenberg Galaxy: The Making of Typographic Man*. University of Toronto Press, 1962.

Narula, Uma. *Handbook of Communication Models, Perspectives, Strategies*. Atlantic Publishers, 2006.

Servaes, Jan, editor. *Communication for Development and Social Change*. 2003. Sage India, 2007.

Williams, Kevin. *Understanding Media Theory*. Bloomsbury, 2015.

### **Digital Media:**

Bhattacharjee, Subimal. *The Digital Decades: Thirty Years of the Internet in India*. Simon and Schuster, 2026.

Carroll, Brian. *Writing for Digital Media*. Taylor & Francis, 2010.

Feldman, Tony. *An Introduction to Digital Media*. Taylor & Francis, 2004.

Jethwaney, Jaishri, and Shruti Jain. *Advertising Management*. 2nd ed., Oxford University Press, 2012.

Messaris, Paul, and Lee Humphreys, editors. *Digital Media: Transformations in Human Communications*. Peter Lang Publishing, 2006.

Parameswaran, M. G. (Ambi). *Navabs, Nudes, Noodles: India Through 50 Years of Advertising*. Pan Macmillan India, 2016.

*The Social Dilemma*. Directed by Jeff Orlowski, Netflix, 2020. Netflix app.

Winget, Megan A., and William Aspray. *Digital Media: Technological and Social Challenges of the Interactive World*. Scarecrow Press, 2011.

Zimmerman, Jan, and Deborah Ng. *Social Media Marketing All-in-One For Dummies*. 6th ed., Wiley India, 2022.

(Note: If the University permits the students can also pursue online MOOCs of equivalent or more credits as replacement to GE1)

## Semester III

### **Course Title (Core Course): Indian Writing in English and in English Translation I**

**Course Code: ENG/NEP/DSE1A**

**Credit: 04**

**Contact Hours/ Week: 04**

**Full Marks: 50**

#### **Course Objectives:**

- 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 impacts and debates surrounding the global spread of the English language, particularly in an Indian context.
- Analyze the interplay between English literature, colonial history, and the formation of India's cultural identity.
- 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 dimensions of Indian society.
- Equip students with skills to independently engage with cultural, social, and political ideas inherent in Indian literary works.
- Enhance linguistic and literary competence, enhancing students' employability prospects.

#### **Course Outcomes:**

- Gain insights into the evolution and growth of Indian English fiction and non-fiction, understanding its diverse genres and themes.
- Familiarize with major Indian English novelists, short story writers, and dramatists, appreciating their contributions to the literary landscape.
- Contextualize Indian English fiction within its historical, cultural, and social framework, recognizing its relationship to broader societal changes.

- Cultivate an awareness of Indian culture, traditions, and multiculturalism through literary exploration.

### **Course Content:**

#### **Unit 1: Novel**

**Raja Rao:** *Kanthapura*

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

**Amitav Ghosh:** *The Shadow Lines / The Calcutta Chromosome*

**Bama:** *Karukku*

**U. R. Ananthamurthy:** *Samskara*

**Easterine Kire:** *When the River Sleeps*

#### **Unit 2: 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”

**Amitav Ghosh:** “The Imam and the Indian” (pp. 1-12), “The Ghosts of Mrs. Gandhi” (46-62) (*The Imam and the Indian*)

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

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

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

### **Marks Division:**

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

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

**Recommended Reading:**

- Ahmed, Aijaz. *Indian Literature – Notes Towards a Definition of Category*. London: Verso, 1992.
- Anantha Murthy, UR. *Samskara*. Translated by A. K. Ramanujan. Delhi: OUP, 1978.
- Chaudhuri, Amit. *The Picador Book of Modern Indian Literature*. London: Picador, 2002. U. R.
- Desai, Kiran. *The Inheritance of Loss*. New York, Grove Press, 2006.
- Ghosh, Amitav. *The Imam and the Indian: Prose Pieces*. Ravi Dayal in association with Permanent Black, 2002.
- Khair, Tabish. *Babu Fictions: Alienation in Contemporary Indian English Novels*. New Delhi: OUP, 2001.
- Kire, Easterine. *When the River Sleeps*. Zubaan Books, 2014.
- Mukherjee, Meenakshi. *Realism and Reality: The Novel and Society in India*. London: Oxford University Press, 1988.
- Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. New Delhi: Pencraft International, 2001.
- Pandey, Gyan. *Remembering Partition*. New York: Cambridge University Press, 2001.
- Paranjape, Makarand. *Towards a Poetics of the Indian English Novel*. Shimla: Indian Institute of Advanced Study, 2000.
- Rushdie, Salman and Elizabeth West, eds. *The Vintage Book of Indian Writing*. London: Vintage, 1997.
- Sarkar, Sumit. *Modern India, 1885-1947*. New York: St. Martin's Press, 1989.
- Tharu, Susie and K. Lalita, eds. *Women Writing in India*. 2 vols. Delhi: Oxford UP, 1995.
- Urvashi Butalia & Ritu Menon (eds.). *In other words: new writing by Indian Women*. New Delhi: Kali for Women, 1992.
- Williams, H.M. *Studies in Modern Indian Fiction in English*. Calcutta: Writers Workshop, 1973.

**Course Title (Core Course): American Literature I****Course Code: ENG/NEP/DSE1B****Credit: 04****Contact Hours/ Week: 04****Full Marks: 50****Course Objectives**

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

- Develop a comprehensive understanding of major trends and movements in American poetry and short fiction from the nineteenth and twentieth centuries.

- Examine the socio-historical, cultural, and political contexts that have shaped American literary traditions, including issues of democracy, race, gender, identity, modernity, and regionalism.
- Analyse diverse literary forms, narrative techniques, and poetic strategies employed by American writers to represent individual and collective experiences.
- Engage with significant critical perspectives and theoretical approaches in interpreting American literary texts.
- Cultivate advanced analytical, interpretative, and research skills through close reading and comparative literary analysis.

### Course Outcomes

- After successful completion of the course, students will be able to critically examine the evolution of American poetry from the nineteenth to the twentieth century through the works of Whitman, Frost, Hughes, Plath, and Piercy, identifying major literary movements such as Transcendentalism, Modernism, the Harlem Renaissance, and Confessional Poetry.
- Analyse the representation of democracy, individualism, race, gender, identity, alienation, and the American Dream in the prescribed poems and short stories, situating them within their historical and socio-cultural contexts.
- Evaluate the development of the American short story by studying the narrative techniques, symbolism, psychological realism, Gothic imagination, regionalism, and modernist aesthetics employed by Poe, Gilman, Bierce, Faulkner, and Hemingway.
- Compare diverse authorial responses to issues of nationhood, war, race, class, gender, memory, and human existence across American poetry and fiction.

### Course Content:

#### Unit I: Poetry

**Walt Whitman:** “I Hear America Singing” (1860) / “A Noiseless Patient Spider” (1891)

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

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

**Sylvia Plath:** “Daddy” (1962), “Medallion” (1959)

**Marge Piercy:** “Barbie Doll” (1971) “A Work of Artifice” (1973)

#### Unit II: Short Story

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

**Charlotte Perkins Gilman:** “The Yellow Wallpaper”

**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.

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

#### Recommended Reading:

Baker, Houston A. *Modernism and the Harlem Renaissance*. Chicago: U of Chicago Press, 1987. Bloom, Harold, ed. *Short Story Writers and Short Stories*. New York: Chelsea House, 2005. Cook, Bruce. *The Beat Generation*. New York: Scribners, 1971.

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

Harmon, William; Holman, C. Hugh. *A Handbook to Literature*. 7th ed. Upper Saddle River, NJ: Prentice-Hall, 1996.

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

Hoffman, Daniel, ed. *Harvard Guide to Contemporary Writing*. Cambridge, Mass.: Harvard University Press, 1979.

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

Huggins, Nathan, ed. *Voices from the Harlem Renaissance*. New York: Oxford UP, 1976.

Kiernan, Robert F. *American Writing since 1945: A Critical Survey*. New York: Frederick Ungar, 1983. Pattee, Fred Lewis. *The Development of the American Short Story: An Historical Survey*. New York: Biblo and Tannen, 1975.

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

## Course Title (Core Course): Australian Studies I

**Course Code: ENG/NEP/DSE1C**

**Credit: 04**

**Contact Hours/ Week: 04**

**Full Marks: 50**

### Course Objectives:

- The course engages with an emergent domain in area studies and English Studies across Indian classrooms, viz. Australian Studies. It aims to introduce students to that domain.
- 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 their indigenous predecessors, 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 by authors from multiple socio-political backgrounds and periods, this course is designed to kindle our students in an English classroom with the glint of 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 over 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 rainbow and green.
- The course focuses on the debates crucial to Australian Studies today as well as on 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.

### Course Content:

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

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

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

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

**Paul Carter:** “A Cake of Portable Soup”. Introduction. *The Road to Botany Bay*



(1987)

***Fiction and poems:***

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

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

**A.D. Hope:** “Australia” (1939), “Imperial Adam” (1951), “Botany Bay or the Rights of Woman” (1991)

**Judith Wright:** “Bora Ring” (1946), “Lyrebirds” (1962), “Australia 1970” (1971)

**Henry Lawson’s** short story “The Drover’s Wife” (1892) and **Barbara Baynton’s** rewriting “The Chosen Vessel” (1896)

## 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)

***Fiction, films, poems and a play:***

**Oodgeroo Noonuccal:** “We Are Going” (1964), “Integration – Yes!” (1966), “Municipal Gum” (1995)

**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.

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

### Select Bibliography

- Bennett, Bruce. "Australian Myths." *Homing In: Essays on Australian Literature and Selfhood*. Network Books, 2008.
- Birch, Tony. *Common People*. University of Queensland Press, 2017.
- Bjorksten, Ingmar. *Patrick White: A General Introduction*. Trans. S. Geron. St. Lucia: University of Queensland Press, 1976.
- Carter, Paul. "A Cake of Portable Soup". Introduction. *The Road to Botany Bay*. London: Faber and Faber, 1987.
- Hodge, Bob and Vijay Mishra. *Dark Side of the Dream*. North Sydney: Allen and Unwin, 1990.
- Morley, Patricia. *The Mystery of Unity: Theme and Technique in the Novels of Patrick White*. Montreal and London: McGill-Queen's University Press, 1972.
- Read, Peter. *Belonging*. Cambridge: University of Cambridge, 1990.
- Reynolds, Henry. *Why Weren't We Told? A personal search for the truth about our history*. Ringwood, Victoria: Penguin, 2000.
- Scott, Kim. *Benang*. Freemantle Press, 1996.
- White, Richard. "Australian Odysseys: Modern Myths of Travel". Amit Sarwal and Reema Sarwal, editors. *Reading Down Under: Australian Literary Studies Reader*. New Delhi: SSS Publications, 2009.
- White, Richard and Melissa Harper, eds. *Symbols of Australia: Uncovering the stories behind the myths*. Sydney: UNSW Press and National Museum of Australia Press, 2010.

### Course Title (Core Course): Indian Writing in English and in English

#### Translation II

#### Course Code: ENG/NEP/DSE2A

**Credit: 04**

**Contact Hours/ Week: 04**

**Full Marks: 50**

#### Course Objectives:

- 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 impacts and debates surrounding the global spread of the English language, particularly in an Indian context.
- Analyze the interplay between English literature, colonial history, and the formation of India's cultural identity.
- 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 dimensions of Indian society.
- Equip students with skills to independently engage with cultural, social, and political ideas inherent in Indian literary works.
- Enhance linguistic and literary competence, enhancing students' employability prospects.

#### **Course Outcomes:**

- Gain insights into the evolution and growth of Indian English fiction and non-fiction, understanding its diverse genres and themes.
- Familiarize with major Indian English novelists, short story writers, and dramatists, appreciating their contributions to the literary landscape.
- Contextualize Indian English fiction within its historical, cultural, and social framework, recognizing its relationship to broader societal changes.
- Cultivate an awareness of Indian culture, traditions, and multiculturalism through literary exploration.

#### **Course Content:**

#### **Unit 1: Novel**

**Raja Rao:** *Kanthapura*

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

**Kiran Desai:** *The Inheritance of Loss*

**Amitav Ghosh:** *The Shadow Lines*

**Bama:** *Karukku*

**U. R. Ananthamurthy:** *Samskara*

#### **Unit 2: 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”

**Amitav Ghosh:** “The Imam and the Indian” (pp. 1-12), “The Ghosts of Mrs. Gandhi” (46-62) (*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”

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

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

### Marks Division:

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

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

### Recommended Reading:

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

Anantha Murthy, UR. *Samskara*. Translated by A. K. Ramanujan. Delhi: OUP, 1978.

Chaudhuri, Amit. *The Picador Book of Modern Indian Literature*. London: Picador, 2002.  
U. R.

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

Khair, Tabish. *Babu Fictions: Alienation in Contemporary Indian English Novels*. New Delhi: OUP, 2001.

Mukherjee, Meenakshi. *Realism and Reality: The Novel and Society in India*. London: Oxford University Press, 1988.

Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. New Delhi: Pencraft International, 2001.

Pandey, Gyan. *Remembering Partition*. New York: Cambridge University Press, 2001.

Rushdie, Salman and Elizabeth West, eds. *The Vintage Book of Indian Writing*. London: Vintage, 1997.

Sarkar, Sumit. *Modern India, 1885-1947*. New York: St. Martin's Press, 1989.

Tharu, Susie and K. Lalita, eds. *Women Writing in India*. 2 vols. Delhi: Oxford UP, 1995.

Urvashi Butalia & Ritu Menon (eds.). *In other words: new writing by Indian Women*. New Delhi: Kali for Women, 1992.

Williams, H.M. *Studies in Modern Indian Fiction in English*. Calcutta: Writers Workshop, 1973.

## **Course Title (Core Course): American Literature II**

**Course Code: ENG/NEP/DSE2B**

**Credit: 04**

**Contact Hours/ Week: 04**

**Full Marks: 50**

### **Course Objectives:**

- This course on American Literature is divided into two modules and introduces the students to American literature from the period of exploration and settlement to the present.
- Examine the narrative structures, themes, and techniques used in American novels and dramas, enhancing critical thinking and analytical skills.
- Engage with a diverse range of authors and works to gain insights into the complex tapestry of American identity, including its multicultural and socio-political dimensions.
- Place novels and dramas within their historical, geographical, and societal contexts, fostering a deeper understanding of the American experience.

### **Course Outcomes:**

- Develop proficiency in analyzing and interpreting novels and dramas, enhancing students' ability to engage with complex literary texts.
- Gain a nuanced understanding of American cultural history and diversity, recognizing how literature captures and reflects these elements.
- Foster critical thinking skills by assessing the creative decisions of American authors and how these choices influence narratives and themes. This course will offer students a concise overview of American literature.

### **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)

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

## Unit II: Drama

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

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

**Lorraine Hansberry:** *A Raisin in the Sun* (1959)

**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.

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

### Recommended Reading:

Bloom, Harold, ed. *Langston Hughes*. New York: Chelsea House, 1989.

Boyers, Robert, ed. *Contemporary Poetry in America*. New York: Schocken, 1974. Cook, Bruce.

*The Beat Generation*. New York: Scribners, 1971.

Harmon, William; Holman, C. Hugh. *A Handbook to Literature*. 7th ed. Upper Saddle River, NJ: Prentice-Hall, 1996.

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

Hassan, Ihab. *Radical Innocence: Studies in the Contemporary American Novel*. Princeton, N.J: Princeton University Press, 1961.

Henderson, Stephen, ed. *Understanding the New Black Poetry*. New York: William Morrow, 1973.

Hoffman, Daniel, ed. *Harvard Guide to Contemporary Writing*. Cambridge, Mass.: Harvard University Press, 1979.

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

Hughes, Langston, ed. *A Pictorial History of the Negro in America*. New York: Crown Publishers, 1983.

- Kiernan, Robert F. *American Writing since 1945: A Critical Survey*. New York: Frederick Ungar, 1983.
- Moore, Harry T., ed. *Contemporary American Novelists*. Carbondale: Southern Illinois University Press, 1964.
- Rosenblatt, Roger. *Black Fiction*. Cambridge, Mass.: Harvard University Press, 1974.
- Stepan chev, Stephen. *American Poetry since 1945: A Critical Survey*. New York: Harper and Row, 1965.
- Vendler, Helen. *Part of Nature, Part of Us: Modern American Poets*. Cambridge, Mass.: Harvard University Press, 1980.

## **Course Title (Core Course): Australian Studies II**

**Course Code: ENG/NEP/DSE2C**

**Credit: 04**

**Contact Hours/ Week: 04**

**Full Marks: 50**

### **Course Objectives:**

- The course engages with an emergent domain in area studies and English Studies across Indian classrooms, viz. Australian Studies. It aims to introduce students to that domain.
- 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 their indigenous predecessors, 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 by authors from multiple socio-political backgrounds and periods, this course is designed to kindle our students in an English classroom with the glint of 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 over 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 rainbow and green.

- The course focuses on the debates crucial to Australian Studies today as well as on 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.

### **Course Content:**

## **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** (eds.): *Of Indian Origin* - Selections (any three works) (2012)

## **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* 63, 2019)

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

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

**Peter Cowan:** "The Tractor" (1986) and Ellen van Neerven's "Water" (2014)

**John Kinsella:** "This is no Stockade" (2016), "The Silo" (1995), "Chainsaw" (2003)

### **Marks Division:**

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



| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

### Recommended Reading:

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

Bennett, Bruce. "'Nation' and Literary History: The Case of Australia." *Interrogating PostColonialism: Theory, Text and Context*. Harish Trivedi and Meeakshi Mukherjee eds. Shimla: Indian Institute of Advanced Study, 1996. 99-110.

Bennett, Bruce, Susan Cowan, Santosh K. Sareen, and Asha Kanwar, eds. *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*. Melbourne: OUP, 1996.  
Carter, Paul. "A Cake of Portable Soup". Introduction. *The Road to Botany Bay*. London: Faber and Faber, 1987.

Horne, Donald. *The Lucky Country*. Victoria: Penguin, 1964.

Gooneratne, Yasmine. *A Change of Skies*. Sydney: Picador Australia, 1991.

Greer, Germaine. "Whitefella jump up: the shortest way to nationhood" *Quarterly Essay* 11 (Aug. 2003)

Grossman, Michele ed. *Blacklines: Contemporary Critical Writings by Indigenous Australians*.

Carlton, Victoria: Melbourne University Press, 2003.

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

Walker, David. *Anxious Nation: Australia and the Rise of Asia 1850-1939*. Queensland: UQP, 1999.

Walker, David and Agnieszka Sobocinska, eds. *Australia's Asia: From yellow peril to Asian century*. Crawley: UWA Publishing, 2012.

Walker, Shirley. "Perceptions of Australia, 1855-1915". *Australian Literary Studies* 13.4 (Oct. 1988): 157-173.

White, Richard. *Inventing Australia: Images and Identity 1688-1980*. Sydney: Allen & Unwin, 1981.  
In particular Graham Seal's entry on diggers.

Whitlock, Gillian and David Carter eds. *Images of Australia: an Introductory Reader in Australian Studies*. Queensland: University of Queensland Press, 1992.

Wilkes, G. A., ed. *Ten Essays on Patrick White: Selected from Southerly* (1964-67). Sydney:

Angus A. Robertson, 1970. *Writing the Country*. *Griffith Review* 63. 2019.

(DSE 1 and DSE 2 are offered as paired clusters based on specific areas of specialisation. Students are required to choose both courses from the same cluster. For example, a student who opts for Indian Literature I must also opt for Indian Literature II.)

## **Course Title (Core Course): Literary Criticism: Theory and Interpretation II**

**Course Code: ENG/NEP/DSE10**

**Credit: 04**

**Contact Hours/ Week: 04**

**Full Marks: 50**

### **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 time 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)

**Matthew 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.

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

### **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 Title (Core Course): Project**

**Course Code: ENG/NEP/Research 1**

**Credit: 08**

**Full Marks: 100**

A **Project Paper** of not less than **3000 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.

(70 Marks would be allotted for the Project Paper & 30 Marks for viva voce exam)

#### **Academic Integrity Policy**

Any Project found to contain plagiarized material or content generated by Artificial Intelligence over 10% may be rejected or penalised in terms of marks awarded following UGC and University rules in this regard. Students must sign a Declaration of Originality, and submissions may be subjected to anti-plagiarism software.

## Semester IV

**Course Title (Core Course): Literary Theory I**

**Course Code: ENG/NEP/DSC 11**

**Credit: 04**

**Contact Hours/ Week: 04**

**Full Marks: 50**

**Course Objectives:**

- This course aims 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 entangled fields of psychoanalysis, diaspora and diverse discourses on nationalism, by thinkers located in different tenses in Europe, colonial India and 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 the ways in which socio-political and literary-cultural currents and counter-currents both shape those processes and are shaped by them, through the 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 and 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 Marxism, 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

- Students will be equipped with the theoretical tools to cultivate a keener perception and transformed, radical 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 discursive design
- To kindle students' research interests through application of theories regarding socio-economic and historicist readings of allegedly cultural patterns, psychoanalysis and crafts of memorialisation and forgetting, the unfinished nation-making project and a 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' awareness about their local and global realities, 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" (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.

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

**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, 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 Title (Core Course): Literary Theory II**

**Course Code: ENG/NEP/DSC 12**

**Credit: 04**

**Contact Hours/ Week: 04**

**Full Marks: 50**

### **Course Objectives:**

- 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:** *Orientalism* - “Introduction” chapter

**Gayatri Chakraborty Spivak:** “Can the Subaltern Speak?”

**Post Structuralism, Postmodernism:**

**Jean Baudrillard:** “Simulacra and Simulation”

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

**Jacques Derrida:** *Of Hospitality*

**Unit II****Gender Studies:**

**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)

**Ecocriticism:**

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

**Amitav Ghosh:** *The Great Derangement* Part II (pp. 116-218)

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

**Marks Division:**

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

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

### 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 Title (Core Course): Dissertation**

### **Course Code: ENG/NEP/Research II**

**Credit: 12**

**Full Marks: 150**

A **Dissertation** of **minimum 7000 words (and not more than 15,000 words)** is to be submitted on any topic not included in the syllabus in UG & PG levels (100 Marks allotted for Dissertation & 50 Marks for viva Voce)

#### **Course Objectives:**

This course is designed to transition students from passive readers of literary texts and criticism to independent researchers. The specific objectives are to:

- Train students in identifying critical gaps in existing scholarship and formulating original research questions.
- Familiarize students with research methodologies, systematic literature reviews, and the practical application of literary and cultural theory.
- Develop the ability to sustain a complex, cohesive academic argument for the purpose of a thesis.
- Understand academic integrity and ensuring the production of original work devoid of plagiarism or unauthorized AI-generated content.

#### **Course Outcomes:**

Upon successful completion of this dissertation, students will be able to:

- Formulate a viable hypothesis and design a coherent research framework.
- Synthesize secondary sources and situate their primary text analysis within broader critical discourses.
- Evaluate and apply relevant theoretical frameworks (e.g., spatiality, postcolonial theory, translation studies, gender studies etc.) to primary materials.
- Produce a structurally sound, meticulously formatted research document exceeding 7,000 words.
- Learn to defend their arguments, methodology and findings during a final viva-voce.

#### **Primary text Selection Parameters**

To encourage intellectual exploration, students are strictly prohibited from selecting primary texts currently prescribed in the Bankura University's UG and PG English syllabi. The primary corpus must adhere to the following quantitative constraints:

| Primary Text Category | Minimum Requirement      |
|-----------------------|--------------------------|
| Novels                | At least 3 primary texts |
| Short Stories         | At least 5 stories       |
| Poetry                | At least 10 poems        |
| Drama                 | At least 3 plays         |

The aforementioned table serves as an indicative framework rather than a prescriptive mandate. The primary requirement is that the candidates engage with a substantial literary corpus commensurate with the study of at least two full-credit courses.

#### **Interdisciplinary Guidelines:**

- Cultural Texts: Non-literary or cultural texts (e.g., cinema, graphic narratives, digital media etc) may be incorporated, provided they are analyzed alongside a substantial foundation of literary texts.
- Regional Literatures: Texts in regional languages (e.g., Bengali, Hindi etc.) are permitted only if a standard, published English translation is available and utilized for the core analysis.

#### **Academic Integrity Policy**

Any dissertation found to contain plagiarized material or content generated by Artificial Intelligence over 10% may be rejected or penalised in terms of marks awarded following UGC and Bankura University rules in this regard. Students must sign a Declaration of Originality, and submissions may be subjected to anti-plagiarism software.

## Course Title (Non Credit Course): Indian Knowledge System

**Course Code: ENG/NEP/IKS**

**Credit: 04**

**Contact Hours/ Week: 04**

**Full Marks: 50**

**(No Internal Exam)**

### Course Objectives:

- To introduce postgraduate students to the foundational epistemological and linguistic frameworks of the Indian Knowledge System (IKS).
- To familiarize students with classical Indian aesthetic theories, specifically the mechanics of *Rasa* and *Dhvani*, as valid tools for literary criticism.
- To explore the philosophical and cultural paradigms of modern Indian thought, tracing the synthesis of indigenous ethics and global modernity.
- To critically examine the specific spatial and cultural history of West Bengal through the writings of its pivotal philosophical and literary figures.

### Course Outcomes:

After completion of the course the students will be able to -

- Articulate the core principles of classical Indian philosophy of language and linguistics.
- Apply indigenous critical frameworks—such as Bharatamuni's *Rasa* and Anandavardhana's *Dhvani*—to analyze and interpret global literary texts.
- Deconstruct the ethical and spiritual visions presented by modern Indian thinkers (Vivekananda, Aurobindo) and evaluate their relevance as decolonial critiques of modern society.
- Assess the unique contributions of the "Bengal Paradigm" to educational philosophy, regional identity, and cultural synthesis, particularly through the works of Rabindranath Tagore and regional traditions of Bengal.

### Course Content:

#### Unit 1: Indian Poetics, Aesthetics and Epics

**Introduction to Indian Knowledge System** – “Indian Knowledge System: An Overview” (pp. 3-26) and “Linguistics” (pp. 113-138) from the book *Introduction to Indian Knowledge Systems: Concepts and Applications*

**The Theory of Rasa** (S.N. Dasgupta – “The Theory of Rasa” (pp. 191-196) from the book *Indian Aesthetics: An Introduction* edited by V.S. Seturaman

**The Mahābhārata**, Book 11 (Strī Parva / The Book of the Women -Gandhari's vision of the battlefield). (pp. 52-71)



*Vālmīki Rāmāyaṇa*, Book 1 (Bāla Kāṇḍa), Sarga 1 and 2 (pp. 121-129)

## Unit 2: Culture, Ethics and the Bengal paradigm

**Swami Vivekananda** — *Lectures from Colombo to Almora* (Lecture: "The Mission of the Vedanta")

**Sri Aurobindo** – “The Ideal Spirit of Poetry” (Essay), “Rose of God”

**Rabindranath Tagore**: “My School” (Essay), "Thou hast made me endless" (Gitanjali, Song 1)

**Lalan Fokir** - "The Unknown Bird in the Cage" (Khachar Bhitor Ochin Pakhi)

### Marks Division:

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 25                               | Unit 1 & II   | 25                                   | 2                  | 50          |
| Total                            |               |                                      |                    | 40          |

### Recommended Reading:

Aurobindo, Sri. *The Ideal Spirit of Poetry*. Sri Aurobindo Ashram Publication Department, 1999.

Dasgupta, Surendranath. *A History of Indian Philosophy*. Vol. 1, Cambridge UP, 1922.

Devy, G. N., editor. *Indian Literary Criticism: Theory and Interpretation*. Orient BlackSwan, 2002.

Fakir, Lalan. *Songs of Lalan*. Translated by Brother James, University Press Limited, 2000.

Pollock, Sheldon. *The Language of the Gods in the World of Men: Sanskrit, Culture, and Power in Premodern India*. U of California P, 2006.

Kapoor, Kapil, and Avadhesh Kumar Singh, editors. *Indian Knowledge Systems*. Vol. 1, D.K. Printworld, 2005.

Mahadevan, B., Vinayak Rajat Bhat, and Nagendra Pavana R. N. *Introduction to Indian Knowledge System: Concepts and Applications*. PHI Learning, 2024.

Matilal, Bimal Krishna. *The Word and the World: India's Contribution to the Study of Language*. Oxford UP, 1990.

Sen, Amiya P. *Explorations in Modern Bengal, c. 1800-1900: Essays on Religion, History, and Culture*. Primus Books, 2010.

[illegible]

**Bankura University**  
**Department of English**  
**1 Year PG Course (NEP)**

**Semester I**

**Course Title (Core Course): Indian Writing in English and in English**

**Translation I**

**Course Code: ENG/NEP/DSE1A**

**Credit: 04**

**Contact Hours/ Week: 04**

**Full Marks: 50**

**Course Objectives:**

- 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 impacts and debates surrounding the global spread of the English language, particularly in an Indian context.
- Analyze the interplay between English literature, colonial history, and the formation of India's cultural identity.
- 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 dimensions of Indian society.
- Equip students with skills to independently engage with cultural, social, and political ideas inherent in Indian literary works.
- Enhance linguistic and literary competence, enhancing students' employability prospects.

**Course Outcomes:**

- Gain insights into the evolution and growth of Indian English fiction and non-fiction, understanding its diverse genres and themes.

- Familiarize with major Indian English novelists, short story writers, and dramatists, appreciating their contributions to the literary landscape.
- Contextualize Indian English fiction within its historical, cultural, and social framework, recognizing its relationship to broader societal changes.
- Cultivate an awareness of Indian culture, traditions, and multiculturalism through literary exploration.

### **Course Content:**

#### **Unit 1: Novel**

**Raja Rao:** *Kanthapura*

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

**Amitav Ghosh:** *The Shadow Lines / The Calcutta Chromosome*

**Bama:** *Karukku*

**U. R. Ananthamurthy:** *Samskara*

**Easterine Kire:** *When the River Sleeps*

#### **Unit 2: 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”

**Amitav Ghosh:** “The Imam and the Indian” (pp. 1-12), “The Ghosts of Mrs. Gandhi” (46-62) (*The Imam and the Indian*)

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

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

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

### **Marks Division:**

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

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

**Recommended Reading:**

- Ahmed, Aijaz. *Indian Literature – Notes Towards a Definition of Category*. London: Verso, 1992.
- Anantha Murthy, UR. *Samskara*. Translated by A. K. Ramanujan. Delhi: OUP, 1978.
- Chaudhuri, Amit. *The Picador Book of Modern Indian Literature*. London: Picador, 2002. U. R.
- Desai, Kiran. *The Inheritance of Loss*. New York, Grove Press, 2006.
- Ghosh, Amitav. *The Imam and the Indian: Prose Pieces*. Ravi Dayal in association with Permanent Black, 2002.
- Khair, Tabish. *Babu Fictions: Alienation in Contemporary Indian English Novels*. New Delhi: OUP, 2001.
- Kire, Easterine. *When the River Sleeps*. Zubaan Books, 2014.
- Mukherjee, Meenakshi. *Realism and Reality: The Novel and Society in India*. London: Oxford University Press, 1988.
- Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. New Delhi: Pencraft International, 2001.
- Pandey, Gyan. *Remembering Partition*. New York: Cambridge University Press, 2001.
- Paranjape, Makarand. *Towards a Poetics of the Indian English Novel*. Shimla: Indian Institute of Advanced Study, 2000.
- Rushdie, Salman and Elizabeth West, eds. *The Vintage Book of Indian Writing*. London: Vintage, 1997.
- Sarkar, Sumit. *Modern India, 1885-1947*. New York: St. Martin's Press, 1989.
- Tharu, Susie and K. Lalita, eds. *Women Writing in India*. 2 vols. Delhi: Oxford UP, 1995.
- Urvashi Butalia & Ritu Menon (eds.). *In other words: new writing by Indian Women*. New Delhi: Kali for Women, 1992.
- Williams, H.M. *Studies in Modern Indian Fiction in English*. Calcutta: Writers Workshop, 1973.

**Course Title (Core Course): American Literature I****Course Code: ENG/NEP/DSE1B****Credit: 04****Contact Hours/ Week: 04****Full Marks: 50****Course Objectives:**

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

- Develop a comprehensive understanding of major trends and movements in American poetry and short fiction from the nineteenth and twentieth centuries.
- Examine the socio-historical, cultural, and political contexts that have shaped American literary traditions, including issues of democracy, race, gender, identity, modernity, and regionalism.
- Analyse diverse literary forms, narrative techniques, and poetic strategies employed by American writers to represent individual and collective experiences.
- Engage with significant critical perspectives and theoretical approaches in interpreting American literary texts.
- Cultivate advanced analytical, interpretative, and research skills through close reading and comparative literary analysis.

**Course Outcomes:**

- After successful completion of the course, students will be able to critically examine the evolution of American poetry from the nineteenth to the twentieth century through the works of Whitman, Frost, Hughes, Plath, and Piercy, identifying major literary movements such as Transcendentalism, Modernism, the Harlem Renaissance, and Confessional Poetry.
- Analyse the representation of democracy, individualism, race, gender, identity, alienation, and the American Dream in the prescribed poems and short stories, situating them within their historical and socio-cultural contexts.
- Evaluate the development of the American short story by studying the narrative techniques, symbolism, psychological realism, Gothic imagination, regionalism, and modernist aesthetics employed by Poe, Gilman, Bierce, Faulkner, and Hemingway.
- Compare diverse authorial responses to issues of nationhood, war, race, class, gender, memory, and human existence across American poetry and fiction.

**Course Content:****Unit I: Poetry**

**Walt Whitman:** “I Hear America Singing” (1860) / “A Noiseless Patient Spider” (1891)

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

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

**Sylvia Plath:** “Daddy” (1962), “Medallion” (1959)

**Marge Piercy:** “Barbie Doll” (1971) “A Work of Artifice” (1973)

**Unit II: Short Story**

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

**Charlotte Perkins Gilman:** "The Yellow Wallpaper"

**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.

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| <b>Total</b>                     |               |                                      |                    | <b>40</b>   |

**Recommended Reading:**

Baker, Houston A. Modernism and the Harlem Renaissance. Chicago: U of Chicago Press, 1987. Bloom, Harold, ed. Short Story Writers and Short Stories. New York: Chelsea House, 2005. Cook, Bruce. The Beat Generation. New York: Scribners, 1971.

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

Harmon, William; Holman, C. Hugh. A Handbook to Literature. 7th ed. Upper Saddle River, NJ: Prentice-Hall, 1996.

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

- Hoffman, Daniel, ed. *Harvard Guide to Contemporary Writing*. Cambridge, Mass.: Harvard University Press, 1979.
- Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007.
- Huggins, Nathan, ed. *Voices from the Harlem Renaissance*. New York: Oxford UP, 1976.
- Kiernan, Robert F. *American Writing since 1945: A Critical Survey*. New York: Frederick Ungar, 1983.
- Pattee, Fred Lewis. *The Development of the American Short Story: An Historical Survey*. New York: Biblo and Tannen, 1975.
- Voss, Arthur. *The American Short Story: A Critical Survey*. Norman: Univ. of Oklahoma Press, 1980.

## **Course Title (Core Course): Australian Studies I**

**Course Code: ENG/NEP/DSE1C**

**Credit: 04**

**Contact Hours/ Week: 04**

**Full Marks: 50**

### **Course Objectives:**

- The course engages with an emergent domain in area studies and English Studies across Indian classrooms, viz. Australian Studies. It aims to introduce students to that domain.
- 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 their indigenous predecessors, 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 by authors from multiple socio-political backgrounds and periods, this course is designed to kindle our students in an English classroom with the glint of 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 over 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 rainbow and green.
- The course focuses on the debates crucial to Australian Studies today as well as on 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.



**Course Content:****Unit I: *White Australia? – Of Nation, nationalism and national iconography******Non-fiction:***

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

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

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

***Fiction and poems:***

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

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

**A.D. Hope:** “Australia” (1939), “Imperial Adam” (1951), “Botany Bay or the Rights of Woman” (1991)

**Judith Wright:** “Bora Ring” (1946), “Lyrebirds” (1962), “Australia 1970” (1971)

**Henry Lawson’s** short story “The Drover’s Wife” (1892) and **Barbara Baynton’s** rewriting “The Chosen Vessel” (1896)

**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)

***Fiction, films, poems and a play:***

**Oodgeroo Noonuccal:** “We Are Going” (1964), “Integration – Yes!” (1966), “Municipal Gum” (1995)

**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.

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

**Select Bibliography**

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

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

Bjorksten, Ingmar. *Patrick White: A General Introduction*. Trans. S. Geron. St. Lucia: University of Queensland Press, 1976.

Carter, Paul. "A Cake of Portable Soup". Introduction. *The Road to Botany Bay*. London: Faber and Faber, 1987.

Hodge, Bob and Vijay Mishra. *Dark Side of the Dream*. North Sydney: Allen and Unwin, 1990.

Morley, Patricia. *The Mystery of Unity: Theme and Technique in the Novels of Patrick White*.

Montreal and London: McGill-Queen's University Press, 1972.

Read, Peter. *Belonging*. Cambridge: University of Cambridge, 1990.

Reynolds, Henry. *Why Weren't We Told? A personal search for the truth about our history*.

Ringwood, Victoria: Penguin, 2000.

Scott, Kim. *Benang*. Freemantle Press, 1996.

White, Richard. "Australian Odysseys: Modern Myths of Travel". Amit Sarwal and Reema Sarwal, editors. *Reading Down Under: Australian Literary Studies Reader*. New Delhi: SSS Publications, 2009.

White, Richard and Melissa Harper, eds. *Symbols of Australia: Uncovering the stories behind the myths*. Sydney: UNSW Press and National Museum of Australia Press, 2010.

## **Course Title (Core Course): Indian Writing in English and in English Translation II**

**Course Code: ENG/NEP/DSE2A**

**Credit: 04**

**Contact Hours/ Week: 04**

**Full Marks: 50**

### **Course Objectives:**

- 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 impacts and debates surrounding the global spread of the English language, particularly in an Indian context.
- Analyze the interplay between English literature, colonial history, and the formation of India's cultural identity.
- 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 dimensions of Indian society.
- Equip students with skills to independently engage with cultural, social, and political ideas inherent in Indian literary works.
- Enhance linguistic and literary competence, enhancing students' employability prospects.

### **Course Outcomes:**

- Gain insights into the evolution and growth of Indian English fiction and non-fiction, understanding its diverse genres and themes.
- Familiarize with major Indian English novelists, short story writers, and dramatists, appreciating their contributions to the literary landscape.
- Contextualize Indian English fiction within its historical, cultural, and social framework, recognizing its relationship to broader societal changes.
- Cultivate an awareness of Indian culture, traditions, and multiculturalism through literary exploration.

### **Course Content:**

#### **Unit 1: Novel**

**Raja Rao: *Kanthapura***

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

**Kiran Desai:** *The Inheritance of Loss*

**Amitav Ghosh:** *The Shadow Lines*

**Bama:** *Karukku*

**U. R. Ananthamurthy:** *Samskara*

## Unit 2: 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”

**Amitav Ghosh:** “The Imam and the Indian” (pp. 1-12), “The Ghosts of Mrs. Gandhi” (46-62) (*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”

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

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

### Marks Division:

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

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

### Recommended Reading:

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

Anantha Murthy, UR. *Samskara*. Translated by A. K. Ramanujan. Delhi: OUP, 1978.

Chaudhuri, Amit. *The Picador Book of Modern Indian Literature*. London: Picador, 2002.  
U. R.

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

- Khair, Tabish. *Babu Fictions: Alienation in Contemporary Indian English Novels*. New Delhi: OUP, 2001.
- Mukherjee, Meenakshi. *Realism and Reality: The Novel and Society in India*. London: Oxford University Press, 1988.
- Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. New Delhi: Pencraft International, 2001.
- Pandey, Gyan. *Remembering Partition*. New York: Cambridge University Press, 2001.
- Rushdie, Salman and Elizabeth West, eds. *The Vintage Book of Indian Writing*. London: Vintage, 1997.
- Sarkar, Sumit. *Modern India, 1885-1947*. New York: St. Martin's Press, 1989.
- Tharu, Susie and K. Lalita, eds. *Women Writing in India*. 2 vols. Delhi: Oxford UP, 1995.
- Urvashi Butalia & Ritu Menon (eds.). *In other words: new writing by Indian Women*. New Delhi: Kali for Women, 1992.
- Williams, H.M. *Studies in Modern Indian Fiction in English*. Calcutta: Writers Workshop, 1973.

## **Course Title (Core Course): American Literature II**

**Course Code: ENG/NEP/DSE2B**

**Credit: 04**

**Contact Hours/ Week: 04**

**Full Marks: 50**

### **Course Objectives:**

- This course on American Literature is divided into two modules and introduces the students to American literature from the period of exploration and settlement to the present.
- Examine the narrative structures, themes, and techniques used in American novels and dramas, enhancing critical thinking and analytical skills.
- Engage with a diverse range of authors and works to gain insights into the complex tapestry of American identity, including its multicultural and socio-political dimensions.
- Place novels and dramas within their historical, geographical, and societal contexts, fostering a deeper understanding of the American experience.

**Course Outcomes:**

- Develop proficiency in analyzing and interpreting novels and dramas, enhancing students' ability to engage with complex literary texts.
- Gain a nuanced understanding of American cultural history and diversity, recognizing how literature captures and reflects these elements.
- Foster critical thinking skills by assessing the creative decisions of American authors and how these choices influence narratives and themes. This course will offer students a concise overview of American literature.

**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)

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

**Unit II: Drama**

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

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

**Lorraine Hansberry:** *A Raisin in the Sun* (1959)

**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.

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

**Recommended Reading:**

Bloom, Harold, ed. *Langston Hughes*. New York: Chelsea House, 1989.

Boyers, Robert, ed. *Contemporary Poetry in America*. New York: Schocken, 1974. Cook, Bruce.

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

## **Course Title (Core Course): Australian Studies II**

**Course Code: ENG/NEP/DSE2C**

**Credit: 04**

**Contact Hours/ Week: 04**

**Full Marks: 50**

### **Course Objectives:**

- The course engages with an emergent domain in area studies and English Studies across Indian classrooms, viz. Australian Studies. It aims to introduce students to that domain.
- 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 their indigenous predecessors, 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 by authors from multiple socio-political backgrounds and periods, this course is designed to kindle our students in an English classroom with the glint of 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 over 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 rainbow and green.
- The course focuses on the debates crucial to Australian Studies today as well as on 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.

#### **Course Contents:**

### **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** (eds.): *Of Indian Origin* - Selections (any three works) (2012)

### **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* 63, 2019)

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

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

**Peter Cowan:** “The Tractor” (1986) and Ellen van Neerven’s “Water” (2014)

**John Kinsella:** “This is no Stockade” (2016), “The Silo” (1995), “Chainsaw” (2003)

### **Marks Division:**

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

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

### **Recommended Reading:**

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

Bennett, Bruce. “‘Nation’ and Literary History: The Case of Australia.” *Interrogating PostColonialism: Theory, Text and Context*. Harish Trivedi and Meeakshi Mukherjee eds. Shimla: Indian Institute of Advanced Study, 1996. 99-110.

Bennett, Bruce, Susan Cowan, Santosh K. Sareen, and Asha Kanwar, eds. *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*. Melbourne: OUP, 1996.  
Carter, Paul. “A Cake of Portable Soup”. Introduction. *The Road to Botany Bay*. London: Faber and Faber, 1987.

Horne, Donald. *The Lucky Country*. Victoria: Penguin, 1964.

Gooneratne, Yasmine. *A Change of Skies*. Sydney: Picador Australia, 1991.

Greer, Germaine. "Whitefella jump up: the shortest way to nationhood" *Quarterly Essay* 11 (Aug. 2003)

Grossman, Michele ed. *Blacklines: Contemporary Critical Writings by Indigenous Australians*.

Carlton, Victoria: Melbourne University Press, 2003.

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

Walker, David. *Anxious Nation: Australia and the Rise of Asia 1850-1939*. Queensland: UQP, 1999.

Walker, David and Agnieszka Sobocinska, eds. *Australia's Asia: From yellow peril to Asian century*. Crawley: UWA Publishing, 2012.

Walker, Shirley. "Perceptions of Australia, 1855-1915". *Australian Literary Studies* 13.4 (Oct. 1988): 157-173.

White, Richard. *Inventing Australia: Images and Identity 1688-1980*. Sydney: Allen & Unwin, 1981.  
In particular Graham Seal's entry on diggers.

Whitlock, Gillian and David Carter eds. *Images of Australia: an Introductory Reader in Australian Studies*. Queensland: University of Queensland Press, 1992.

Wilkes, G. A., ed. *Ten Essays on Patrick White: Selected from Southerly* (1964-67). Sydney:

Angus A. Robertson, 1970. *Writing the Country*. *Griffith Review* 63. 2019.

(DSE 1 and DSE 2 are offered as paired clusters based on specific areas of specialisation. Students are required to choose both courses from the same cluster. For example, a student who opts for Indian Literature I must also opt for Indian Literature II.)

## **Course Title (Core Course): Literary Criticism: Theory and Interpretation II**

**Course Code: ENG/NEP/DSE1**

**Credit: 04**

**Contact Hours/ Week: 04**

**Full Marks: 50**

### **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 time 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)

**Matthew 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.

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

### 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 Title (Core Course): Project**

### **Course Code: ENG/NEP/Research 1**

**Credit: 08**

**Full Marks: 100**

A **Project Paper** of not less than **3000 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.

(70 Marks would be allotted for the Project Paper & 30 Marks for viva voce exam)

### **Academic Integrity Policy**

Any Project found to contain plagiarized material or content generated by Artificial Intelligence over 10% may be rejected or penalised in terms of marks awarded following UGC and University rules in this regard. Students must sign a Declaration of Originality, and submissions may be subjected to anti-plagiarism software.

## Semester II

**Course Title (Core Course): Literary Theory I**

**Course Code: ENG/NEP/DSC 2**

**Credit: 04**

**Contact Hours/ Week: 04**

**Full Marks: 50**

**Course Objective:**

- This course aims 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 entangled fields of psychoanalysis, diaspora and diverse discourses on nationalism, by thinkers located in different tenses in Europe, colonial India and 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 the ways in which socio-political and literary-cultural currents and counter-currents both shape those processes and are shaped by them, through the 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 and 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 Marxism, 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

- Students will be equipped with the theoretical tools to cultivate a keener perception and transformed, radical 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 discursive design
- To kindle students' research interests through application of theories regarding socio-economic and historicist readings of allegedly cultural patterns, psychoanalysis and crafts of memorialisation and forgetting, the unfinished nation-making project and a 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' awareness about their local and global realities, 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" (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.

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

**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, 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 Title (Core Course): Literary Theory II**

**Course Code: ENG/NEP/DSC 3**

**Credit: 04**

**Contact Hours/ Week: 04**

**Full Marks: 50**

**Course Objectives:**

- 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:** *Orientalism* - “Introduction” chapter

**Gayatri Chakraborty Spivak:** “Can the Subaltern Speak?”

##### **Post Structuralism, Postmodernism:**

**Jean Baudrillard:** “Simulacra and Simulation”

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

**Jacques Derrida:** *Of Hospitality*

#### **Unit II**

##### **Gender Studies:**

**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)

##### **Ecocriticism:**

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

**Amitav Ghosh:** *The Great Derangement* Part II (pp. 116-218)

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

**Marks Division:**

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

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 1                                | Unit 1        | 04                                   | 12                 | 12          |
| 1                                | Unit 2        | 04                                   | 12                 | 12          |
| 4                                | Unit1 & II    | 08                                   | 04                 | 16          |
| Total                            |               |                                      |                    | 40          |

**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 Title (Core Course): Dissertation**

### **Course Code: ENG/NEP/Research II**

**Credit: 12**

**Full Marks: 150**

A **Dissertation** of **minimum 7000 words (and not more than 15,000 words)** is to be submitted on any topic not included in the syllabus in UG & PG levels (100 Marks allotted for Dissertation & 50 Marks for viva Voce)

### **Course Objectives**

This course is designed to transition students from passive readers of literary texts and criticism to independent researchers. The specific objectives are to:

- Train students in identifying critical gaps in existing scholarship and formulating original research questions.
- Familiarize students with research methodologies, systematic literature reviews, and the practical application of literary and cultural theory.
- Develop the ability to sustain a complex, cohesive academic argument for the purpose of a thesis.
- Understand academic integrity and ensuring the production of original work devoid of plagiarism or unauthorized AI-generated content.

### **Course Outcomes**

Upon successful completion of this dissertation, students will be able to:

- Formulate a viable hypothesis and design a coherent research framework.
- Synthesize secondary sources and situate their primary text analysis within broader critical discourses.
- Evaluate and apply relevant theoretical frameworks (e.g., spatiality, postcolonial theory, translation studies, gender studies etc.) to primary materials.
- Produce a structurally sound, meticulously formatted research document exceeding 7,000 words.
- Learn to defend their arguments, methodology and findings during a final viva-voce.

### Primary text Selection Parameters

To encourage intellectual exploration, students are strictly prohibited from selecting primary texts currently prescribed in the Bankura University's UG and PG English syllabi. The primary corpus must adhere to the following quantitative constraints:

| Primary Text Category | Minimum Requirement      |
|-----------------------|--------------------------|
| Novels                | At least 3 primary texts |
| Short Stories         | At least 5 stories       |
| Poetry                | At least 10 poems        |
| Drama                 | At least 3 plays         |

The aforementioned table serves as an indicative framework rather than a prescriptive mandate. The primary requirement is that the candidates engage with a substantial literary corpus commensurate with the study of at least two full-credit courses.

### Interdisciplinary Guidelines:

- Cultural Texts: Non-literary or cultural texts (e.g., cinema, graphic narratives, digital media etc) may be incorporated, provided they are analyzed alongside a substantial foundation of literary texts.
- Regional Literatures: Texts in regional languages (e.g., Bengali, Hindi etc.) are permitted only if a standard, published English translation is available and utilized for the core analysis.

### Academic Integrity Policy

Any dissertation found to contain plagiarized material or content generated by Artificial Intelligence over 10% may be rejected or penalised in terms of marks awarded following UGC and Bankura University rules in this regard. Students must sign a Declaration of Originality, and submissions may be subjected to anti-plagiarism software.

## Course Title (Non Credit Course): Indian Knowledge System

**Course Code: ENG/NEP/IKS**

**Credit: 04**

**Contact Hours/ Week: 04**

**Full Marks: 50**

**(No Internal Exam)**

### Course Objectives:

- To introduce postgraduate students to the foundational epistemological and linguistic frameworks of the Indian Knowledge System (IKS).
- To familiarize students with classical Indian aesthetic theories, specifically the mechanics of *Rasa* and *Dhvani*, as valid tools for literary criticism.
- To explore the philosophical and cultural paradigms of modern Indian thought, tracing the synthesis of indigenous ethics and global modernity.
- To critically examine the specific spatial and cultural history of West Bengal through the writings of its pivotal philosophical and literary figures.

### Course Outcomes:

After completion of the course the students will be able to -

- Articulate the core principles of classical Indian philosophy of language and linguistics.
- Apply indigenous critical frameworks—such as Bharatamuni's *Rasa* and Anandavardhana's *Dhvani*—to analyze and interpret global literary texts.
- Deconstruct the ethical and spiritual visions presented by modern Indian thinkers (Vivekananda, Aurobindo) and evaluate their relevance as decolonial critiques of modern society.
- Assess the unique contributions of the "Bengal Paradigm" to educational philosophy, regional identity, and cultural synthesis, particularly through the works of Rabindranath Tagore and regional traditions of Bengal.

### Course Content:

#### Unit 1: Indian Poetics, Aesthetics and Epics

**Introduction to Indian Knowledge System** – “Indian Knowledge System: An Overview” (pp. 3-26) and “Linguistics” (pp. 113-138) from the book *Introduction to Indian Knowledge Systems: Concepts and Applications*

**The Theory of Rasa** (S.N. Dasgupta – “The Theory of Rasa” (pp. 191-196) from the book *Indian Aesthetics: An Introduction* edited by V.S. Seturaman

**The Mahābhārata**, Book 11 (Strī Parva / The Book of the Women -Gandhari's vision of the battlefield). (pp. 52-71)

**Vālmiki Rāmāyaṇa**, Book 1 (Bāla Kāṇḍa), Sarga 1 and 2 (pp. 121-129)



## Unit 2: Culture, Ethics and the Bengal paradigm

**Swami Vivekananda** — *Lectures from Colombo to Almora* (Lecture: "The Mission of the Vedanta")

**Sri Aurobindo** – “The Ideal Spirit of Poetry” (Essay), “Rose of God”

**Rabindranath Tagore**: “My School” (Essay), "Thou hast made me endless" (Gitanjali, Song 1)

**Lalan Fokir** - "The Unknown Bird in the Cage" (Khachar Bhitor Ochin Pakhi)

### Marks Division:

| No. of Questions to be attempted | From Unit No. | Total No. of Questions from the Unit | Marks per question | Total Marks |
|----------------------------------|---------------|--------------------------------------|--------------------|-------------|
| 25                               | Unit 1 & II   | 25                                   | 2                  | 50          |
| Total                            |               |                                      |                    | 40          |

### Recommended Reading:

Aurobindo, Sri. *The Ideal Spirit of Poetry*. Sri Aurobindo Ashram Publication Department, 1999.

Dasgupta, Surendranath. *A History of Indian Philosophy*. Vol. 1, Cambridge UP, 1922.

Devy, G. N., editor. *Indian Literary Criticism: Theory and Interpretation*. Orient BlackSwan, 2002.

Fakir, Lalan. *Songs of Lalan*. Translated by Brother James, University Press Limited, 2000.

Pollock, Sheldon. *The Language of the Gods in the World of Men: Sanskrit, Culture, and Power in Premodern India*. U of California P, 2006.

Kapoor, Kapil, and Avadhesh Kumar Singh, editors. *Indian Knowledge Systems*. Vol. 1, D.K. Printworld, 2005.

Mahadevan, B., Vinayak Rajat Bhat, and Nagendra Pavana R. N. *Introduction to Indian Knowledge System: Concepts and Applications*. PHI Learning, 2024.

Matilal, Bimal Krishna. *The Word and the World: India's Contribution to the Study of Language*. Oxford UP, 1990.

Sen, Amiya P. *Explorations in Modern Bengal, c. 1800-1900: Essays on Religion, History, and Culture*. Primus Books, 2010.

Seturaman, V. S., editor. *Indian Aesthetics: An Introduction*. Macmillan India, 1992

Tagore, Rabindranath. *Gitanjali*. Macmillan, 1913.

