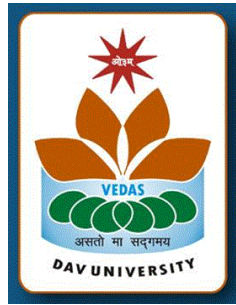


**DAV UNIVERSITY JALANDHAR**



**Faculty of Languages and Literature  
Course Scheme & Syllabus**

**For**

**M.A. in ENGLISH**

**1<sup>st</sup> to 4<sup>th</sup> SEMESTER EXAMINATIONS**

**2018–2019 Session Onwards**

**Syllabi Applicable for Admissions in 2018**

## Scheme of Courses MA in English

### Master of Arts

#### Semester 1

S. no.	Course Code	Course Name	Course Type	L	T	P	Credit
1.	ENG531A	Literary Criticism	Core	4	0	0	4
2.	ENG532A	British Poetry	Core	4	0	0	4
3.	ENG533A	British Drama	Core	4	0	0	4
4.	ENG534A	History of English Literature-I	Compulsory Foundation	4	0	0	4
5.	ENG535A	Seminar – I	Core	0	0	0	2

**Total Credits: 18**

**L: Lectures T: Tutorial P: Practical Cr: Credits**

#### Semester 2

S. no.	Course Code	Course Title	Course Type	L	T	P	Credit
1.	ENG541A	Literary Theory	Core	4	0	0	4
2.	ENG542A	Modern World Poetry	Core	4	0	0	4
3.	ENG543A	Modern World Drama	Core	4	0	0	4
4.	ENG544A	History of English Literature-II	Compulsory Foundation	4	0	0	4
5.	ENG545A	Seminar – II	Core	0	0	0	2

**Total Credits: 18**

**L: Lectures T: Tutorial P: Practical Cr: Credits**

### Semester 3

S. no.	Course Code	Course Title	Course Type	L	T	P	Credit
1.	ENG631A	Indian Literary Criticism	Core	4	0	0	4
2.	ENG632A	Indian Literature in Translation	Core	4	0	0	4
3.	ENG633A	British Fiction	Core	4	0	0	4
4.	ENG634A	Contemporary American Literature	Core	4	0	0	4
5.	ENG635A	Seminar - III	Core	0	0	0	2

**Total Credits: 18**

**L: Lectures T: Tutorial P: Practical Cr: Credits**

### Semester 4

S. no.	Course Code	Course Title	Course Type	L	T	P	Credit
1.	ENG641A	Literary Theory and Cultural Studies	Core	4	0	0	4
2.	ENG642A	Indian Writing in English	Core	4	0	0	4
3.	ENG643A	Modern World Fiction	Core	4	0	0	4
4.	ENG644A	Seminar - IV	Core	0	0	0	2
4.	Open Elective						

**Total Credits: 18**

**L: Lectures T: Tutorial P: Practical Cr: Credits**

### Departmental Elective

S. no.	Course Code	Course Title	Course Type	L	T	P	Credit
1.	ENG651A	Postcolonial Literature and Theory	Departmental Elective	4	1	0	4
2.	ENG652A	New Literatures in English	Departmental Elective	4	1	0	4
3.	ENG653A	Non-fiction Prose	Departmental Elective	4	1	0	4
4.	ENG654A	Linguistics	Departmental Elective	4	1	0	4

## Semester 1

**Course Title: Literary Criticism**

**Course Code: ENG531A**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Objective:** The course intends to provide a critical understanding of the developments in literary criticism from the beginning to the end of the 19th century. Additionally, a few texts/critics have been prescribed for a detailed study, whose contribution to this area constitutes a significant benchmark in each era. The paper also provides a conceptual framework for developing an understanding of the function and practice of traditional modes of literary criticism.

**Learning Outcomes:** After completing this course, students will have:

- i. a familiarity with the origin of critical ideas in literature from Aristotle to the present.
- ii. a better understanding of the relevance and function of criticism.
- iii. a historical understanding of literary criticism(s).

Unit – A

Aristotle: *Poetics*

Unit - B

William Wordsworth: *Preface to Lyrical Ballads*

Unit – C

T. S. Eliot: *Tradition and the Individual Talent*

Unit D

New Criticism and Russian Formalism:

- (i) Cleanth Brooks: “Irony as a Principle of Structure”
- (ii) Viktor Shklovsky: “Art as Technique”

### References:

1. Abrams, M. H. *A Glossary of Literary Terms*. Singapore: Harcourt Asia Pt. Ltd., 2000. Print.
2. Blamires, Harry. *A History of Literary Criticism*. Delhi: Macmillan, 2001. Print.
3. Daiches, David. *Critical Approaches to Literature, 2nd ed.* Hyderabad: Orient Longman, 2001. Print.
4. Ford, Boris (ed). *The Pelican Guide to English Literature, Vols. 4 & 5*. London: Pelican, 1980. Print.
5. Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. Oxford: Blackwell, 2005. Print.
6. House, Humphrey. *Aristotle’s Poetics*. Ludhiana: Kalyani Publishers, 1970. Print.
7. Lucas, F. L. *Tragedy in Relation to Aristotle’s Poetics*. New Delhi: Allied Publishers, 1970. Print
8. Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide*. Delhi: OUP, 2006. Print.
9. Wellek, Rene. *A History of Modern Criticism: 1750-1950, Vols. I-IV*. London: Jonathan Cape, 1958. Print.

**Course Title: British Poetry**

**Course code: ENG532A**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** The course is designed to:

- i. give a broad perspective of major developments in poetry.
- ii. enhance ways to read poetry keenly and understand its deeper dimensions.

**Learning Outcomes:** At the end of the course the student will be:

- i. able to engage in a creative restructuring of poetry.
- ii. able to trace various developmental stages of poetry, that implies the change a consistent change in its form and content.
- iii. able to understand the creative process and through what devices poetry creates impression.

### **Unit -A**

John Milton

1. Paradise Lost (Book I)

John Donne

1. "A Valediction: Forbidding Mourning".
2. "The Flea."

### **Unit -B**

John Dryden

1. "Alexander's Feast; or The Power of Music."

Alexander Pope

1. "An Essay on Man: Epistle-1."

### **Unit -C**

John Keats

1. "Ode on a Grecian Urn".
2. "Ode to a Nightingale".

Samuel Taylor Coleridge

1. "Kubla Khan".
2. "Dejection: An Ode".

### **Unit -D**

Matthew Arnold

1. "Dover Beach".
2. "The Forsaken Merman".

Robert Browning

1. "Andrea Del Sarto".
2. "One Word More".

### **References:**

1. Abrams, M.H. *English Romantic Poets: Modern Essays in Criticism*, 2nd ed. Oxford: Oxford University Press, 1975. Print.
2. Bate, Walter Jackson, ed. *Keats: A Collection of Critical Essays*. New Delhi: Prentice

- Hall India Pvt. Ltd., 1978. Print.
3. Bennett, Joan. *Five Metaphysical Poets*. Cambridge: Cambridge University Press, 1964. Print.
  4. Bhushan, R.K. "The Destiny of Man in Milton with special reference to Paradise Lost." In *Diversions and Distractions in Literature*. New Delhi, Author's Press. 2011. Print.
  5. Bush, Douglas. *Matthew Arnold: A Survey of His Poetry and Prose*. London: Macmillan, 1971. Print.
  6. Drew, P. ed. *Robert Browning: A Collection of Critical Essays*. New Delhi: Macmillan, 1985. Print.
  7. Fraser, G.S. ed. *Keats: The Odes (Case Book Series)*. London: Macmillan, 1971. Print.
  8. Gardner, Helen, ed. *John Donne: A Collection of Critical Essays (Twentieth Century Views Series)*. New Delhi: Prentice Hall India Ltd., 1979. Print.
  9. Joseph, T. *John Dryden: A Critical Study*. New Delhi: Anmol Publishers, 2005. Print.
  10. Sperry, Stuart M. *Keats: The Poet*. New Jersey: Princeton University Press, 1973. Print.
  11. Sowerby, Robin. *The Augustan art of Poetry*. Oxford: Oxford University Press, 2006.
  12. Watson, J.R. ed. *Browning: Men and Women and Other Poems (Case Book Series)*. New Delhi: Macmillan, 1986. Print.
  13. Williamson, George. *A Reader's Guide to the Metaphysical Poets*. Yugoslavia: Thomas & Hudson, 1988. Print.

**Course Title: British Drama**  
**Course Code: ENG533A**  
**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** In this course, the students will:

- i. study the development of British drama up till the modern times through a detailed analysis of texts with an emphasis on significant playwrights.
- ii. get acquainted with general trends in British literature over the ages.
- iii. explore the texts by understanding the social and political environment surrounding them.
- iv. understand how the written text can be performed.

**Learning Outcomes:** At the end of the course the student will:

- i. understand plays both as literature and performative texts.
- ii. come to understand the relation between literary texts and social environment.
- iii. attain a heightened ability for critical reasoning and analytical thinking.

**Unit - A**

William Shakespeare: *King Lear*

**Unit - B**

Richard Sheridan : *The School for Scandal*

**Unit – C**

T.S Eliot: *Murder in the Cathedral*

**Unit – D**

John Osborne: *Look Back in Anger*

**References:**

1. Adelman, Janet (ed.). *Twentieth Century Interpretations of King Lear*. New Delhi: Prentice Hall India, 1980. Print.
2. Anderson, Michael. *Anger and Detachment: A Study of Arden, Osborne and Pinter*. London: Pitman, 1976. Print.
3. Bloom, Harold. *T.S Eliot's Murder in the Cathedral (Critical Interpretations)*. NY: Chelsea, 1988. Print.
4. Bradley, A.C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. New Delhi: Dodo Press, 2009. Print.
5. Hayman, Ronald. *John Osborne (Contemporary Playwrights Series)*.
6. Hayman, Ronald. *John Osborne (Contemporary Playwrights Series)*. London: Heinemann Educational, 1970. Print.
7. Nicolle, Allardyce. *Theatre and Dramatic Theory*. London: George G. Harrap & Co. Ltd, 1962. Print
8. Smart, John. *Twentieth Century British Drama*. Cambridge: Cambridge UP, 2001. Print.
9. Taylor, Richard. "'Future Retrospection': Rereading Sheridan's Reviewers" in *Shendan Studies*, edited by James Morwood and David Crane, Cambridge University Press, 1995, pp. 47-57.
10. Taylor, John Russell. *John Osborne Look Back in Anger: A Casebook (A Selection of Critical Essays)*. NY: Macmillan, 1975. Print.
11. Wiesenthal, Christine. "Representation and Experimentation in the Major Comedies of Richard Brinsley Sheridan" in *Eighteenth-Century Studies*. Vol. 25, no 3, pp. 309-30.



**Course Title: History of English Literature –I**  
**Course Code: ENG534A**  
**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** i. to augment a critical understanding among students of the interconnection between literature and its socio-political and cultural context.  
ii. apart from making them familiar with the chronological development of English literature from the beginning to the end of Romantic period, the paper intends to help the students to have an understanding of a literary history and its role in the creation of a significant, continuous, national, international or generic tradition.

**Learning Outcomes:**

- (i) The students will become familiar with the literary periods and their defining characteristics, and also get an insight into various influences that govern literary evaluation.
- (ii) They will learn about lesser known works sometimes obscured by dazzling canons.
- (iii) By studying the bygone ages they will learn as to how literary trends emerge, function and dissolve.

**Literary Periods-**

**Unit 1: Age of Chaucer**

Barren Age  
The Renaissance

**Unit 2: Elizabethan Age**

Jacobean Age  
Caroline Age  
Commonwealth Period (or Puritan Interregnum)

**Unit 3: The Neoclassical Period**

The Restoration  
The Augustan Age (or Age of Pope)  
The Age of Sensibility (or Age of Johnson)

**Unit 4: The Romantic Period**

**References:**

1. Daiches, D. *A Critical History of English Literature*. 2nd ed. in 4 vols.- Secker and Warburg, 1971-1972. Print.
2. Elton, O. *A Survey of English Literature, 1730-1780, 1780-1830, 1830-1880*, 6 vols– Edward Arnold Publishers, 1948. Print.
3. Ford, B. ed. *The New Pelican Guide to English Literature*, rev. and enlarged ed. in 9 vols.- Penguin Books, 1982-1988. Print.
4. Legouis, E. Cazamian. L. *A History of English Literature*- Dent and Sons, 1964. Print.
5. Rogers, Pat. *An outline of English Literature*- Oxford and New York: Oxford University Press, 1992. Print.
6. Sampson, G. *The Concise Cambridge History of English Literature*. 3rd ed. rev.- Cambridge University Press, 1970. Print.

7. Taine, H.A. *History of English Literature*, 4 vols- Chatto and Windus, 1883. Print.
8. *The Cambridge History of English Literature*. Ed. Ward, A.W., Waller, A.R., 15 vols. Cambridge University Press, 1907-1927. Print.
9. *The Oxford History of English Literature*. Ed. Wilson, F.P., Dobree, B., 14 vols.- Oxford University Press, since 1945 (series not complete). Print.
10. Ward, A.C. *Illustrated History of English Literature*. 3 vols. Longmans, 1953-1955. Print.

**Course Title: Seminar-I**  
**Course Code: ENG535A**

<b>L</b>	<b>T</b>	<b>P</b>	<b>Credits</b>	<b>Marks</b>
0	0	0	2	50

**Instructions and Guidelines for Seminar**

1. Since M.A. students must demonstrate the ability to interact with their peer group coherently, this course is designed to prepare students for research presentations.
2. Seminar topic should be selected preferably from the area of interest.
3. During the course, students are expected to meet their guides regularly to seek guidance.
4. The final responsibility for giving effective presentations lies with students, not guides.
5. The evaluation will be based on contents and presentation skills of students.
6. Students will have to meet the deadlines given by their respective guides and the department.
7. Each student will have to prepare a PPT on the topic approved by his/her guide.
8. Each student will be given 30-40 minutes for presentation.
9. Slides must present student's work comprehensively.

**Course Title: Literary Theory**  
**Course Code: ENG541A**  
**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

### **Course Objectives:**

- (i) The course intends to provide a textual, historical and critical study of the developments in literary criticism from the beginning of 20th century to the present times.
- (ii) The course undertakes to offer a survey of all the major developments in literary methodology from the beginning of 20th century up to the present times.
- (iii) It also provides a conceptual framework for developing an incisive understanding of the function and practice of different literary methodologies available to a student.

**Learning Outcomes:** After completion of the course, a student is expected to have:

- (i) An overview of major critical tools available to understand a text contextually.
- (ii) A close reading of a text.
- (iii) A sense of fact and interpretation.

**Note: The second essay in each unit has been prescribed for in-depth comprehension of the related concept; hence these essays should be referred to for general study only.**

### **Unit 1**

#### **Feminist Criticism**

Simone de Beauvoir: "Myth and Reality" in *The Second Sex* (1949).

Elaine Showalter: "Feminist Literary Criticism in the Wilderness" in David Lodge (ed.), *Modern Criticism and Theory: A Reader*, London and New York: Longman, 1988. 331-53. New Critics and Russian Formalism:

### **Unit II**

#### **Structuralism**

- (i) Ferdinand de Saussure: "The Nature of Linguistic Sign" in David Lodge (ed.) *Modern Criticism and Theory: A Reader*, London and New York: Longman, 1988: 10-14. (7 hours)
- (ii) Roland Barthes: "The Structuralist Activity" in *Critical Theory Since Plato*. Ed. Hazard Adams. New York: Harcourt Brace Jovanovich, 1971. 1128-1130.

### **Unit III**

#### **Post Structuralism and Post Modernism**

- (i) Roland Barthes: "The Death of the Author" from Roland Barthes, *Image, Music, Text*. London: Flamingo, 1977: 142-48. Also in David Lodge (ed.) *Modern Criticism and Theory: A Reader*, London and New York: Longman, 1988. (8 hours)
- (ii) Jean Francois Lyotard: "Answering the Question: What Is Post Modernism?" translated by Regis Durand in *The Postmodern Condition*, Manchester University press, 1984. (8 hours)

## Unit IV

### New Historicism and Marxist Approach

- (i) Stephen Greenblatt: "Introduction" in *Renaissance Self-Fashioning*. Chicago: University of Chicago Press, 1980. 1-9. (7 hours)
- (ii) Raymond Williams: "Base and Superstructure"; and "Dominant, Residual and Emergent." in *Marxism and Literature*, London: OUP, 1977. (8 hours)

### References:

1. Barry, Peter. *Beginning Theory: An Introduction to Literary & Cultural Theories*, 2nd ed., Manchester: Manchester University Press, 2004. Print.
2. Bertens, Hans. *Literary Theory: The Basics*. New York: Routledge, 2003. Print.
3. Eagleton, Terry. *Marxism and Literary Criticism*, University of California Press: London, 1976. Print.
4. Freud, Sigmund. Trans. Alix Strachey. "The 'Uncanny.'" *The Norton Anthology of Theory and Criticism*. Ed. Vincent B. Leitch. New York: W.W. Norton & Company, 2001. Print.
5. Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*, Hyderabad: Orient Longman, 2006. Print.
6. Ransom, John Crowe. *The New Criticism*, New York: New Directions, 1941. Print.
7. Richards, I. A. *Practical Criticism*, London: Routledge & Paul, 1964. Print.
8. Robey, David and Ann Jefferson, *Modern Literary Theory*, London: Batsford, 1986. Print.
9. Williams, Raymond. *Marxism and Literature*. London: Oxford University Press. 1977. Print.
10. Wimsatt and Brooks. *Literary Criticism: A Short History*, New Delhi: Oxford & IBH Pub Co., 1974. Print.

**Course Title: Modern World Poetry**  
**Course Code: ENG542A**  
**Total Lectures: 60**

<b>L</b>	<b>T</b>	<b>P</b>	<b>Credits</b>	<b>Marks</b>
4	1	0	4	100

**Course Objectives:** i Modern World Poetry is indispensable to a mature understanding of poetry as verse today is fresh and experimental and technical.

ii. The prescribed poems would enable the reader to get a suitable glimpse into the fresh usage of language. This is done with an aim to help the students develop a keen and inquisitive mind for the genre.

**Learning Outcomes:** i. after studying this course, the learner will be able to correlate their own sensibilities with the literary expressions in the text.

ii. The subject will apprise students of a vast panorama of literary devices used to create poetic world(s).

### **Unit – A**

#### **Modern British Poetry**

1. W.B. Yeats:  
“Leda and the Swan”.  
“Adam’s Curse”.
2. T.S. Eliot:  
“The Wasteland”.

### **Unit – B**

#### **Modern American Poetry**

1. Bob Dylan  
“Blowing in the Wind”.  
“The Times they are A-Changing”.
2. Ted Hughes  
“Hawk Roosting”.  
“After Lorca”.

### **Unit – C**

#### **Modern Latin American Poetry**

1. Pablo Neruda  
“Tonight I Can Write the Saddest Lines”.  
Night Sea (From Canto General) – “A Song of Despair”.
2. Jorge Louis Borges  
“The Art of Poetry”.  
“To The Nightingale”.

### **Unit – D**

#### **Modern European Poetry**

1. Fernando Pessoa  
“If I Could Carve my Poems in Wood”.

- “The Broken Window”.
2. Rainer Maria Rilke  
 “The Swan”.  
 “Spanish Dancer”.

**References:**

1. Acheson, James and Romana Huk, eds. *Contemporary British Poetry: Essays in Theory and Criticism*. Albany NY: SUNY Press, 1996. Print.
2. Altieri, Charles. *Painterly Abstraction in Modernist American Poetry*. Cambridge: CUP, 1989. Print.
3. Bysshe, Edward. *The Art of English Poetry*. N.A.: 1739. Print.
4. Court hope, William John. *A History of English Poetry*. London: Macmillan and Co., 1903-35. Print.
5. Eliot, T.S. *The Wasteland. A Facsimile and Transcript of the Original Drafts Including the Annotations of Ezra Pound*. Edited by Valerie Eliot. New York: A Harvest Special, Harcourt Brace Jovanovich, Inc., 1971. Print.
6. Finneran, Richard J., ed. *The collected poems of W.B. Yeats. A New Edition*. New York: Macmillan publishing company, 1983. Print.
7. Gifford, Terry. *Ted Hughes*. London: Routledge, 2008. Print.
8. Gregson, Ian. *Poetry and Postmodernism: Dialogue and Estrangement*. Basingstoke: Macmillan, 1996. Print.
9. MacNeice, Louis. *Modern Poetry: A Personal Essay*. London: OUP, 1938. Print.
10. Perkins, David. *A History of Modern Poetry*. Cambridge, MA: Belknap Press of Harvard University Press, 1976-1987. 2 v. Print.
11. Ryan, Judith. *Rilke, Modernism and Poetic Tradition*. Cambridge: Cambridge University Press. 1999. Print.
12. Sadlier, Darlene J. *An Introduction to Fernando Pessoa*. Florida: University Press of Florida. 2009. Print.
13. Williamson, Edwin. *Borges: A Life*. New York: Viking, 2004. Print.
14. Wilson, Jason. *A Companion to Pablo Neruda*. Suffolk: Tamesis0 Books, 2008. Print.

**Course Title: Modern World Drama**  
**Course Code: ENG543A**  
**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** In this course, the students will:

- i. study the modern evolution of drama, its changing trends and movements, with significant emphasis on seminal plays and playwrights of modern and post-modern era.
- ii. learn important literary terminology in the study of drama both as text and performative art.

**Learning Outcomes:** After studying this course, the students will:

- i. be able to identify the relationship between drama and its socio-cultural context.
- ii. be able to comprehend the continual critical engagement of drama with society.
- iii. get acquainted with the technicalities and themes of the playwrights.
- iv. gain insight into variety of issues related to English drama in the modern context.

#### **Unit – A**

August Strindberg: *Miss Julie*

#### **Unit – B**

Anton Chekhov: *The Cherry Orchard*

#### **Unit – C**

Samuel Beckett: *Waiting for Godot*

#### **Unit – D**

Dario Fo: *Accidental Death of an Anarchist*

#### **References:**

1. Bachner, Saskia. *The Omnipresent Emptiness in Samuel Beckett's "Waiting for Godot"*. Germany: GRIN Verlag, 2008. Print.
2. Behan, Tom. *Dario Fo: Revolutionary Theatre*. London: Pluto, 2000. Print.
3. Chandler, Frank Wadleigh. *Aspects of Modern Drama*. New York: Macmillan, 1914. Print
4. Esslin, Martin. *The Theatre of the Absurd*. London: Penguin, 1980. Print.
5. Gottlieb, Vera and Paul Allain, eds. *The Cambridge Companion to Chekhov*. University of Kent, 2000. Print.
6. Innes, C.D. *Modern British Drama 1890-1990*. Cambridge: Cambridge UP, 1992. Print.
7. MacDonald R. *The Cambridge Introduction to Samuel Beckett*. Cambridge: Cambridge UP, 2006.
8. Marker, Fredrick J. and Lise-Lone Marker. *Strindberg and Modernist Theatre: Post-Inferno Drama on the Stage*. Cambridge: Cambridge UP, 2002. Print.
9. Richard, Shaun. *The Cambridge Companion to Twentieth Century Irish Drama*. Cambridge: Cambridge UP, 2004. Print.
10. Rayfield, Ronald. *The Cherry Orchard: Catastrophe and Comedy*. USA: University of California, 1994. Print.
11. Williams, Raymond. *Drama: From Ibsen to Eliot*. London: Chatto&Windus, 1952. Print.



**Course Title: History of English literature-II**

**Paper Code: ENG 544A**

**Total Lecture: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** This paper has been designed:

- i. to cover up further themes/trends/movements in the History of English Literature-I.
- ii. to prepare the student in the vast and extensive history of English literature and the social, political and cultural conditions in which the inception and evolution of the diversity of literature propelled itself.

**Learning Outcomes:**

- i. the student will develop a comprehensive idea of the prescribed periods of history.
- ii. they will be able to relate themselves to the millennia-long tradition of knowledge.

#### **UNIT- A**

- Victorian Period
1. Historical overview
  2. Victorian Compromise
  3. Pre-Raphaelite Poetry

#### **UNIT –B**

- Victorian Period
1. Victorian Poetry
  2. Victorian Novel
  3. Aestheticism and Decadence

#### **UNIT- C**

- Early Modern Period
1. Historical Overview
  2. War Poetry
  3. War Novel

#### **UNIT-D**

- Late Modern Period
1. Major trends in late modern novel and poetry

#### **References:**

1. Daiches, D. *A Critical History of English Literature*. 2nd ed. in 4 vols.- Secker and Warburg, 1971-1972. Print.
2. Elton, O. *A Survey of English Literature, 1730-1780, 1780-1830, 1830-1880*, 6 vols– Edward Arnold Publishers, 1948. Print.
3. Ford, B. ed. *The New Pelican Guide to English Literature*, rev. and enlarged ed. in 9 vols.- Penguin Books, 1982-1988. Print.
4. *Longman Literature in English*. Gen. Ed. Carroll, D., Walsh, C. An M. Wheeler. (14 volumes in the series) Longman, 1987-2004. Print.
5. Legouis, E., Cazamian. L. *A History of English Literature*- Dent and Sons, 1964. Print.
6. Rogers, Pat. *An outline of English Literature*- Oxford and New York: Oxford University Press, 1992. Print.
7. Taine, H.A. *History of English Literature*, 4 vols- Chatto and Windus, 1883. Print.

8. *The Cambridge History of English Literature*. Ed. Ward, A.W., Waller, A.R., 15 vols. Cambridge University Press, 1907-1927. Print.
9. *The Oxford History of English Literature*. Ed. Wilson, F.P., Dobree, B., 14 vols.- Oxford University Press, since 1945 (series not complete). Print.
10. Ward, A.C. *Illustrated History of English Literature*. 3 vols. Longmans, 1953-1955. Print.

**Course Title: Seminar-II**  
**Course Code: ENG545A**

<b>L</b>	<b>T</b>	<b>P</b>	<b>Credits</b>	<b>Marks</b>
0	0	0	2	50

**Instructions and Guidelines for Seminar**

1. Since M.A. students must demonstrate the ability to interact with their peer group coherently, this course is designed to prepare students for research presentations.
2. Seminar topic should be selected preferably from the area of interest.
3. During the course, students are expected to meet their guides regularly to seek guidance.
4. The final responsibility for giving effective presentations lies with students, not guides.
5. The evaluation will be based on contents and presentation skills of students.
6. Students will have to meet the deadlines given by their respective guides and the department.
7. Each student will have to prepare a PPT on the topic approved by his/her guide.
8. Each student will be given 30-40 minutes for presentation.
9. Slides must present student's work comprehensively.

**Course Title: Indian Literary Criticism****Course Code: ENG631A****Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** i. the purpose of this paper is to introduce our students with indigenous criticism and critical theories. Here the selection of texts is carried out keeping in mind two vital objectives: first, antiquity and contemporary are brought together.  
iii. various schools of criticism provide contestation grounds for each other. It will also provide the students an opportunity to study criticism available in translation from other Indian languages.

**Learning Outcomes:** i. Students will become reasonably familiar with the major native critical theories. By drawing a parallel between these and the other non-Indian critical literature, they will learn to analyse the diverse issues/thought processes that shape critical thinking. Immediate environs, hands on ready ground to apply their learning. Above all, they will utilize their knowledge empirically by applying to their immediate environs.

**Unit A Sanskrit Aesthetics:**

- (i) Bharata: *Natyashastra*, tr. Manomohan Ghosh (chapter 6: ‘Sentiments) revd. 2nd edn. (Calcutta: Granthalaya, 1967), vol. I, pp 100-18.

**Unit B Nativism:**

- (i) G.N. Devy: “Tradition and Amnesia” in *After Amnesia*.  
(ii) Bhal Chander Nemade: “*Sahityateel Desiyata*” (Nativism in Literature) in *Nativism: Essays in Criticism*. New Delhi: Sahitya Akademi, 1997. 233-254.

**Unit C Dalit Aesthetics:**

Saran Kumar Limbale:

- (i) “Dalit Literature: Form and Purpose”  
(ii) “Dalit Literature and Aesthetics” in *Towards an Aesthetics of Dalit Literature: History, Controversies and Considerations*. Trans. and ed. by Alok Mukherjee. New Delhi: Orient Longman, 2004.

**Unit D Postcolonial Theory in India:**

- (i) Ania Loomba: “Challenging Colonialism” in *Colonialism / Post colonialism*. London: Routledge, 1998. 154 – 212.  
(ii) Namwar Singh: “Decolonising the Indian Mind” translated by Harish Trivedi and published in *Indian Literature*. Vol. 35, No. 5, 1992. 145-157.

**References:**

1. Balmiki, Om Prakash. *Dalit Sahityaka Soundrya Shastra*. New Delhi: Radha Krishna Parkashan Pvt. Ltd., 2001. Print.
2. Devy, G. N. “Swa & Para: Self and the Other.” *Of Many Heroes*. Mumbai: Orient Longman, 1998. Print.
3. Ghosh, Man Mohan. “Introduction” *Natyashastra*. By Bharata. Tr. Man Mohan Ghosh. Calcutta: Granthalaya, 1967. Print.

4. Loomba, Ania and Suvir Kaul eds. *Postcolonial Studies and Beyond*. Durham NC: Duke University Press, 2005. Print.
5. Mishra, Brijvallabh. *Bharat aur Unka Natyashashtra*. New Delhi: National Publishing House, 1988. Print.
6. Mukherjee, Alok. "Reading Sharan Kumar Limbale's *Towards an Aesthetic of Dalit Literature: From Erasure to Assertion*" *Towards an Aesthetic of Dalit Literature*. By Sharan Kumar Limbale. Hyderabad: Orient Black swan, 2014. Print.
7. Nandy, Ashish. *The Intimate Enemy: Loss and Recovery of Self Under Colonialism*. India: OUP, 2009. Print.
8. Nemade, Bhalchander. *The Influence of English on Marathi: A Sociolinguistic and Stylistic Study*. Mumbai: Popular Prakashan Pvt. Ltd., 2014. Print.
9. Pandey, Pramod Kumar. "Namvar Singh Hone Ka Matlab." *Sahitya, Sanskriti Va Bhasha Ka Antarrashtriya Manch*. Web. July 29, 2011. <<http://www.srijangatha.com>>

L	T	P	Credits	Marks
4	1	0	4	100

**Course Title: Indian Literature in Translation**

**Course Code: ENG632A**

**Total Lectures: 60**

**Course Objectives:** The course is designed

- i. to analyse the impact of social, political and economic factors on translation.
- ii. to understand translation as a useful and enriching transporter of thought bridging the gap among various linguistic regions.
- iii. to release literature from local confines and exposing it to universal readership.

**Learning Outcomes:** After the completion of the semester students will

- i. attain accessibility to regional and international literary forms.
- ii. be able to contextualize the texts.
- iii. develop a comparative perspective to study the texts.

**Unit – A**

**Sangam Poetry**

**Thiruvalluvar:** *Thirukkural* (first two parts: “The Praise of God”, “The Excellence of Rain”)

**Unit - B**

**Devotional Poetry**

**Songs of Meerabai:**

- i. “Harivar Mukyo Kem Jai” (“How Can I Abandon My Beloved Hari?”)
- ii. “Meto Tare Sharan Pari Re”\_ (“Lord! I Have Surrendered Myself to You”)

**Unit – C**

**Munshi Prem Chand : Godan**

**Unit – D**

**U. R. Ananthamurthy: Samskara**

**Suggested Reading:**

1. Alston, A J. *The Devotional Poems of Mira Bai*. Delhi: MotilalBanarsidass, 1980. Print.
2. Baral K. C., D. Venkat Rao, Sura Prasad Rath. *U.R. Anantha Murthy's Samskara: A Critical Reader*. New Delhi: Pencraft International, 2005. Print. .
3. Kumar, Akshaya. *Poetry, Politics and Culture: Essays on Indian Texts and Contexts*. London: Routledge, 2009. Print.
4. Premchand, Munshi. *Godan*. New Delhi: Vishv Books Pvt Ltd, 2011. Print.
5. Roy, Vijay Kumar. “Devotional Literature of India: A Critical Study of the Poetry of Kabirdas, Tulsidas and Meerabai.” *Writers Editors Critics. 2.1 (2012)*. Print.
6. Sharma, Milan Swaroop. “Rituals In Conflict With Modernization: A Critical Perspective On U.R. Ananthamurthy’s *Samskara*.” *Journal of Literature, Culture and Media Studies. (2012)*. Print
7. Sen, Nivedita and Nikhil Yadav. *Mahasweta Devi: An Anthology of Recent Criticism*. New Delhi: Pencraft International, 2008. Print.
8. Subramaniam, V. K. *Mystic Songs of Meera*. N.A.: Abhinav Publications, 2005. Print.
9. Yadav, Kumkum. *Tribals in Indian Narratives*. Shimla: IAS, 2003. Print.

**Course Title: British Fiction**

**Course Code: ENG633A**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** The course is designed

- i. to introduce novel as a literary genre
- ii. to analyze the reasons for the rise and growth of the novel
- iii. to familiarize students with the technical aspects of the novel
- iv. to discuss various types of fiction in order to explore the literary and socio-politico-cultural factors that are called forth in the making of the novel.

**Learning Outcomes:** At the end of the semester, students

- i. will become familiar with the salient features of the novel
- ii. will be able to study the origin of the novel from a historical perspective
- iii. will have an enhanced critical understanding of the characteristic traits of the types of the novel and its technical aspects

**Unit – A**

Henry Fielding *Joseph Andrews*

**Unit - B**

Charles Dickens *A Tale of Two Cities*

**Unit - C**

Thomas Hardy *Jude the Obscure*

**Unit – D**

D. H. Lawrence *Women in Love*

**References:**

1. Aeschliman, Michael D. *A Tale of Two Cities (Ignatius Critical Traditions)*. USA: Ignatius Press, 2012. Print.
2. Bloom, Harold. *Women in Love (Bloom's Modern Critical Interpretations)*. Chelsea: Chelsea House Publishers, 1988. Print.
3. Beckwith E. Charles. *Twentieth Century Interpretations of A Tale of Two Cities: A Collection of Critical Essays*. New Jersey: Prentice Hall Trade, 1972. Print.
4. Chesterton, G.K. *Charles Dickens*. U.K.: House of Stratus, 2001. Print.
5. Ebbatson, Roger. *The Mayor of Casterbridge (Critical Studies, Penguin)*. UK: Penguin Books, 1995. Print.
6. Gardner, John. *The Art of Fiction*. New York: Alfred A. Knopf, 1984. Print.
7. Goldberg, Homer. *Joseph Andrews With Shamela and Related Writing (Norton Critical Editions)*. New York: W. W. Norton & Company, 1987. Print.
8. Hardy, Thomas. *The Return of the Native*. New York: Penguin Classics, 1999. Print.
9. Mallett, Phillip, edi. *The Mayor of Casterbridge (Second Edition) (Norton Critical Editions)*. New York: W. W. Norton & Company, 2000. Print.
10. Miko, S. J. *D. H. Lawrence's "Women in Love": A Collection of Critical Essays (20<sup>th</sup> Century Interpretations)*. New Jersey: Prentice Hall, 1970. Print.
11. Rimmon-Kenan, Shlomith. *Narrative Fiction*. London: Routledge: 2002. Print.
12. Williams, Ioan. *The Criticism of Henry Fielding*. Routledge and Kegan Paul Books, 1970. Print.

**Course Title: Contemporary American Literature****Course Code: ENG634A****Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** This course is designed

- i. to cover a wide area of American literature across genres, ethnicities and historical times.
- ii. to help the student understand the changes brought about by modernism and urbanization in the American cultural landscape.
- iii. to engage the student in understanding the changing notions of class, gender, ethnicity in a postcolonial, diasporic and neo-colonial world order.
- iv. to enable the student in understanding the cultural milieu of America through the various forms and movements in literature.

**Learning Outcomes:** At the end of the course the student will be able to

- i. analyse American literary texts in the light of several movements in literature.
- ii. understand the changing faces of texts with developments in culture.
- iii. analyse the progression of ideas across genres and times.
- iv. get a clear idea of the literary space of America.

**Unit – A**Toni Morrison: *The Bluest Eye***Unit – B**Edward Albee: *Who is Afraid of Virginia Woolf?***Unit – C**

- i. Sylvia Plath: “Daddy”  
“Ariel”
- ii. Robert Frost “Home Burial”  
“The Death of the Hired Man”
- iii. Langston Hughes: “Harlem”  
“I, too”
- iv. Li-Young Lee “Immigrant Blues”  
“I Ask My Mother to Sing”

**Unit – D**

- i. James Baldwin: “The Stranger in the Village”.
- ii. Stephen Greenblatt: “Culture”.

**References:**

1. Bronsen, Elisabeth. *Sylvia Plath*. UK: Northcote House, 2010. Print.
2. Cain, Montez. *The Voice of Harlem Renaissance: The Life and Work of Langston Hughes*. USA: Webster’s Digital Services, 2011. Print.
- iv. Faggen, Robert. *The Cambridge Companion to Robert Frost*. UK: Cambridge University Press, 2001. Print.
- v. Field, Douglas. *All Those Strangers: The Art and Lives of James Baldwin*. USA: OUP, 2015. Print.
5. Graham, Maryemma and Jerry W. Ward Jr., eds. *The Cambridge History of African-*



- American Literature*. USA: Cambridge University Press, 2011. Print.
6. Gillespie, Carmen. *Critical Companion to Toni Morrison: Her Life and Work*. New York: Infobase Publishing, 2008. Print.
  7. Hughes, Langston. *The Langston Hughes Reader*. New York: George Braziller Inc., 1981. Print.
  8. Ingersoll, Earl G. *Breaking the Alabaster Jar*. USA: Consortium Books, 2006. Print.
  9. Jacob, J. *History of American Literature*. New Delhi: Sublime Publishers, 2005.
  10. Milton, Jane, Caroline Polmear and Julia Fabricius. *A Short Introduction To Psychoanalysis*. New Delhi: Sage Publications, 2004. Print.
  11. Robson, Mark. *Stephen Greenblatt: Critical Thinkers Series*. New Delhi: Taylor and Francis, 2007. Print.
  12. Roudane, Matthew Charles. *Understanding Edward Albee*. South Carolina: University of South Carolina Press, 1987. Print.
  13. Schneider, Dorothy Schneider Carl J. *An Eyewitness History of Slavery in America*. N. A.: Checkmark, 2000. Print.
  14. Zinman, Toby Silverman. *Edward Albee (Michigan Modern Dramatists)*. Michigan: University of Michigan Press, 2008. Print.

**Course Title: Seminar III**

**Course Code: ENG635A**

<b>L</b>	<b>T</b>	<b>P</b>	<b>Credits</b>	<b>Marks</b>
0	0	0	2	50

**Instructions and Guidelines for Seminar**

1. Since M.A. students must demonstrate the ability to interact with their peer group coherently, this course is designed to prepare students for research presentations.
2. Seminar topic should be selected preferably from the area of interest.
3. During the course, students are expected to meet their guides regularly to seek guidance.
4. The final responsibility for giving effective presentations lies with students, not guides.
5. The evaluation will be based on contents and presentation skills of students.
6. Students will have to meet the deadlines given by their respective guides and the department.
7. Each student will have to prepare a PPT on the topic approved by his/her guide.
8. Each student will be given 30-40 minutes for presentation.
9. Slides must present student's work comprehensively.

## Semester – 4

**Course Title: Literary Theory and Cultural Studies**

**Paper Code: ENG641A**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objective's:** The course is designed to:

- i. Provide an intellectual interpretation of psychoanalysis as a perspective in literature.
- ii. To understand post colonialism in its inherent diplomacy and manipulation.
- iii. Engage the critical reception of the student to study cultural forms, through acquaintance with cultural theory.
- iv. Make the student understand how culture changes with developments in technology.

**Learning Outcomes:** At the end of the course the student will be:

- i. Acquainted with major cultural theorists.
- ii. Develop fluency in the terminology of cultural studies.
- iii. Able to relate theoretical knowledge with actual day to day life situations.
- iv. Able to develop an interdisciplinary perspective to understand culture.

### UNIT-A

- Aijaz Ahmad: *The Politics of Literary Postcoloniality*.

### UNIT –B

- Jacques Lacan: *The Mirror Stage as Formative of the Function of the 'I' as Revealed in Psychoanalytic Experience*"

### UNIT- C

- Stuart Hall: *Cultural Studies and its theoretical legacies*

### UNIT-D

- Walter Benjamin: *The Work of Art in the Age of Mechanical Reproduction*

### References:

1. Caygil, Howard, and Alex Coles. *Introducing Walter Benjamin*. London: Icon Books, 2014. Print.
2. Eagleton, Terry. *Walter Benjamin: Or Towards a Revolutionary Criticism*. London: Random House, 1981. Print.
4. Engh, Barbara. *Walter Benjamin: Routledge Critical Thinkers Series*. London: Routledge, 2011. Print.
5. Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. New York: Columbia University Press, 1998. Print.
6. Hall, Stuart. *Representation: Cultural representations and signifying practices*. London: Sage, 1997. Print.
7. Nayar. P.K. *An Introduction to Cultural Studies*. Viva. 2016. Print.
8. *Contemporary Literature and Cultural Theory: From Structuralism to Ecocriticism*. Delhi: Pearson, 2010. Print
9. Padmini, Mongia. *Contemporary Postcolonial Theory: A Reader*. London: Oxford University Press, 1997. Print.

10. Procter, James. *Stuart Hall: Critical Thinkers Series*. London: Routledge, 2004. Print.
11. Rojek, Chris. *Stuart Hall (Key Contemporary Thinkers)*. Cambridge: Polity Press, 2002, Print.
12. Sardar, Ziauddin. *Introducing Cultural Studies (A Graphic Guide)*. London: Icon Publishers, 2010. Print.
13. Storey, John. 'Introduction: The study of popular culture and cultural studies' in (ed) *Cultural Theory and Popular Culture: A Reader*. Harlow: Pearson Education Ltd., 2009. Print.

**Course Title: Indian Writing in English**

**Paper Code: ENG 642A**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** The course is designed

- i. to introduce students to a wide range of Indian Writing in English.
- ii. to emphasize on the issues such as the representation of culture, identity, history, national and gender politics, etc.
- iii. to engage the students in understanding the culture of India through the various forms and movements in literature.

**Learning Outcomes:** At the end of the course the student will be able to

- i. critically analyze Indian Literary texts in light of several movements in literature.
- ii. gain insight into “Indianness” through representative works.
- iii. the students to identify the relationship between Indian Writing in English and its social context.
- iv. analyze the texts critically.

#### **UNIT-A**

A K Ramanujan:

- i. “Love Poem for a Wife, 1”
- ii “Obituary”

Nissim Ezekiel

- i “Poet, Lover, Birdwatcher”
- ii “Night of the Scorpion”

Kamala Das:

- i “The Freaks”
- ii “The Sunshine Cat”

#### **UNIT -B**

Amitav Ghosh : *The Hungry Tide*

#### **UNIT- C**

Mahesh Dattani: *Final Solutions*

#### **UNIT-D**

Amit Chaudhuri: *Friend of my Youth.*

#### **Reference List:**

1. Chaudhari,Amit. *Friend of My Youth*. London: Faber and Faber, 2017.Print.
2. Chindade, Shirish. *Five Indian English Poets: Nissim Ezekiel, A.K. Ramanujan, ArunKolatkarr, DilipChitrr, Parthasarthy*. Delhi: Atlantic, 2001. Print.
3. Dattani Mahesh. *Final Solutions*, London: Penguin, 2017. Print.
4. Dwivedi, A.N. *Kamala Das and Her Poetry*. New Delhi: Atlantic Publishers, 2000. Print.
5. Ghosh, Amitav . *The Hungry Tide*, New Delhi: Harpercollins, 2011.Print.

6. Kumar, Akshay. *A. K. Ramanujan: In Profile and Fragment*. Jaipur: Rawat Publications, 2004. Print.
7. Mehrotra, K. ed. *An Illustrated History of Indian Literature in English*. New Delhi: Permanent Black, 2003. Print.
8. Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. New Delhi: Oxford University Press, 2000. Print.
5. Naik, M. K. ed., *Aspects of Indian Writing in English*. Delhi: Macmillan, 1979. Print.
6. Rangacharya, Adya. *The Indian Theatre*. New Delhi: National Book Trust, 1971. Print.

**Course Title: Modern World Fiction**  
**Course Code: ENG 643A**  
**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:**

- i. this course is designed to introduce regional variety of fictional techniques.
- ii. It intends to study how local elements assert themselves and compel the accepted norms/forms to redefine themselves.
- iii. It aims to study the shared and personal spaces occupied by individual writers.

**Learning Outcomes:**

- i. Students will have learnt about the spatial significance, in addition to temporal one, of fictional evolution.
- ii. They will be able to evaluate the impact of indigenous issues/concerns on fictional representation.
- iv. They will be able to appreciate that world fiction, with all its individual fragments, represents collective humanity.

**Unit – A**

Albert Camus: *The Stranger*

**Unit – B**

Harriet Beecher Stowe: *Uncle Tom's Cabin*

**Unit – C**

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

**Unit – D**

Fyodor Dostoevsky *The Brothers Karamazov*

**References:**

1. Bloom, Harold, ed. *Fyodor Dostoevsky's "Brothers Karamazov" (Bloom's Modern Critical Interpretations)*. Chelsea: Chelsea House Publishers, 1991. Print.
2. Donovan, Josephine. *Uncle Tom's Cabin: Evil, Affliction and Redemptive Love*. Boston: Twayne Masterworks Studies, 1991. Print.
3. Fisher, J. Williams. *The American Literature of the Nineteenth Century: An Anthology*. New Delhi: Eurasia Publishing House, 1970. Print.
4. Francey, Peter, ed. *Albert Camus's The Stranger: Critical Essays*. Cambridge: Cambridge Scholars Publishing, 2014. Print.
5. Gossett, Thomas F. *Uncle Tom's Cabin and American Culture*. Dallas: Southern Methodist University Press, 1985. Print.
6. Moore, Ray. *The Stranger: A Critical Introduction*. N. A.: Createspace, 2012. Print.
7. Terras, Victor. *A Karamazov Companion: Commentary on the Genesis, Language, and Style of Dostoevsky's Novel*. Wisconsin: University of Wisconsin Press, 1981. Print.
8. Wachtel, Albert, ed. *A Portrait of the Artist as a Young Man (Critical Insights)*. Ipswich: Salem Press, 2011. Print.

## Departmental Elective

**Course Title: Postcolonial Literature and Theory**

**Course Code: ENG 651A**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** The course attempts to:

- i. develop the students' understanding of the cultural politics of imperialism.
- ii. trace the trajectory from the colonial subaltern's subordination to assertions of agency.
- iii. problematize the idea of postcolonial literature and ask whether the geographically and culturally dispersed authors can be subsumed under the umbrella term, 'postcolonial'.

**Learning Outcomes:** The student will be:

- i. familiarized with some of the seminal works on colonialism.
- ii. well-acquainted with the key concepts of postcolonial literary theory through the study of postcolonial texts.
- iii. introduced with aspects of subjectivity, race, class and feminism as they inhere in the postcolonial space.
- iv. able to understand and evaluate the key debates in postcolonial theory.

### Unit - A

Edward Said: "Introduction" to *Orientalism*

### Unit - B

Elleke Boehmer: "Postcolonialism" from Patricia Waugh

Chandra Talpade Mohanty: "Under Western Eyes Revisited: Feminist Solidarity through Anticapitalist Struggles"

### Unit - C

Jean Rhys: *Wide Sargasso Sea*

### Unit – D

Chinua Achebe: *Things Fall Apart*

### References:

1. Ashcroft, Bill Ashcroft et al, eds. *The Post-Colonial Studies Reader*. London: Routledge, 2006. Print.
2. Brydon, Diana and Helen Tiffin. *Decolonising Fictions*. Sydney: Dangaroo, 1993. Print.
3. Brennan, Timonthy. *Salman Rushdie and the Third World*. New York: St. Martin's Press, 1989. Print.
4. King, Bruce, ed. *The New National and Postcolonial Literatures: An Introduction*, Oxford: Clarendon, 1996. Print.
5. Killam, G. D. *The Novels of Chinua Achebe*. Studies in African Literature Series, London: Heinemann, 1978. Print.
6. Kennedy, Valerie. *Edward Said (Key Contemporary Thinkers)*. Boston: Polity Press, 2000. Print.



7. Loomba, Ania. *Colonialism/ Post Colonialism*. Routledge: London and NY: Routledge, 2000. Print.
8. Savory, Elaine. *The Cambridge Introduction to Jean Rhys*. UK: Cambridge UP, 2009. Print.
9. Whittaker, David, and Mpalive- Hangson Msiska. *Chinua Achebe's Things Fall Apart (A Routledge Study Guide)*. London: Taylor and Francis, 2007. Print

**Course Title: New Literatures in English**

**Course Code: ENG 652A**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** The course will:

- i. acquaint the students with counter-canonical reading of texts from across the world.
- ii. emphasize on students' understating of post-colonialism and its related literary issues and arguments.
- iii. introduce the students to some major issues and problems common to literatures from across the nations.
- iv. familiarize students to the historical, political, sociological and literary background of each of the selected works.

**Learning Outcomes:** The students will:

- i. read a history of colonial rule, liberation movements in various nations and develop a critical thinking on the movement of post-colonialism.
- ii. undertake a revisionary reading to discover the hidden voices within a text and realize while focusing on an interrogation of the Western canon.
- iii. learn to appreciate literature and writers from various nations and cultures.
- iv. learn to see critically the rising trends of globalization, capitalism and multi-culturalism.

**Unit - A**

**Gabriel Garcia Marquez:** *The Story of a Shipwrecked Sailor*

**Unit – B**

**Margaret Atwood:** *Surfacing*

**Unit – C**

**Sally Morgan:** *My Place*

**Unit - D**

**Mahesh Dattani:** *Final Solution*

**Suggested Readings:**

1. Atwood, Margaret. *Survival: A Thematic Guide to Canadian Literature*. Toronto: House of Anansi, 1972. Print.
2. Ashcroft, Bill et al, eds. *The Post-Colonial Studies Reader*. London and New York: Routledge, 2006. Print.
3. Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 1983
4. Bell-Villada, Gene H. Garcia Marquez: The Man and His Work. Chapel Hill: UNC Press, 1990. Print.
5. Cooke, Nathalie. *Margaret Atwood: A Critical Companion*. Westport: Greenwood P, 2004. Print.
6. Gallagher, D.P. *Modern Latin American Literature*. Oxford: OUP, 1973. Print.
7. Joshipura, Pranav. *Critical Study of Mahesh Dattani Plays*. New Delhi: Sarup Book Publishers, 2009. Print.
8. Kakar, Sudhir. *The Colours -of Violence: Cultural Identities, religion and conflict*. Chicago: U of Chicago P, 1996. Print.

9. Huggan, Graham. *Australian Literature: Postcolonialism, Racism and Transnationalism*. NY: Oxford UP, 2007. Print
10. Huggan, Graham and Helen Tiffin. *Postcolonial Ecocriticism: Literature, Animals, Environment*. London: Routledge, 2010. Print.
11. King, Bruce, ed. *The New National and Postcolonial Literatures: An Introduction*, Oxford: Clarendon, 1996. Print.
12. Satpathy, Sumanyu. *Southern Postcolonialisms*. London: Routledge, 2009. Print.
13. Shiva, Vandana. *Staying Alive: Women, Ecology and Survival in India*. London: Zed Books, 1988. Print.
14. Van Der, Peter. *Religious Nationalism: Hindus and Muslims in India*. New Delhi: Oxford UP, 1996. Print.

**Course Title: Non-Fiction Prose**

**Course Code: ENG 653A**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** i. this course is designed to improve student's creative and critical faculties through the intensive study of original nonfictional prose.

iii. It focuses on developing greater insight for studying elements of the nonfiction writer's craft including description, voice, veracity (authenticity), audience awareness, style, design, and the ethical dilemmas inherent in writing nonfiction.

**Learning Outcomes:** i. after studying this course, learners will be able to identify the relationship between nonfiction prose and its worth and value in the growth of human mental faculties i.e. reason and imagination.

**Prescribed texts:**

**Unit A:** Activist Prose:

**Arundhati Roy:** "Walking with the Comrades"

**Unit B:** Memoir

**Shashi Tharoor:** *Bookless in Baghdad* (Essay no. 6, 9, 12, 22)

**Unit C:** Historic Writing:

**Gail Omvedt:** *Understanding Caste: From Buddha to Ambedkar and Beyond*

**Unit D:** Travel Prose:

**Amitav Ghosh:** *Dancing in Cambodia*

**References:**

1. Chambers, Claire. "Anthropology as Cultural Translation: Amitav Ghosh's *In an Antique Land*". *Postcolonial Text*, 2.3, 2006. Print.
2. Clark, Steve. (ed.) *Travel writing and empire: postcolonial theory in transit*. London: Zed books, 1999. Print.
3. *Dalits and the Democratic Revolution: Dr. Ambedkar and the Dalit Movement in Colonial India*. New Delhi: Sage, 1994. Print.
4. Devi, Mahashweta and Spivak, Gayatri Chakravorty. *Imaginary maps*. Routledge 1994. Print.
5. Guha, Ramachandra. "Where Fact Crosses Fiction: In an Antique Land by Amitav Ghosh: Review". *Economic and Political Weekly* 28.11: 451. Print.
6. Keer, Dhananjay. *Dr. Ambedkar: Life and Mission*. Bombay: Popular Prakashan, 1990. Print.
7. Kuehn and Smethurst (eds.) *Travel Writing, Form and Empire: The Poetics and Politics of Mobility*. London: Routledge 2008. Print.
8. Omvedt, Gail. *Cultural Revolt in a Colonial Society: The Non-Brahman Movement in Western India, 1873-1930*. Bombay: Scientific Socialist Education Trust, 1976. Print.
9. Shah, Nila. *Novel as history: Salman Rushdie, Shashi Tharoor, Rohinton Mistry, Vikram Seth, Mukul Kesavan*. New Delhi: Creative Books, 2003. Print.

**Course Title: LINGUISTICS**

**Paper Code: ENG654A**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:**

- i. the course aims at providing a comprehensive introduction to the studies of language. Through the course, students will be apprised of developments in the field of Linguistics in the 20<sup>th</sup> Century.
- ii. the subject will assist in developing an understanding of the language study through a scientific and analytical approach towards language. 3.
- iii. a strong component of the training to be imparted to the students will comprise the focus on cultivating the essential capability for the usage of the subtle aspect of language

**Learning Outcomes:** This course will enable the students to comprehend:

- i. The meaning and role of language
- ii. The mechanism and history of linguistics as a science
- iii. The contribution of various linguists towards the growth of language
- iv. The operational aspect of various branches of linguistics
- v. The practical usage of the sounds of English in our speech
- vi. The significance of developing language skills

**UNIT-A**

Language – Origin, nature and functions (arbitrariness of sign, speech and writing, animal and human language, conventionality, system of systems), a brief history of linguistics

**UNIT –B**

Modern Linguistics:

Linguistics as a Science, the descriptive approach, the early structuralists, Ferdinand de Saussure and Dichotomies, the contribution of Bloomfield, Langue and Parole, Syntagmatic and Paradigmatic relationships, synchronic and diachronic approaches. Branches of Linguistics; Psycholinguistics, Sociolinguistics and the study of the variation in language, particularly, dialect, accent and register.

**UNIT- C**

Levels of linguistic analysis:

Introduction to Phonetics, speech organs, description and classification of sounds, RP system, phonemes, allophones, minimal pairs  
Morphology, free and bound morphemes, allomorphs, zero morphemes

**UNIT-D**

Phonology:

Phonetic symbols and transcription of English words, syllable structure, Weak forms, contractions, word stress, sentence stress, assimilation and elision in connected speech,

basic patterns of intonation Morphology- Word formation, derivation, affixation, compounding.

**References:**

1. Conrad and Leech. *A Student Grammar of Spoken and Written English*. London, Longman. 1999. Print.
2. Crystal, D. *Linguistics*, Harmondsworth: Penguin, 1980. Print.
3. Culler, Jonathan. *Saussure*. London: Fontana Modern Classics, 1978. Print.
4. Gimson, A.C. *Introduction to the Pronunciation of English*. London, Arnold, 1988. Print.
5. Lyons, J. *Language and Linguistics*. Cambridge: CUP 1982. Print.
6. Radford, A. *Linguistics: An Introduction*. Cambridge: Cambridge University Press, 1999. Print.
7. Roach, P. *English Phonetic and Phonology*. New Delhi: Prentice Hall, 1995. Print.
8. Sethi, J. and Dhamija. *A Course in Phonetics and Spoken English*. New Delhi: Prentice Hall, 1999. Print.
10. Syal and Jindal. *Introduction to Linguistics, Grammar and Semantics*. revised Ed., New Delhi: Prentice hall, 2007. Print.
10. Yule, G. *The Study of Language*. Cambridge: Cambridge University Press, 2009. Print.

**Course Title: Seminar-IV**  
**Course Code: ENG644A**

<b>L</b>	<b>T</b>	<b>P</b>	<b>Credits</b>	<b>Marks</b>
4	1	0	4	100

**Instructions and Guidelines for Seminar**

1. Since M.A. students must demonstrate the ability to interact with their peer group coherently, this course is designed to prepare students for research presentations.
2. Seminar topic should be selected preferably from the area of interest.
3. During the course, students are expected to meet their guides regularly to seek guidance.
4. The final responsibility for giving effective presentations lies with students, not guides.
5. The evaluation will be based on contents and presentation skills of students.
6. Students will have to meet the deadlines given by their respective guides and the department.
7. Each student will have to prepare a PPT on the topic approved by his/her guide.
8. Each student will be given 30-40 minutes for presentation.
9. Slides must present student's work comprehensively.