

Subject: English
Semester- I

Objectives:

1. To introduce the students to the nuances of feelings and sensibilities common to all nations and cultures.
2. To present before the students the beauty of rhythm, versification and poetic expression.

Paper No. I Code MA-Eng-1041	British Poetry from Chaucer to the Romantics	Credit: 5	Marks 80+20
Unit-I	Chaucer: <i>General Prologue to the Canterbury Tales</i> "		
Unit-II	Philip Sidney Sonnet 1 from <i>Astrophel and Stella</i>		
Unit-III	John Milton: <i>Paradise Lost</i> Book I Alexander Pope: <i>The Rape of the Lock</i>		
Unit-IV	William Wordsworth: "Ode on the intimations of Immortality" S.T. Coleridge: "The Rime of the Ancient Mariner"		
Unit-V	P.B.Shelley: "Adonais" John Keats: "Ode on a Grecian Urn"		

Course Outcomes

After the completion of the course the students will

1. Get an overview of the major poetic trends from Chaucer to the Romantic Poets.
2. Develop the skill to analyse and interpret poetry in terms of theme, language and form.
3. Develop the capacity to identify the various subgenres and forms of poetry prevalent in the concerned period.

Suggested Readings:

E., Legouis. *Geoffrey Chaucer*. Bloud and Company. 1910.

G.L., Kitteredge. *Chaucer and His Poetry*. Harvard University Press, 1915.

C.S. Lewis. *A Preface to Paradise Lost*. Atlantic Publishers 2010.

Helen, Gardner. *The Metaphysical Poets*. Penguin Classics, 1960.

Ian Jack. *The Augustan Satire*. The Clarendon press, 1952.

C.M. Bowra. *The Romantic Imagination*. Oxford University Press, 1961.

M.H. Abrams. *English Romantic Poets*. Oxford University Press.1975.

Subject: English Semester- I			
Objectives: <ol style="list-style-type: none">1. To introduce the learners to the dramatic practices during the Renaissance and the Restoration period.2. To discuss the major playwrights and their texts belonging to that particular age.3. To elaborate on different traditions and styles of writing plays in Britain.			
Paper No. II Code MA-Eng- 1042	British Drama of the Renaissance and the Restoration Age	Credit: 5	Marks 80+20
Unit-I	Christopher Marlowe: <i>Dr Faustus</i>		
Unit-II	William Shakespeare: <i>As You like Ii</i>		
Unit-III	William Shakespeare: <i>Hamlet</i>		
Unit-IV	Ben Jonson: <i>Everyman in His Humour</i> John Webster: <i>The Duchess of Malfi</i>		
Unit-V	William Congreve: <i>The Way of the World</i>		

Course Outcome:

After the completion of the course the students shall

1. Get exposed to the origin and development of English drama
2. Develop an understanding of the genres, conventions and experiments in English drama of the Renaissance and the Restoration period.
3. Understand the basics and conventions of various theatrical conventions and styles.

Suggested Readings;

Nicoll, A.. *British Drama, Barnes and Noble*. London:George Harrap, 1962.

Styan. *The English Stage*. Cambridge Cambridge University Press. 1996.

Bradley, A.C., *Shakespearean Tragedy*, Palgrave Macmillan, 2002.

Thomas, C.T., *The Restoration Drama* Macmillan publishers India. 1978.

Dobree, Bonamy. *The Restoration Comedy 1660-1720*. Oxford University Press. 1924.

Subject: English Semester- I			
Objectives:			
<ol style="list-style-type: none"> 1. To introduce the learners to the early history of the novel form and the conventions of the eighteenth and nineteenth century novel. 2. To draw on relevant cultural and / or historical information to situate texts within their cultural. 3. To analysis Political and historical contexts. 4. To introduce learners to the theories of the novel to perform critical and formal analysis of literary texts. 			
Paper No. & Code MA-Eng- 1043	Eighteenth and the Nineteenth Century British Novel	Credit: 5	Marks 80+20
Unit-I	Daniel Defoe: <i>Robinson Crusoe</i>		
Unit-II	Henry Fielding: <i>Joseph Andrews</i>		
Unit-III	Mary Shelley: <i>Frankenstein</i>		

Unit-IV	Dickens: <i>David Copperfield</i>		
Unit-V	George Eliot: <i>The Mill on the Floss</i> Thomas Hardy: <i>Tess of the D'Urbervilles</i>		
<p>Course Outcome:</p> <p>After the completion of the course the students will</p> <ol style="list-style-type: none"> 1. Understand the major factors responsible for the rise of the novel. 2. Identify the major characteristics of the 18th and 19th century fiction. 3. Discover the various techniques of fiction writing. 4. Develop an understanding of the theories of fiction. 			

Suggested Readings;

Ghent, Dorothy Van. *The English Novel: Form and Function*. Harper Perennial, 1967.

Williams, Raymond. *The English Novel from Dickens to Lawrence Chatto and Windus*, London Oxford University Press, 1970.

Eagleton, Terry. *The English Novel: An Introduction*, Blackwell, 2005.

Arnold, Kettle. *Introduction to the English Novel* (Vols.1 & 2), Hutchinson & Co., 1999.

Richeti, John. *Cambridge Companion to the Eighteenth Century Novel*. Cambridge University Press. 1996.

Subject: English
Semester- I

Objectives:

1. To acquaint the student with the progress of British non-fictional prose from the beginning of the Renaissance in the 16th century to the Romantic Revival of the early 19th century.
2. To emphasize the difference in not only the language and grammar but also in the themes and subject matter of the consecutive centuries, corresponding to their respective social and political environment.
3. To help develop an appreciation of language and style unencumbered by the distractions of fiction.

Paper No. & Code MA-Eng- 1044	British Prose	Credit: 5	Marks 80+20
Unit-I	Francis Bacon: "Of Friendship, Of Great Place, Of Love"		
Unit-II	Joseph Addison: "Sir Roger at Church", "Sir Roger at the Theatre",		
Unit-III	Dr Samuel Johnson: "The Effect of Sudden Riches upon Manners" Oliver Goldsmith: "Story of the Man in Black", "A City Night Piece"		
Unit-IV	Charles Lamb: "Old China" "The Superannuated Man" William Hazlitt: "On Nicknames", "On a Sundial"		
Unit-V	Bertrand Russell: "The Future of Mankind" and "On being Modern minded Man" from Unpopular Essays" E.M Forster: "What I Believe" from <i>Two Cheers of Democracy</i>		

Course Outcomes:

After the completion of the course the students will

1. Get familiar to the origin and development of English Prose especially the Essay.
2. Get firsthand knowledge of the major non-fiction prose writers from the Renaissance to

the Romantics.

3. Critically analyse the British non-fictional prose writings in terms of language, theme and style from Bacon to the Romantics.

Suggested Readings;

Read, Herbert. *English Prose Style*. Pantheon, 1981.

Walker, Hugh. *English Essays and Essayists*. J.M. Dent and Sons Ltd., 1928.

E. Chambers. *The Development of English Prose*. Oxford University Press, 1957.

J.M. Murry, *The Problem of Style*. Oxford University Press, 1922.

**Subject-English
Semester-II**

Objectives:

1. To provide a context by imparting adequate knowledge of the history of the 19th century Victorian age and 20th century.
2. To enable the student understand the process of the development of the poetry from the Victorian period to the more turbulent twentieth century when literature became more thematically complex as well as technically more innovative.
3. To impart textual knowledge to the student by focusing on the representative poems of the significant poets of the 19th century Victorian age and 20th century.

Paper No. I & Code MA-Eng- II/1046	Victorian and Modern British Poetry	Credit: 5	Marks 80+20
Unit-I	Tennyson: "Ulysses" Browning: "My Last Duchess" Arnold: "The Scholar Gipsy"		
Unit-II	Hopkins: "The Windhover" Yeats: "Sailing to Byzantium, Byzantium, The Second Coming"		
Unit-III	Eliot: "The Waste Land"		
Unit-IV	Dylan Thomas: "Refusal to Mourn the Death by Fire of a Child in London, Poem in October" Philip Larkin: "Church Going, Toads"		
Unit-IV	Ted Hughes: "Hawk Roosting", "The Thought Fox", Seamus Heaney: "Digging", "Punishment"		

Course Outcomes:

After the completion of the course the students will

1. Understand the contexts that produced poetry in the Victorian, Modern and Post Second World War periods.
2. Identify the various themes and techniques of Victorian, Modern and Post Second World War poetry.
3. Acquire the strategy of analyzing and interpreting 19th and 20th century poetry.
4. Identify the various poetic movements in 19th and 20th century poetry.

Suggested Readings;

Walker, Hugh. *The Literature of the Victorian Era*. Cambridge University Press, 2011.

Jeffares, A.N. *W.B. Yeats: Man and Poet*. Routledge press, 1949.

Smith, Gold. *T.S. Eliot's Poetry and Plays: A Study in Source and Meaning*. University of Chicago Press, 1975.

Leavis, F.R. *New Bearings in English Poetry*. Faber and Faber, 2011.

Draper, R.P. *An Introduction to Twentieth Century Poetry in English*. Palgrave Macmillan, 1999.

Hamilton, Ian. *The Oxford Companion to Twentieth Century Poetry*. Oxford University Press, 1994.

Bullough, G. *The Trend of Modern Poetry*. Hesperides Press, 2006.

**Subject-English
Semester-II**

Objectives:

1. To acquaint the students with the major trends in 20th century drama by means of detailed consideration of representative texts.
2. To familiarize the students in the course of discussion with the socio-cultural contexts that led to the emergence of major types of drama like Poetic drama, Drama of Ideas, Workingclass drama, Kitchen-sink drama and Absurd drama.
3. To engage the students in an in-depth study of the works of major playwrights so as to provide an understanding of the art and technique of drama including the use of dramatic conventions and devices like dialogue, stage setting, chorus, gesture, aside, soliloquy, dramatic irony.

Paper No. II & Code MA-Eng- II/1047	Twentieth Century British Drama	Credit: 5	Marks 80+20
Unit-I	G.B. Shaw: <i>Pygmalion</i>		
Unit-II	T.S. Eliot: <i>Murder in the Cathedral</i>		
Unit-III	Samuel Beckett: <i>Waiting for Godot</i>		
Unit-IV	Harold Pinter: <i>The Birthday Party</i>		
Unit-V	Tom Stoppard: <i>Rosencrantz and Guildenstern are Dead</i>		

Course Outcomes:

After the completion of the course the students shall

1. Get acquainted with the major trends in 20th century drama.
2. Understand the contexts within which various dramatic forms emerged.
3. Critically analyse representative dramatic texts and theatrical conventions of the 20th century.

Suggested Readings;

Jones, D.E. *The Plays of T.S. Eliot*. Routledge Press, 1963.

Kenner, Hugh. *A Reader's Guide to Samuel Beckett*. Thames and Hudson, 1973.

Esslin, M. *The Theatre of the Absurd*. Vintage Press, 2004.

Williams, Raymond. *Drama from Ibsen to Brecht*. Penguin Press, 1973.

Hayman, Ronald. *British Theatre Since 1955: A Reassessment*. Oxford University Press, 1979.

Gassner, John. *The Theatre of Our Times*. Crown Publishers, 1970.

Subject-English Semester-II			
Objectives: <ol style="list-style-type: none">1. To examine works by some of the key British novelists of the twentieth century and to introduce students to the variety and complexity of twentieth century writing.2. To introduce students to the formal techniques and procedures used by the novelists and to create an awareness of the relationship between the novel and its social and cultural contexts.3. To familiarize the students with some key theoretical concepts relating to the novel form.			
Paper No. III & Code MA-Eng- II/1048	Twentieth Century British Novel	Credit: 5	Marks 80+20
Unit-I	D.H. Lawrence: <i>Sons and Lovers (1913)</i>		
Unit-II	James Joyce: <i>A Portrait of the Artist as a Youngman (1916)</i>		
Unit-III	Virginia Woolf: <i>Mrs. Dalloway (1925)</i>		
Unit-IV	Graham Greene: <i>The Power and the Glory (1940)</i>		

Unit-V	Muriel Spark: <i>The Prime of Miss Jean Brodie</i> (1961)		
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Course Outcomes:

After the completion of the course the students shall

1. Develop a comprehensive knowledge of the various fictional trends in the 20th century British novel.
2. Comprehend the experiments in themes and techniques in 20th century British fiction.
3. Learn the strategies of reading a 20th century novel.
4. Get introduced to theoretical concepts of some of the important theorists of the novel.

Suggested Readings;

Karl, F.R. *A Reader's Guide to the Contemporary English Novel*. Farrar, Straus and Cudahy, 1962.

Magalare, M. *A Readers' Guide to Great Twentieth Century English Novels*. Hippocrene Books, 1972.

Lodge, David. *The Art of Fiction*. Penguin Press, 1992.

Edel, Leon. *The Modern Psychological Novel* Grove, Trade Paper Edition, 1959.

Waugh, Patricia. *Metafiction: The Theory and Practice of Self-Conscious Fiction*. Routledge Press, 2005.

**Subject-English
Semester-II**

Objectives:

1. To introduce learners to the history, nature, function and relevance of literary criticism in the Western world especially the British tradition.
2. To provide a critical understanding of the significant works of literary criticism from Ancient Greece to mid twentieth century in the Western tradition.
3. To provide a conceptual framework for developing an understanding of the function and practice of traditional modes of literary criticism.

Paper No. IV & Code MA-Eng- II/1049	Literary Criticism	Credit: 5	Marks 80+20
Unit-I	Aristotle: <i>Poetics</i>		
Unit-II	John Dryden: "An Essay of Dramatic Poesy"		
Unit-III	Samuel Johnson: "Preface to Shakespeare"		
Unit-IV	William Wordsworth: "Preface to the Lyrical Ballads" Matthew Arnold: "The Study of Poetry"		
Unit-V	T.S. Eliot: "Tradition and the Individual Talent", "The Metaphysical Poets"		

Course Outcome:

After the completion of the course the students shall

1. Get introduced to the major texts of Literary Criticism from Aristotle to I.A. Richards.
2. Identify the major critical concerns and debates in the history of literary criticism.
3. Develop a critical a critical vocabulary for analyzing literary texts in the light of major critical texts.

Suggested Readings;

Wellek, Rene. *A History of Modern Criticism: 1750-1950*. Jonathan Cape, 1958.

Enright and Chickera. *English Critical Texts*. Oxford University Press, 1963.

Wimsatt and Brooks, *Literary Criticism: A Short History*, Oxford University Press, 2000.

S.H. Butcher, *Aristotle's Theory of Poetry and Fine Art*. Dover Publications, 1951.

Saintsbury, George. *A History of Literary Criticism*. Atlantic Publishers, 2004.

J.Hardy, William. *Twentieth Century Criticism*. Free Press (Macmillan), 1974.

Wellek, Rene, *A History of Modern Criticism: 1750-1950*, Jonathan Cape, 1958.

**Subject-English
Semester-III**

Objectives:

1. To introduce the learners to the major trends and distinctive features of English poetry and drama in India.
2. To discuss about the representative Indian English poets and dramatists.
3. To elaborate on different traditions and styles of English poetry and drama in India.

Paper No. I & Code MA-Eng- 1046	Indian English Literature	Credit: 5	Marks 80+20
Unit-I	Tagore: <i>Gitanjali</i> -1 & 2 Sarojini Naidu: “To A Buddha Seated on a Lotus”, “Indian Weavers”,		
Unit-II	A.K. Ramanujan: “Obituary”, “ River” Kamla Das: “An Introduction”, My Grandmother’s House” Nissim Ezekiel: “Night of the Scorpion”		
Unit-III	Vijay Tendulkar: <i>Silence the Count is in Session</i>		
Unit-IV	Mulk Raj Anand: <i>Untouchable</i>		
Unit-V	Shashi Deshpande: <i>The Long Silence</i>		

Course Outcomes:

After the completion of the course

1. The students shall grasp the social political and cultural issues reflected in the major poets and dramatists of 20th century Indian English Literature.
2. The students shall identify the thematic, linguistic and formalistic features of Indian English Poetry and Drama.
3. The students shall get introduced to the Canon of Indian English Poetry and Drama.
4. The students shall learn ways of interpreting Indian English Drama and poetry.

Suggested Readings;

Anjalia, Alka. *History of Indian Novel in English*. Cambridge University Press, 2016.

Gopal, Priyamvada. *The Indian English Novel, Nation, History and Narration*. Oxford University Press 2009.

Mehrotra, Arvind Krishan, (eds.). *Indian Literature in English*. Permanent Black, 2008.

Mukherjee, Meenakshi. *Twice Born Fiction: Themes and Techniques of Indian Novel*. Pencraft, 2001.

Ramakrishnan, E.V. (eds.). *Narrating India: The Novel in Search of the Nation*. Sahitya Akademi, 2005.

**Subject-English
Semester-III**

Objectives:

1. To help students understand, appreciate and critique the polyphonic voices that constitute American literary imagination.
2. To help students understand, appreciate and critique the characteristic features of Modern American Literature through its Poetry and Drama.

Paper No II & Code MA- Eng-1047	American Literature	Credit: 5	Marks 80+20
Unit-I	Emil Dickenson: <i>Success is Counted Sweetest</i> Walt Whitman: "I Hear America Singing", "Song of Myself" (Sections 1, 2, 6 and 52) Robert Frost: "Mending Wall", "Two Tramps in Mud Time",		
Unit-II	Maya Angelou: "I Know Why The Caged Bird Sings", "Still I Rise" Wallace Stevens: "The Snow Man", "A High-Toned Old Christian Woman"		
Unit-III	Arthur Miller: <i>Death of a Salesman</i>		
Unit-IV	Ernest Hemingway: <i>The Old Man and the Sea</i> John Steinbeck: <i>Of Mice and Men</i>		
Unit-V	Toni Morrison: <i>The Bluest Eye</i>		

Course Outcomes:

After the completion of the course

1. **The students will grasp a critical understanding of Modern American Literature through its Poetry and Drama.**
2. **The students will understand the social political and cultural aspects of Modern American Literature.**
3. **The students shall learn ways of interpreting Modern American Literature and poetry.**

Suggested Readings;

Alberti, John, (eds.). *The Heath Anthology of American Literature*. Houghton Mifflin Company, 2006.

Baym, Mina, (eds.). *The Norton Anthology of American Literature (Seventh Edition)*. W. W. Norton & Co., 2007.

Bigsby, C.W.E. *A Critical Introduction to Twentieth Century American Drama*, 3 vols, Cambridge University Press, 1985.

Henderson, Stephen, (eds.). *Understanding the New Black Poetry*. William Morrow, 1973.

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

Stepanchev, Stephen. *American Poetry since 1945: A Critical Survey*. Harper and Row, 1965.

**Subject-English
Semester-III**

Objectives:

1. To introduce the learners to postcolonial literatures from Australia and Canada.
2. To introduce some key postcolonial texts from these settler colonies and the ways in which they engage with questions of language, form, colonial histories and contemporary postcolonial developments.
3. To develop a critical vocabulary for thinking about questions of marginal and canonical literatures.
4. To sensitize the learners about the strategies of reading postcolonial texts.

**Paper No.
III &
Code MA-
Eng-1048**

Post Colonial Literature

**Credit:
5**

**Marks
80+20**

Unit-I	A.D. Hope: <i>Australia</i> Judith Wright: <i>Bullocky, At Coololah</i>		
Unit-II	Margaret Atwood: <i>Surfacing</i>		
Unit-III	V.S. Naipaul: <i>A House for Mr. Biswas</i>		
Unit-IV	Chinua Achebe: <i>Things Fall Apart</i>		
Unit-V	Ngugi Wa Thiong'O: <i>Language of African Literature: Sections IV, V and VI from Decolonizing the Mind</i>		

Course Outcomes:

After the completion of the course the students shall

1. Comprehend the history of colonialism and various resistance to it through the study of literary texts from Australia and Canada.
2. Get introduced to some of the key postcolonial texts from the settler colonies of Australia and Canada.
3. Develop a critical vocabulary and strategy for studying Postcolonial literatures.
4. Identify various new genres and forms emerging out of cultural interaction in Postcolonial literatures.

Suggested Readings;

Bill Ashcroft, Gareth Griffiths, Helen Tiffin. *The Empire Writes Back*. Routledge Press, 1991.

C.L. Innes. *The Cambridge Introduction to Postcolonial Literatures*. Cambridge University Press. 2007.

Pramod Nayar, *Postcolonial Literature: An Introduction*. Pearson Longman Press. 2008.

Elleke Boehmer. *Colonial and Postcolonial Literature*. Oxford University Press. 1995

Subject-English
Semester-III (elective)

Objectives:

1. To study Partition literature as a distinct subgenre within the sub-continental literary history.
2. To analyze its aesthetics, ethics, politics and history with special reference to the problematic of identity, gender, memory and violence.

Paper No. IV & Code MA-Eng-1049 (1)	Indian Literature in Translation	Credit: 5	Marks 80+20
Unit-I	Bhisham Sahni: "The Train has Reached Amritsar" Krishna Sobti: "Sikka Badal Gaya" Mohan Rakesh: "Malbe Ka Malik" Manto: "Toba Tek Singh"		
Unit-II	Irawati Karve: "Yuganta: The End of an Epoch" Girish Karnad: <i>Hayavadana</i>		
Unit-III	Mohan Rakesh: <i>One Day in Asadh</i>		
Unit-IV	Bankim Chandra Chatterjee: <i>Anandamath</i> (Translator, Julius J. Lipner)		
Unit-V	Srilal Shukla: <i>Raag Darbari (1967)</i> (Translator, Gillion Wright)		

Course Outcomes:

After the completion of the course the students shall

1. The students will understand the major movements and figures of Indian Literature in English through the study of selected literary texts.
3. The students will understand the Partition literature as a distinct subgenre within the sub-continental literary history.
2. The students will learn the artistic and innovative use of language employed by the writers.
3. The students will learn human concern and values through reading of literary texts.
4. The course will help to enhance literary and linguistic competence of students

Suggested Readings;

Butalia, Urvashi, (eds). *Partition: The Long Shadow, Zubaan*, 2015.

Menon, Ritu and Kamla Bhasin. *Borders and Boundaries: Women in India's Partition Kali for Women*, 1998.

Ravikant, and Tarun Saint, editors. *Translating Partition: Studies in Culture and Translation, Katha*, 2001.

Zakaria, Anam. *The Footprints of Partition: Narratives of Four Generations of Pakistanis and Indians*. Harper Collins, 2015.

Zamindar, Vazira. *The Long Partition and the Making of Modern South Asia*. CUP, 2010.

**Subject-English
Semester-III (Elective)**

Objectives:

1. To develop sensible response to great classics in translations and find you an analytical skill with a view to achieving a broad, wholesome vision of life.
2. To introduce students to the world's best classics in translations.
3. To generate a broad vision of life by making the students to come to grips with universal problems and varied life situations.
4. To make the students to have a feel of excel classics in translations various genres – poetry, fiction, short stories and drama- by a judicious selection. It should instil in the students a spirit of enquiry and further exploration.

Paper No. IV & Code MA-Eng- 1049 (2)	World Classics in English Translation	Credit: 5	Marks 80+20
Unit-I	Sophocles: <i>Antigone</i> (Translator, Diane j. Rayor) Cambridge		
Unit-II	Henrik Ibsen: <i>A Doll's House</i>		
Unit-III	Anton Chekhov: <i>The Cherry Orchard</i>		
Unit-IV	Albert Camus: <i>The Myth of Sisyphus</i>		
Unit-V	Frank Kafka: <i>The Trial</i>		

Course Outcomes:

1. Students will have an understanding of great classics in translations.
2. Students will acquire in-depth knowledge of world's best classics in translations.
3. Students will learn the social, political and cultural aspects of classics writings.

Suggested Readings;

Damarosch, David. *How to Read World Literature*. John Wiley, 2009.

Marx and Engels. *On Literature and Art*. Progress Publishers, 1976.

Prendergast. Christopher (ed.) *Debating World Literature*. Verso, 2004.

Puchner, Martin (eds). *The Norton Anthology of World Literature (Third Edition)*. W.W. Norton & Co., 2012.

William, Raymond. *Drama from Ibsen to Brecht*. Chatto and Windus, 1968.

William, Raymond. *The Modern Tragedy*. Chatto and Windus, 1968.

George Steiner. On Modern Tragedy, in *Death of Tragedy*, Faber, 1995.

Subject: English Semester- III (Elective)			
Objectives:			
<ol style="list-style-type: none"> 1. To understand the meaning of „Popular“ in comparison to „Classic“ in the context of literary studies. 2. Read and understand some of the representative popular literary pieces. 3. Probe into the literary and aesthetic merits of popular fictions and account for its inclusion into the literary canon. 			
Paper No. IV & Code MA-Eng- 1049 (3)	Popular Literature in English	Credit: 5	Marks 80+20
Unit-I	Agatha Christie: <i>The Adventure of the Egyptian Tomb</i> Arthur Conan Doyle: <i>The Red Headed League</i>		
Unit-II	Chetan Bhagat : <i>Five Point Someone</i> Amish Tripathi: <i>The Immortals of Meluha</i>		
Unit-III	J.K. Rowling: <i>Harry Potter and the Philosopher's Stone</i> Ray Bradbury : <i>Fahrenheit 451</i>		
Unit-IV	Bob Dylan : <i>John Brown, Blowing in the Wind</i> Gulzar : <i>There's Something (translation of Mera Kuchh Saaman)</i> Sahir Ludhianvi : <i>Taj Mahal</i>		

Unit-V	John Le Carre: <i>The Spy Who Came in From The Cold</i>		
Course Outcomes: After the completion of the course the students shall <ol style="list-style-type: none"> 1. Get introduced to the notion of „popular“ and its various characteristics. 2. Study the various genres of popular literature. 3. Account for the popularity of genres like crime fiction, children’s literature, science fiction and popular songs. 4. Develop strategies to study popular literature as opposed to canonical writings. 			

Suggested Readings;

Berberich, Christine (eds). *The Bloomsbury Introduction to Popular Fiction*. Bloomsbury. 2017.

Bloom, Clive. *Bestsellers: Popular Fiction since 1900*. Macmillan Press, 2002

Pawling, Christopher. *Introduction: Popular Fiction: Ideology or Utopia? in Popular Fiction and Social Change*. Macmillan Press, 1984.

Chandra Mukherjee & Michael Schudson, *Rethinking Popular Culture*, University of California Press.

Subject: English Semester- III (Elective)			
Objectives: 1.			
Paper No. IV & Code MA-Eng-1049 (4)	History of English Language and Introduction to Linguistics	Credit: 5	Marks 80+20
Unit-I	English Language: brief history, borrowings, adaptations and word formation		
Unit-II	Linguistics: definition, language and its nature, linguistics in relation to other disciplines, branches and scope		

Unit-III	Phonetics and Phonology: speech mechanism, phoneme, phonetic symbols, phonetic transcription, morphemes, words, lexis, inflexion		
Unit-IV	Syntax and Structural Linguistics: Saussure, traditional grammar and its limitations, generative grammar, Chomsky and transformational generative grammar		
Unit-V	Socio Linguistics: Language and Society, Dialect, Register, Style, Pidgin, Creole		

Course Outcomes:

After the completion of the course

1. Students will have an understanding of uniqueness and functions of human language.
2. Students will acquire in-depth knowledge of the mechanism involved in the production, transmission and reception of speech sounds.
3. Students will develop understanding about the structure of morphological system and morphophonemic and morphological process in language.
4. Students will be able to develop understanding about grammatical relations and their expressions.
5. Students will gain a theoretical grounding in the field of Sociolinguistics.

Suggested Readings;

Baugh & Baugh. *A History of English Language Prentice Hall*. Routledge Press, 2002.

Charles Barber. *The English Language: a Historical Introduction*. Cambridge University Press, 2000.

George Yule. *The Study of Language*. Cambridge University Press, 1996.

B.K. Matilal. *The Word and the World*. Oxford University Press, 1990.

**Subject-English
Semester-IV**

Objectives:

1. This course will introduce the learners to the field of literary theory, a central component of contemporary studies in English and world literature.
2. To discuss significant texts in the field and offer a critical survey of the major trends in 20th century theoretical discussions.
3. To introduce learners to ancient Indian literary theories and sensitize them to critically assess their relevance in contemporary times.

Paper No. I & Code MA-Eng- 1050	Literary Theory	Credit: 5	Marks 80+20
Unit-I	Short Introductions to Trauma Theory, Postmodernism, New Historicism, Cultural Studies and Eco Criticism		
Unit-II	Saussure: “Nature of the Linguistic Sign” From Part I, Chapter I of <i>Course in General Linguistics</i> (Trans. Roy Harris) Barthes: “The Death of the Author” (Trans. Richard Howard) Derrida: “Structure, Sign and Play in the Discourse of Human Sciences” From <i>Writing and Difference</i> (Trans. Alan Bass)		
Unit-III	Showalter: “The Female Tradition” (Chapter I from <i>A Literature of their Own: British Women Novelists from Bronte to Lessing</i>) Eagleton: “Literature and History” From <i>Marxism and Literary Criticism</i> Edward Said: “Introduction” to <i>Orientalism</i> .		
Unit-IV	Bharata: <i>Natyashastra</i> Chapters I, VI and VII		
Unit-V	Short Introductions to Rasa, Dhvani, Vakrokti, Alankara, Riti, Aucitya		

Course Outcome

After the completion of the course

1. The students shall get introduced to the concept of theory and its significance to the

study of literature and culture.

2. The students shall comprehend the features of various „schools“ of Contemporary literary theory like Structuralism, Post-Structuralism, Feminism, Marxism, Post-colonialism etc.
3. The students shall get acquainted with various schools of Classical Indian Literary Criticism.
4. The students shall learn the ways a literary text can be read in the light of the various theories.

Suggested Readings;

Badmington, Neil and Julia Thomas, (eds.). *The Routledge Critical and Cultural Theory Reader*. Routledge Press. 2008.

Barry, Peter. *Beginning Theory*. Viva Books, 2010 (Third Edition).

Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell Press, 1983/1996.

Habib, M.A.R. *A History of Literary Criticism and Theory: From Plato to the Present*. Wiley-Blackwell, 2005.

Lodge, David and Nigel Wood, (eds.). *Modern Criticism and Theory: A Reader*. Pearson Press, 2003.

Waugh, Patricia (eds). *Literary Theory and Criticism*. Oxford University Press, 2006.

**Subject-English
Semester-IV**

Objectives:

1. This course will familiarise students with theorising about gender, be it feminism, queer studies or masculinity studies.
2. This course will introduce students to literary texts that prioritise issues of gender, both in India and the West.

Paper No. II & Code MA-Eng- 1051	Gender Studies	Credit: 5	Marks 80+20
Unit-I	<p>Essays: Virginia Woolf: Orlando Judith Butler: Gender Trouble: Feminism and the Subversion of Identity (New York and London: Routledge, 1990).</p> <p>Chapter 1: Subjects of sex/Gender/Desire "Women" as the subject of Feminism The compulsory order of Sex/Gender/Desire Language, Power, and the Strategies of Displacement pp.1-6, 25-34.</p> <p>Chapter 2: Prohibition, Psychoanalysis, and the Production of the Heterosexual Matrix Gender complexity and the Limits of Identification pp.66-72</p> <p>Chapter 3: Subversive Bodily Acts The Body Politics of Julia Kristeva Monique Wittig: Bodily Disintegration and Fictive Sex Bodily Inscriptions, Performative Subversions pp. 79-92, 111-141</p>		
Unit-II	<p>Fiction:</p> <p>Azar Nafisi: <i>Reading Lolita in Tehran</i></p> <p>Bama: <i>Karukku</i></p>		
Unit-III	<p>Poetry</p> <p>HD: "Eurydice", "Helen" Adrienne Rich, "Aunt Jennifer's Tigers", "Snapshots of a Daughter-in-law", Amrita Pritam: "Meeting the Self; "Image" "The Scar of a Wound", "Words/ Meanings" Kamala Das: "The Dance of the Eunuchs", "The Stone Age", "The Old Play House; "Freaks" Sujata Bhatt: "White Asparagus", "Language", "My Mother's Way of Wearing a Sari",</p>		

Unit-IV	Alan Hollinghurst: <i>The Line of Beauty</i> Radhika Chopra, Caroline Osella, Filippo Osella, eds.: <i>South Asian Masculinities: Contexts of Change, Sites of Masculinity</i> (Women Unlimited, 2004) Chapter 1: “Encountering Masculinity: An Ethnographer's Dilemma”		
Unit-V	Films <i>Hidden Figures</i> directed by Theodore Melfi <i>Pink</i> directed by Aniruddha Roy Chowdhury		
<p>Course Outcomes:</p> <p>After the completion of the course</p> <ol style="list-style-type: none"> 1. The student’s knowledge of gender theory, its evolution from feminism to queer theory and masculinity studies will be strengthened. 2. The student will be taught to identify gender politics at work within a text. 3. The student will learn to interpret a text and read social change through the lens of gender. 			

Suggested Readings:

Kristeva, Julia. *Revolution in Poetic Language*. Columbia University Press, 1974.

Kristeva, Julia. *Powers of Horror: An Essay in Abjection*. Columbia University Press. 1980.

Wittig, Monique. *The Straight Mind and Other Essays*. Beacon Press, 1992).

Vanita, Ruth and Kidwai, Saleem (eds.) *Same-sex Love in India: Readings from Literature and History*. St Martin’s Press, 2000.

Kegan Gardiner, Judith. *Masculinity Studies and Feminist Theory: New Directions*. Columbia University Press, 2002.

Subject-English
Semester-IV (Elective)

Objectives:

1. To introduce students to the modern genre of the war novel, short story and poetry.
2. To sensitize students about the horrors of war and its impact on society.

Paper No. III & Code MA-Eng- 1052	War Literature	Credit: 5	Marks 80+20
Unit-I	Rupert Brooke : “The Soldier” Thomas Hardy: “Drummer Hodge” Wilfred Owen: “Strange Meeting”, “Dulce et Decorum est Pro Patria Mori” Siegfried Sassoon: “Everybody Sang”		
Unit-II	W.B. Yeats: “An Irish Airman Foresees his Death” Randall Jarrell: “The Death of the Ball Turret Gunner” Richard Harding Davis: “Saw German Army Roll on Like Fog” Ernie Pyle: “German Supermen up Close” William L. Laurence: “A Mushroom Cloud”		
Unit-III	Erich Maria Remarque: <i>All Quiet on the Western</i>		
Unit-IV	George Bernard Shaw: <i>Arms and the Man</i>		
Unit-V	Pierre Boulle: <i>The Bridge on the River Kwai</i>		

Course Outcomes:

After the completion of the course

1. Students will have an understanding of modern genre of the war novel, short story and poetry.
2. Students will acquire in-depth knowledge of horrors of war and its impact on

society.

Suggested Readings;

Bergonzi, Bemard. *Heroes' Twilight: A Study of the Literature of the Great War*. Carcanet Press, 1994.

Craig, David and Michael Egan. *Extreme Situations: Literature and Crisis from the Great War to the Atom Bomb*. Macmillan Press, 1979.

Fussell, Paul. *Wartime: Understanding and Behaviour in the Second World War*. Oxford University Press, 1990.

Lewis, Jon E. *The Mammoth Book of War Correspondents*. Robinson Press, 2011.

Wilson, Edmund. *Patriotic Gore: Studies in the Literature of the American Civil War*. Norton Press, 1994.

Subject-English
Semester-IV (Elective)

Objectives:

1. To introduce students to the conceptual frameworks of irony, symbol, metaphor, mosaic, structure, form, and discourse with reference to philosophy, science and literature.

Paper No. III & Code MA-Eng- 1052	Life and Literature	Credit: 5	Marks 80+20
Unit-I	Rachel Carson: "The Obligation to Endure" from Silent Spring (1962) Cheryll Glotfelty: "Literary Studies in an Age of Environmental Crisis" from The Ecocriticism Reader (1996)		
Unit-II	William Wordsworth: "Tintern Abbey" / "The World is too much with Us" Judith Wright: "Dust" Gary Snyder: "Mother Earth: Her Veils" Gieve Patel: "On Killing a Tree"		
Unit-III	Amitav Ghosh: <i>The Hungry Tide</i> (2004) Sarah Joseph: <i>Gift in Green</i> (Trans. By Valson Thampu)		
Unit-IV	Henry David Thoreau: "Solitude" from Walden Vandana Shiva: "Preface to Ecofeminism"		

Course Outcomes:

After the completion of the course

1. Students will have an understanding and importance of life through reading of texts.
2. Students will the importance of environment for all creature of the world.

Suggested Readings;

Bate Jonathan. *Romantic Ecology*. Routledge Press, 1991.

Buell, Lawrence. *The Environmental Imagination*. Harvard University Press. 1995.

Garrard, Greg, *Ecocriticism*, Routledge Press, 2004.

Glotfelty, Cheryll and Fromm, Harold (eds). *The Ecocriticism Reader, Athens*. University of Georgia Press, 1996.

Shiva, Vandana & Mies, Maria. *Ecofeminism*. Fern wood Publications, 1993.

Subject-English
Semester-IV (Elective)

Objectives:

1. To introduce learners to the history, nature, function and relevance of diasporic literature.
2. To provide a critical understanding of the significant works of diasporic literature.

Paper No. IV & Code MA-Eng- 1053	Diasporic Literature	Credit: 5	Marks 80+20
Unit-I	<p>Caryl Phillips: <i>Crossing the River</i></p> <p>Junot Diaz: <i>The Brief and Wondrous Life of Oscar Wao</i></p> <p>Monica Ali: <i>Brick Lane</i></p> <p>Michael Ondaatje: <i>In the Skin of a Lion</i></p>		
Unit-II	<p>Gloria Anzaldua: Selections from <i>Borderlands</i></p> <p>James Clifford, "Diasporas"</p> <p>Stuart Hall: <i>Cultural Identity and the Diaspora</i></p>		
Unit-III	<p>Paul Gilroy, from <i>The Black Atlantic: Modernity and Double Consciousness</i> (Chapter 1).</p> <p>Salman Rushdie: <i>Imaginary Homelands</i></p>		
Unit-IV	<p>Jumpa Lahiri: <i>Interpreter of Maladies</i></p> <p>V.S. Naipaul: <i>An Era of Darkness</i></p>		
Unit-V	<p>Amitav Ghosh: <i>The Shadow of Lines</i></p> <p>Salman Rushdie: <i>Shame</i></p>		

Course Outcomes:

After the completion of the course

1. Students will be able to develop understanding about the concept Diaspora through reading of texts.
2. Students will have an understanding and importance of diasporic literature.



Suggested Readings;

Subject-English
Semester-IV (Elective)

Objectives:

1. To understand the narratives of India as a nation.
2. To acquaint students with the history of Indian cinema through film adaptation.
3. To engage with the aesthetics of literature and Indian Cinema and to introduce students with important landmarks in the history of Indian cinema.

Paper No. IV & Code MA-Eng- 1053	Literature and Indian Cinema	Credit: 5	Marks 80+20
Unit-I	Suggested Viewings: Bimal Roy: Devdas (1955)		
Unit-II	Suggested Viewings: Kamal Amrohi: Pakeezah (1972) Shyam Benegal – Mandi (1964)		
Unit-III	Suggested Viewings: Bimal Roy: Bandani (1963) Kalpana Lajmi: Rudali (1993)		
Unit-IV	Suggested Viewing: Govind Nihalani: Hazaar Churasi Ki Maa (1998) Shonali Bose: Amu (2005)		
Unit-V	Suggested Viewings: Lagaan Hum Saath Saath Hain Kalyug (“The Great Descendents of Bharata”), Shyam Benegal, 1981. Screening on Jan 31 Hum Paanch, Mahabharata		

Course Outcomes:

After the completion of the course

1. Students will have an understanding of narratives of India as a nation.
2. Students will have an understanding of history of Indian cinema through film adaptation.

Suggested Readings;

Bhaskar, Ira and Richard Allen. *Islamicate Culture of Bombay Cinema*. Tulika Books, 2009.

Dawyer, Rachel and Divia Patel. *Cinema India: The Visual Culture of Hindi Films*. Rutgers University Press, 2002.

Gokulsing, K. Moti and Wimal Dissanayake (Ed). *Routledge Handbook of Indian Cinema*. Routledge, 2013.

Prasad, Madhava M. *Ideology of the Hindi Cinema*. Oxford University Press, 1998.

Vasudeva, Ravi. *The Melodramatic Public: Film Form and Spectatorship in Indian Cinema*. Palgrave Macmillan, 2011.

Virdi, Jyotika. *The Cinematic Imagination: Indian Popular Films as Social History*. Rutgers University Press, 2007

Lutgendorf, Philip. *Bending the Bharata: Two Uncommon Cinematic Adaptations*”, in *Indian Literature and Popular Cinema: Recasting Classics*. Routledge Press, 2009.

Lutgendorf, Philip. “*Is There an Indian Way of Filmmaking?*” *International Journal of Hindu Studies*, 10, 3 (2006), pp. 227-256.