

Syllabus M.A. English

Semester 1

Course Title: Literary Criticism-I
Course Code: SLLCHC001ENG3104

L	T	P	Credits
3	1	0	4

Total Lectures: 60

Objective: –The course intends to provide a critical understanding of the developments in literary criticism from the beginnings to the end of 19th century. Moreover some selected texts/critics are prescribed for detailed study whose contribution to this area constitutes a significant benchmark in each era. It also provides a conceptual framework for developing an understanding of the function and practice of traditional modes of literary criticism.

Prescribed Texts:

Unit - A

Aristotle: *Poetics* (Chapters i-xvi, xxv)

Unit - B

William Wordsworth: *Preface to Lyrical Ballads*

Unit - C

Matthew Arnold: *The Function of Criticism in the Present Time*

Unit - D

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

Suggested readings:

Abrams, M. H. *A Glossary of Literary Terms*. Singapore: Harcourt Asia Pvt. Ltd., 2000.

Arnold, Matthew. *Essays in Criticism*. New York: MacMillan and company, 1865.

Blamires, Harry. *A History of Literary Criticism*. Delhi: Macmillan, 2001.

Daiches, David. *Critical Approaches to Literature, 2nd ed.* Hyderabad: Orient Longman, 2001.

Ford, Boris (ed). *The Pelican Guide to English Literature, Vols. 4 & 5*. London: Pelican, 1980.

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

House, Humphrey. *Aristotle's Poetics*. Ludhiana: Kalyani Publishers, 1970.

Lucas, F. L. *Tragedy in Relation to Aristotle's Poetics*. New Delhi: Allied Publishers, 1970.

Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*. Hyderabad: Orient Longman, 2006.

Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide*. Delhi: OUP, 2006.

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

Course Title: British Poetry I
Course Code: SLLCHC002ENG3104

L	T	P	Credits
3	1	0	4

Course objective: This course intends to generate an understanding of poetry as a genre and as a language form. Poetry is an expression, a different language in itself. It is the highest form of expression. The course focuses on the works of pioneer poets from the times of Milton to Browning. Moreover it includes the general awareness of the historical and literary developments in the field of poetry.

Prescribed Texts:

Unit -A

Geoffrey Chaucer: The Prologue to *The Canterbury Tales*

William Shakespeare:

1. SONNET 73: "That Time of Year thou mayst in me Behold"
2. SONNET 116: "Let me not to the Marriage of True Minds"

Unit –B

John Donne:

1. A Valediction: Forbidding Mourning
2. Holy sonnet XIV: Batter My Heart , Three-Person'd God

Andrew Marvel:

To His Coy Mistress

John Milton

The Paradise Lost (Book 1)

Unit -C

John Dryden

1. An Epilogue
2. Alexander's Feast

Alexander Pope

The Rape of the Lock

Unit -D

John Keats

1. Ode to a Nightingale
2. Ode to Autumn

Samuel Taylor Coleridge

1. The Rime of the Ancient Marnier

William Wordsworth

1. Ode: Intimations of Immortality
2. Tintern Abbey

Suggested Readings:

- Abrams, M.H. *English Romantic Poets: Modern Essays in Criticism*. 2nd ed. Oxford: Oxford University Press, 1975.
- Aers, David. *Chaucer (New Readings)*, Kent: The Harvester Press, 1986.
- Bate, Walter Jackson ed. *Keats: A Collection of Critical Essays*. New Delhi: Prentice Hall India Pvt. Ltd., 1978.
- Bennett, Joan. *Five Metaphysical Poets*. Cambridge: Cambridge University Press, 1964.
- Benson, Robert G. and Susan J. Ridyard ed. *New Readings of Chaucer's Poetry (Chaucer Studies)*. D. S. Brewer, 2003.
- Bowden, Muriel A. (rep. 1982) *A Reader's Guide to Geoffrey Chaucer*. London: Thames & Hudson, 1964.
- Drew, P. ed. *Robert Browning: A Collection of Critical Essays*. New Delhi: Macmillan, 1985.
- Fraser, G.S. ed. *Keats: The Odes (Case Book Series)*. London: Macmillan, 1971.
- Gardner, Helen ed. *John Donne: A Collection of Critical Essays (Twentieth Century Views Series)*. New Delhi: Prentice Hall India Ltd., 1979.
- Sperry, Stuart M. *Keats: The Poet*. New Jersey: Princeton University Press, 1973.
- Sullivan, Sheila. ed. *Critics on Chaucer*. New Delhi, Universal Book Stall, 1994.
- Wasserman, Earl R. *The Finer Tone: Keats' Major Poems*. Baltimore: The John Hopkins Press, 1967.
- Watson, J.R. ed. *Browning: Men and Women and Other Poems (Case Book Series)*. New Delhi: Macmillan, 1986.
- Williamson, George. *A Reader's Guide to the Metaphysical Poets*. Yugoslavia: Thomas & Hudson, 1988.

Course Title: British Drama -I
Course Code: SLLCHC003ENG3104

L	T	P	Credits
3	1	0	4

Total Lectures: 60

Course Objective: Drama combines the literary arts of storytelling and poetry with the world of live performance. As a form of ritual as well as entertainment, it has served to unite communities and challenge social norms, to vitalize and disturb its audiences. In order to understand this rich art form more fully, a sampling of plays, which exemplify different kinds of dramatic structure, will be examined. Students will be encouraged to read widely for enrichment and enjoyment.

Unit A. Christopher Marlowe : *Doctor Faustus*

Unit B. William Shakespeare : *Othello*

Unit C. William Congreve : *The Way of the World*

Unit D. George Bernard Shaw : *Candida*

Suggested Readings:

Abrams, M.H. *A Glossary of Literary Terms*. India: Macmillan, 1970.

Adelman, Janet (ed.). *Twentieth Century Interpretations of King Lear*. New Delhi: Prentice Hall India, 1980.

Anderson, Michael. *Anger and Detachment: A Study of Arden, Osborne and Pinter*. London: Pitman, 1976.

Baldick, Chris. *The Oxford Dictionary of Literary Terms*. USA: OUP, 2009 (3ed.).

Bentley, Eric. *Bernard Shaw*. London: Limelight Editions, 1985.

Bradley, A.C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. New Delhi: Dodo Press, 2009.

Chandler, Frank Wadleigh. *Aspects of Modern Drama*. New York: Macmillan, 1914.

Harbage, Alfred. *Shakespeare: The Tragedies (A Collection of Critical Essays)*. New Delhi: Pearson, 2005.

Hayman, Ronald. *John Osborne (Contemporary Playwrights Series)*. London: Heinemann Educational, 1970.

Innes, Christopher (ed.). *Cambridge Companion to George Bernard Shaw*. Cambridge: Cambridge University Press, 2006.

Loftis, J. *Comedy and Society from Congreve to Fielding*. Stanford: Calif, 1959.

Loomba, Ania. *Post-colonial Shakespeares*. London: Routledge, 1998.

Course Title: British Fiction -I
Course Code: SLLCHC004ENG3104

L	T	P	Credits
3	1	0	4

Total Lectures: 60

Course Objective: To introduce fiction as a genre of literature through a critical study of the thematic and stylistic aspects of the following prescribed texts.

Unit A

Henry Fielding: *Joseph Andrews*

Unit B

Jane Austen: *Pride and Prejudice*

Unit C

Dickens: *Hard Times*

Unit D

Thomas Hardy: *Jude the Obscure*

Suggested Readings:

Chesterton, G.K. *Charles Dickens*. U.K.: House of Stratus, 2001.

Gardner, John. *The Art of Fiction*. New York: Alfred A. Knopf, 1984.

Kettle, Arnold. *An Introduction to the English Novel Vol. I*. London: Hutchinson, 1974

Lubbock, Percy. *The Craft of Fiction*. U.S.A.: Create Space, 2010.

Lucas, George. *The Theory of Novel*. London: Merlin Press, 1971.

Rimmon-Kenan, Shlomith. *Narrative Fiction*. London: Routledge: 2002.

Williams, Ioan. *The Criticism of Henry Fielding*. Routledge and Kegan Paul Books, 1970.

Williams, Raymond. *Culture and Society: 1780-1950*. New York: Columbia University, Press, 1958.

Course Title: English Language Teaching (Elective)
Course Code: SLLCHE001ENG2103 (Option A)

L	T	P	Credits
2	1	0	3

Total Lectures: 45

Course Objective: The course intends to acquaint the learners with effective methods of teaching English Language. The content involves integration of Language and Literature for effective ELT and teaching of Grammar. The fundamentals of Business English will help the learners to improve their Communication Skills and professional abilities.

Unit-A: ELT: Principles and Methods

Language Learning Theories, Language Teaching Methods, Learners' Errors

Unit-B: Language Testing and Evaluation

Salient features of Testing, Types of Testing, and Testing - LSRW

Unit-C: Language, Literature and ELT

Language Teaching through Poetry, Fiction and Drama; Grammar Games; Functional Grammar; Indian/Western Tradition of Grammar

Unit-D: Business English

Business Correspondence-I (Building Business Vocabulary, News course Reports, Business Magazines, Business Letters, Business Travel); Business Correspondence-II (Writing using technology: faxes, emails, Making Resume, Writing Minutes)

Suggested readings:

Barron's ESL Guide to American Business English. Barrons Educational Series Inc.,1998.

Brown, H. Douglas. *Principles and Practices of Language Learning and Teaching*. Englewood Cliffs, NJ: Prentice hall, 1980.

Chomsky, Noam. *Language and Mind*. New York: Harcourt, Brace & World, 1968.

Emmorey, Karen. *Language, Cognition and the Brain: Insights from Sign Language Research*. NJ: [Lawrence Erlbaum Associates](#), 2002

Gardner, R.C. *Social Psychology and Second Language Learning: The Role of Attitude and Motivation*. London: Edward Arnold Publishers, 1985.

Kachru, B.B & C.L.Nelson. *Sociolinguistics and Language Teaching*. Cambridge: Cambridge University Press, 1996.

Leech, Geoffrey K.et al. *English Grammar for Today: A New Introduction*. 2nd ed. Basingstoke: Palgrave Macmillan, 2005.

Lightbown, P. & N. Spada *How Languages are Learned*. 2nd ed. Oxford: Oxford University Press, 2006.

Nagaraj, Geetha. *English Language Teaching: Approaches, Methods, Techniques*.2nd ed. New Delhi: Orient Longman, 2008.

Course Name: Dalit Literature and Aesthetics (Elective)

Course Code: SLLCHE002ENG2103 (Option B)

L	T	P	Credits
2	1	0	3

Total Lectures: 45

Course Objectives: The course intends to make the students familiar with the intent and contents of Dalit Literature and aesthetics. The prescribed texts represent different genres to provide comprehensive understanding of Dalit context and the paradigms of dalit literature.

Unit A: Dalit Autobiographies

Joothan: An Untouchable's Life—Omprakash Valmiki

Government Brahmana: Aravind Malagatti

Unit B: Novels

Untouchable God: Kancha Ilaiah

Children of God: Shanta Rameshwar Rao

Unit C: Poetry

Namdev Dhasal's "Hunger"

Daya Pawar's "Blood-wave"

Arjun Dangle's "I Will Belong to It"

Hira Bansode's "Yashodhara"

Keshao Meshram's "The Barriers"

Sharankumar Limbale's "White Course"

Waman Nimbalkar's "Mother"

Unit D: Essays

Sharatchandra Muktibodh, "What is Dalit Literature?," *Poisoned Bread*. Arjun Dangle, ed. Hyderabad: Orient Blackswan, 2009. 270-273.

Baburao Bagul, "Dalit Literature is but Human Literature," *Poisoned Bread*. Arjun Dangle, ed. Hyderabad: Orient Blackswan, 2009. 274-294.

B.R. Ambedkar. "Annihilation of Caste". Valerian Rodrigues, ed. *The Essential Writings of B.R. Ambedkar*. New Delhi: Oxford UP, 2002. Pp. 263-305.

T. M. Yesudasan. "Towards a Prologue to Dalit Studies," K. Satyanarayana and Susie Tharu, eds. *No Alphabet in Sight*. New Delhi: Penguin, 2011. pp. 611-630.

Gopal Guru. "Dalit Women Talk Differently." EPW, Vol. XXX. No. 41-42, October 14, 1995.

Suggested Readings:

- Ahmad, Imtiaz and Upadhyay. *Dalit Assertion in Society Literature and History*. Hyderabad: Orient Blackswan, 2010.
- Bama. *Sangati: Events*. OUP, 2008.
- . *Vanmam (Vendetta)*. OUP, 2008.
- Dangle, Arjun. Ed. *No Entry for the New Sun: Translations from Modern Marathi Dalit*. Orient Blackswan, 1992.
- . ed. *Poisoned Bread*. Hyderabad: Orient Blackswan, 2009.
- Datta, Prithvi and Chandra Shobhi. *The Flaming Feet and Other Essays: The Dalit Movement in India*. University of Chicago Press, 2011.
- Gajarawala, Toral Jatin. *Untouchable Fictions: Literary Realism and the Crisis of Caste*. Fordham University Press, 2012.
- Ganguly, Debjani. *Caste and Dalit Lifeworlds: Postcolonial Perspectives*. Orient Longman, 2008.
- Jaffrelot, Christopher. *Dr. Ambedkar and Untouchability: Analysing and Fighting Caste*. C. Hurst & Co. Publishers, 2005.
- Ilaiah, Kancha. *Why I am Not a Hindu: A Sudra Critique of Hindutva Philosophy, Culture and Political Economy*. Samya, 2005.
- Kumar, Raj. *Dalit Personal Narratives*. Hyderabad: Orient Blackswan, 2010.
- Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature*. trans. Alok Mukherjee. Orient Blackswan, 2004.
- . *Hindu: A Novel*. Samya Publications, 2010.
- Omvedt, Gail. *Dalit Visions*. Orient Blackswan, 2006.
- . *Ambedkar: Towards an Enlightened India*. Penguin, 2008.
- Rao, Anupama. *The Caste Question: Dalits and the Politics of Modern India*. Permanent Black, 2009.
- Rege, Sharmila. *Writing Caste: Writing Gender*. Delhi: Zubaan 2006.
- Sattanathan, A.N. *Plain Speaking: A Sudra's Story*. Permanent Black, 2007.

Course Title: American Literature (Elective)
Course Code: SLLCHE003ENG2103 (Option C)
Total Lectures: 45

L	T	P	Credits
2	1	0	3

Course Objective: To introduce American literature as a distinct branch of English literature through a critical study of the thematic and stylistic aspects of the following prescribed texts.

Unit – A

Theodore Dreiser: *An American Tragedy*

Unit – B

Edward Albee: *Who's Afraid of Virginia Woolf?*

Unit –C

- i. Walt Whitman: *Song of Myself* (I & II)
- ii. Emily Dickinson: "*Hope*" is the Thing with Feathers
- iii. Emily Dickinson: "*Unto Me? I Don't Know You*"

Unit –D

- i. Emerson: *The American Scholar*
- ii. Thoreau: *Civil Disobedience*

Suggested Reading:

Barrett, M. O. *The Irrational Man*. <http://www.philosophymagazine.com/others/MO_Barrett_Irrational.html>. 20 August 2011.

Camus, Albert. *The Myth of Sisyphus*. <http://www.sccs.swarthmore.edu/users/00/pwillen/1/lit/msysip.htm>>. 14 January 2005.

Fisher, William J. *The American Literature of the Nineteenth Century: An Anthology*. New Delhi Eurasia Publishing House Pvt Ltd, 1970.

Jacob, J. *History of American Literature*. New Delhi: Sublime Publishers, 2005.

Milton, Jane, Caroline Polmear and Julia Fabricius. *A Short Introduction To Psychoanalysis*. New Delhi: Sage Publications, 2004.

Schneider, Dorothy Schneidercarl J. *An Eyewitness History Of Slavery In America*. N. A.: Checkmark, 2000.

Course Title: Communication Skills

Course Code: SLLCHS001ENG0202 (Self Study)

L	T	P	Credits
0	2	0	2

Course Objective: To enable the students to acquire communication skills

Unit – A Phonetics

1. Phonetics and Phonology
2. Speech Mechanism
3. Speech Sounds – Vowels and Consonants
4. Consonant clusters in English
5. Phonetic Symbols

Unit – B Remedial Grammar

Objectives: The objective of the paper will be to introduce corrective measures to students, to eradicate grammatical errors in speech and to eradicate grammatical errors in writing.

Course Contents:

Theory: The article, Parts of Speech, Linking Verbs, Negative Sentences, Questions, Agreement or Subject-verb Concord, Transitive/ Intransitive, Regular/Irregular, Tense and their use, Helping verbs, Verbs and Adverbs, Question Tags,

Unit - C Conversational English

Objective: To introduce different social situations and to develop Conversational skills

Fieldwork: Visit to the various places offering different situations and practicing conversation in actual Situations. Student must be asked write dialogues relating to the situations.

Unit Contents:

- A. Language and Society, Styles and Registers.
- B. English in Situations:
 - a) Greetings
 - b) Asking to Way
 - c) In the Post office
 - d) Catching a train
 - e) Buying a dress
 - f) Booking a room at a hotel
 - g) At the bank
 - h) Making a Telephone call
 - i) At the temple
 - j) Asking the time: Time Expression.
 - k) Receiving and seeing off a guest.
 - l) Buying Guidebook
 - m) At the travel agency
 - n) At the air port
 - o) At the customs
 - p) At the Police station
 - q) At the international air port
 - r) Making an apology

Books Recommended:

1. *English in situations* by R.O. Nelll (OUP).
2. *Success with English: The Penguin courses.*
3. *Course Book* by Geoffriy, The Penguin Books
4. *Success with English: The Penguin course: A first Reader: by Alexander Baird at all (Penguin Books)*
5. *An Introduction to the Pronunciation of English*
6. *A Text Book of English; Phonetics for Indian Students* by T. Balasubramanian (Macmillan India)

Semester -2

Course Title: Literary Theory and Criticism I

Course Code: SLLCHC005ENG3104

Total Lectures: 60

L	T	P	Credits
3	1	0	4

Objectives: 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. 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. It also provides a conceptual framework for developing an incisive understanding of the function and practice of different literary methodologies available to a student.

Prescribed Texts:

Unit -A

New Criticism and Russian Formalism:

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

Unit -B

Psychological Approach:

- (i) Sigmund Freud: "Creative Writers and Day-dreaming"
- (ii) Jacques Lacan: "The Symbolic Order" in M.A.R Habib: *A History of Literary Criticism And Theory: From Plato to the Present*. New Delhi: Wiley India, 2008.

Unit-C

Feminism:

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

Unit -D

Sociological/Marxist Approach:

- (i) Raymond Williams: "Base and Superstructure"; and "Dominant, Residual and Emergent."
- (ii) Louis Althusser: "Ideology and Ideological State Apparatuses," from *Lenin and Philosophy and Other Essays*.

Suggested readings:

- Barry, Peter. *Beginning Theory: An Introduction to Literary & Cultural Theories*, 2nd ed., Manchester: Manchester University Press, 2004.
- Bertens, Hans. *Literary Theory: The Basics*, New York: Routledge, 2003.
- Blamires, Harry. *A History of Literary Criticism*, Delhi: Macmillan, 2001.
- Eagleton, Terry. *Marxism and Literary Criticism*, University of California Press: London, 1976.
- 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.
- Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*, Oxford: Blackwell, 2005.
- Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*, Hyderabad: Orient Longman, 2006.
- Ransom, John Crowe. *The New Criticism*, New York: New Directions, 1941.
- Richards, I. A. *Practical Criticism*, London: Routledge & Paul, 1964.
- Robey, David and Ann Jefferson, *Modern Literary Theory*, London: Batsford, 1986.
- Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide*, New Delhi: Oxford University Press, 2006.
- Wimsatt and Brooks. *Literary Criticism: A Short History*, New Delhi: Oxford & IBH Pub Co., 1974.

Course Title: British Poetry -II
Course Code: SLLCHC006ENG3104

L	T	P	Credits
3	1	0	4

Total Lectures: 60

Course Objective: Poetry, in general sense, may be defined to be – the expression of the imagination: and poetry is connate with the origin of man. Poets are the unacknowledged legislators of the world as P.B. Shelley claims. In order to understand and imbibe the essential value and worth of this art form, a collection of poems, based in diverse geography, persona and context, will be analysed. This course assures a sound reason and imagination to the students along with enjoyment and learning.

Victorian Poetry:
Unit -A

Lord Alfred Tennyson:

1. “Ulysses”

Matthew Arnold:

1. “Dover Beach”

Robert Browning

1. “The Last Ride Together”
2. “A Grammarian’s Funeral: Shortly after the Revival of Learning in Europe”

Modern Poetry:

Unit -B

T. S. Eliot: *The Waste Land*

Unit -C

W. B. Yeats :
“The Second Coming”
“Sailing to Byzantium”
“Easter 1916”

W. H. Auden:
“September 1, 1939”
“The Shield of Achilles”

Unit -D

Philip Larkin: “Toads Revisited”

Seamus Heaney: “Digging”

Dylan Thomas: “Do not Go Gently into the Goodnight”

Ted Hughes : “The Jaguar”
“Hawk Roosting”

Suggested Readings:

- Arana, R. Victoria. *W.H. Auden's Poetry: Mythos, Theory, and Practice*. Cambria Press, 2009.
- Cleeve, Brian. *W.B. Yeats and the Designing of Ireland's Coinage*. New York: Dolmen Press, 1972.
- Croft, Barbara L. *Stylistic Arrangements: A Study of William Butler Yeats' A Vision*, Bucknell University Press, 1987.
- Firchow, Peter Edgerly. *W.H. Auden: Contexts for Poetry*. University of Delaware Press, 2002.
- Gifford, Terry. *The Cambridge Companion to Ted Hughes*. New York: Cambridge University Press, 2011.
- Haffenden, John. *W.H. Auden: The Critical Heritage*. Psychology Press, 1997.
- Hargrove, Nancy Duvall. *Landscape as Symbol in the Poetry of T. S. Eliot*. University Press Mississippi 1978.
- Hibbett, Ryan. *Proving Poetry: Ted Hughes and Philip Larkin, Now*. Pro Quest, 2006.
- Jeffares, A Norman. *A Commentary on the Collected Poems of W. B. Yeats*. Stanford University Press, 1968.
- McDiarmid, Lucy. *Saving Civilization: Yeats, Eliot, and Auden Between the Wars*. CUP Archive, 1984.
- McCormack, W. J. *Blood Kindred: The Politics of W. B. Yeats and His Death*. Pimilico, 2005.
- Maxwell, D. E. S. *The Poetry of T. S. Eliot*, Routledge and Keagan Paul, 1960.
- O'Neill, Michael. *Routledge Literary Sourcebook on the Poems of W.B. Yeats*. Routledge, 2003.
- Pritchard, William H. *W. B. Yeats: A Critical Anthology*. Penguin, 1972.
- Sagar, Keith M. *The Achievement of Ted Hughes*. Manchester University Press, 1983.
- Scofield, Dr. Martin. *T.S. Eliot: The Poems*. Cambridge University Press, 1988
- Vendler, Helen. *Our Secret Discipline: Yeats and Lyric Form*, Harvard University Press, 2007.

Course Title: British Drama II
Course Code: SLLCHC007ENG3104

L	T	P	Credits
3	1	0	4

Total Lectures: 60

Course Objective: Drama combines the literary arts of storytelling and poetry with the world of live performance. As a form of ritual as well as entertainment, it has served to unite communities and challenge social norms, to vitalize and disturb its audiences. In order to understand this rich art form more fully, a sampling of plays, which exemplify different kinds of dramatic structure, will be examined. Students will be encouraged to read widely for enrichment and enjoyment.

Unit A

T. S. Eliot : *Murder in the Cathedral*

Unit B

Samuel Beckett : *Waiting for Godot*

Unit C

John Osborne : *Look Back in Anger*

Unit D

Harold Pinter : *The Birthday Party*

Suggested Reading:

Abrams, M.H. *A Glossary of Literary Terms*. India: Macmillan, 1970. Print.

Bachner, Saskia. *The Omnipresent Emptiness in Samuel Beckett's Waiting for Godot*. Germany: GRIN Verlag, 2008.

Baldick, Chris. *The Oxford Dictionary of Literary Terms*. USA: OUP, 2009 (3ed.).

Behan, Tom. *Dario Fo: Revolutionary Theatre*. London: Pluto, 2000.

Bloom, Harold. *Berthold Brecht*. USA: Chelsea House, 2002.

Brecht, Bertolt. *Brecht on Theater: The Development of an Aesthetic*, edited and translated by John Willett. London: Methuen, 1992.

Chandler, Frank Wadleigh. *Aspects of Modern Drama*. New York: Macmillan, 1914.

Cornwel, Neil. *The Absurd in Literature*. Manchester: Manchester University Press, 2006.

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

Hirst, David. *Dario Fo and Franca Rame*. Hampshire: Macmillan, 1989.

Northam, John. *Ibsen's Dramatic Method*. London: Faber, 1953.

Williams, Raymond. *Drama: From Ibsen to Eliot*. London: Chatto & Windus, 1952. Print.

Course Title: British Fiction -II
Course Code: SLLCHC008ENG3104

L	T	P	Credits
3	1	0	4

Total Lectures: 60

Course Objective: To introduce fiction as a genre of literature through a critical study of the thematic and stylistic aspects of the following prescribed texts.

Unit A

D. H. Lawrence: *Sons and Lovers*

Unit B

Virginia Woolf: *Mrs. Dalloway*

Unit C

George W. Orwell: *Animal Farm*

Unit D

William Golding: *Lord of the Flies*

Suggested Readings:

Garg, G. R.. *George Orwell: A Study in Ideas*. Dept. of English, 1968.

Kaushal, Deepak. *Civilization and Savagery*. Chandigarh, Department of English. 2007.

Kinkead, Weekes, Mark. *William Golding: A Critical Study*. London, Faber & Faber,1975.

Naik, Sulabha. *Feministic Perspective on the Novels of Virginia Woolf*. New Delhi, Prestige Bks, 1998.

Tedlock, E. W. [ed.]. *D. H. Lawrence and Sons and Lovers: Sources and Criticism*. London Univ. 1966.

William Raymonds, ed. *George Orwell: a Collection of Critical Essays*. Englewood Cliffs, NJ, 1974.

Yudhistar. *Conflict in the Novels of D. H. Lawrence*. Edinburgh, Oliver and Boyd. 1969.

Course Title: Postcolonial Theory & Literature (Elective)
Course Code: SLLCHE004ENG4004 (Option A)

L	T	P	Credits
2	1	0	3

Total Lectures: 45

Objectives: This course intends to familiarize students with literatures of two erstwhile colonies – Asia and Africa– which have remained outside discourse making for a long time. Also it proposes to give a voice to the indigenous efforts towards decolonizing the local people from colonial and neo-colonial hegemonies. The course is introduced as a revisionary discipline which primarily focuses on interrogating the Western canon.

Unit - A

Edward Said: “Introduction” to *Orientalism*, London: Routledge, 1978. 1-28.

Unit - B

Gayatri Chakravarty Spivak: ‘Can the Subaltern Speak?’ in *Colonial Discourse and Postcolonial Theory: A Reader*, eds. Patrick Williams and Laura Chrisman London: Harvester Wheatsheaf, 1993.

Unit - C

Chinua Achebe: *Things Fall Apart*, Oxford: Heinemann, 1958.

Unit - D

Salman Rushdie: *Midnight’s Children*, New York: Avon, 1980.

Suggested Readings:

Ashcroft, Bill Ashcroft et al, eds. *The Post-Colonial Studies Reader*, London and New York: Routledge, 2006.

---. *Key Concepts in Post-Colonial Studies*, London and New York: Routledge, 1998.

Bhabha, Homi. *Nation and Narration*, London and New York: Routledge, 1990.

Brennan, Timonthy. *Salman Rushdie and the Third World*, New York: St. Martin’s Press, 1989.

Brydon, Diana and Helen Tiffin. *Decolonising Fictions*. Sydney: Dangaroo, 1993.

Killam, G. D. *The Novels of Chinua Achebe*. Studies in African Literature Series, London: Heinemann, 1978.

King, Bruce, ed. *The New National and Postcolonial Literatures: An Introduction*, Oxford: Clarendon, 1996.

Course Title: Literature and Philosophy (Elective)

Course Code: SLLCHE005ENG2103 (Option B)

Total Lectures: 45

L	T	P	Credits
2	1	0	3

Course Objectives: As philosophy and literature are integral to each other, the objective behind teaching this course is to acquaint the students with this relationship. Further, philosophy opens new horizons for new thinking and therefore, the objective of this course is to develop philosophical attitude in the learners.

Unit I

Introduction to Modern Western Philosophy:

- a) Kant
- b) Hegel
- c) Bergson

Note: For this unit, Bertrand Russell's book *History of Western Philosophy* shall be the text book.

Unit II

Jean-Paul Sartre: *Existentialism and Humanism*

Unit III

Rabindranath Tagore: *Gitanjali*

Song Nos.:

- 11) Leave this chanting and singing
- 13) The song that I came to sing
- 31) Prisoner, tell me, who was it
- 35) Where the mind is without fear
- 48) The morning sea of silence
- 50) I had gone a-begging
- 51) The night darkened
- 52) I thought I should ask of thee
- 60) On the seashore of endless worlds
- 64) On the slope of the desolate river
- 73) Deliverance is not for me

Unit IV

Sri Aurobindo Ghosh: *Savitri: A Legend and a Symbol* (Book I)

Suggested Readings:

- Flynn, Thomas. *Existentialism: A Very Short Introduction*. New York: Oxford University Press, 2006.
- Glendinning, Simon and Eaglestone, Robert, eds. *Derrida's Legacies: Literature and Philosophy*. London, Routledge, 2008.
- Kant. *Philosophy of Kant and our modern world: four lectures delivered at Yale University Commemorating the 150th anniversary of the death of Immanuel Kant*. New York, Liberal Art Pr.. 1957.
- Kaufmann, Walter, ed. *Existentialism: From Dostoevsky to Sartre*. Rev. ed. New York: Penguin, 2004.
- Levi, A. W. *Philosophy and the Modern World*. Bloomington. Indiana Univ. 1959.
- Mishra, D.S. *Poetry and philosophy of Sri Aurobindo's Savitri*. New Delhi, Harman. 1989.
- Montague, W.P. *Great visions of philosophy: varieties of speculative thought in the West from the Greeks to Bergson*. Illinois, Open Court Pub. 1950.
- Pandit, M.P. *Readings in Savitri: Sri Aurobindo's epic*. Pondicherry: Aurobindo Ashram. 1969.

Course Name: Literature and Theatre
Course Code: SLLCHE006ENG2103 (Option C)
Total Lectures: 45

L	T	P	Credits
2	1	0	3

Course Objectives: The course will sensitize the students about theatre and literature as a tool of personality development and inter-personal, intercultural and oral communication. The course would focus on history of world theatre in selected periods, basic theories of theatre and their relationships through acting, introspection and interaction.

Unit - A

History: Survey of world theatre

Ancient Greek and Roman theatre; Sanskrit theatre; Chinese theatre; Japanese theatre; medieval European drama-cycles; the theatre of the English Renaissance; the theatre of the Spanish 'golden age'; French neoclassical theatre; the theatre of German classicism and Romanticism; realistic and naturalistic theatre; symbolist theatre; absurdist theatre; expressionist and political theatre; other modern Western theatre, Modern Indian theatre.

Unit - B

Theory:

- a. Konstantin Stanislavsky's *An Actor Prepares*
- b. Antonin Artaud's 'Theatre of Cruelty'

Unit - C

Theory:

- a. Bertolt Brecht's 'Epic Theatre'
- b. Jerzy Grotowski's 'Towards a Poor Theatre'
- c. Peter Brook's 'The Empty Space'

Unit - D

Practice

A project which may comprise any one of the following:

- Performance of a play; detailed review of a production seen by the students; artistic work on a hypothetical production, such as preparing a director's script from a printed original; set design; costume design; transcription of the performance text of a folk/traditional Indian play

Suggested Readings:

Bermel, Albert. *Artaud's Theatre of Cruelty (Plays and Playwrights)*. Methuen Drama, 28 June 2001.

Brockett, Oscar G. *History of the Theatre* (7th ed., Holt, Rinehart & Winston, NY, 1995)

Brook, Peter. *The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate*. Touchstone; Reprint edition, December 1, 1995.

Grotowski, Jerzy. *Towards a Poor Theatre (Eyre Methuen Drama Books)*. (Performance Books). Methuen Drama; 2nd Revised edition, 10 April 1975.

Richards, Farley P., Darius L Swann, Phillip B Zarrilli. *Indian Theatre: Tradition of Performance*. New Delhi: MBP, 1990.

Rangacharya, Adya. *The Indian Theatre*. New Delhi: NBT, 1971.

---. Tr. *Natyashastra*. New Delhi: Munshiram Manoharlal, 1996.

Stanislavski, Konstantin. *An Actor Prepares*. Routledge; Reprint edition 1 April 1989.

Vatsyayan, Kapila. *Traditional Indian Theatre: Multiple Streams*. (Hindi Translation: Paramparik Bhartiya Rangmanch: Anant Dharayen, Tr. Badiuzzama), New Delhi: National Book Trust, 1995.

Wickham, Glynne. *A History of the Theatre* (2nd ed., Phaidon, Oxford, 1992);

Course Title: Basic Stagecraft Skills Workshop and Theatre Production

Course Code: SLLCHS002ENG0202 (Self Study)

L	T	P	Credits
0	2	0	2

Course Objective: To sensitize the students about theatre and stagecraft as a tool of personality development and inter-personal, intercultural and oral communication. The course would focus on developing human values and relationships through acting, introspection and interaction.

Course Content:

Unit A: Theatre: Self, Society and Human Values: Basic introduction to theatre as a concept and performance; Different types of theatre, theatre as a communicative and cultural medium; Theatre, human values and ethics.

Unit B: Production and Design: Tools and Language of Stagecraft, set, light, costumes, props, makeup, sound, music, backstage, stage management.

Unit C: Acting Skills: Different acting styles - realistic, method, stylized, improvisations; exploration and development of character and context; understanding space and time dynamics; Voice modulation and speech, throw, pitch etc; Body language, paralanguage and cues.

Unit D: Direction: Conception and visualization through aesthetics of sound/silence and visuals; Adaptation and script writing; Understanding the Space; Rehearsal and performance

Semester 3

Course Title: Literary Theory & Criticism -II

Course Code: SLLCHC009ENG3104

Total Lectures: 60

L	T	P	Credits
3	1	0	4

Course Objectives: The course proposes to study literary theory as an intellectual and critical activity in the 20th Century. Central to this course is the analysis of some of the major essays that are central to the understanding of these literary and critical theories. The course takes up major strands of modern literary theory and provides a conceptual context for an understanding of the function and practice of modern literary and cultural criticism.

Prescribed Texts:

Unit - A

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.
- (ii) Roland Barthes: "The Structuralist Activity" in *Critical Theory since Plato*. Ed. Hazard Adams. New York: Harcourt Brace Jovanovich, 1971. 1128-1130.

Unit - B

Poststructuralism and Deconstruction:

- (i) Roland Barthes: "The Death of the Author" from Roland Barthes's *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.
- (ii) Jacques Derrida: "Structure, Sign & Play in the Discourse of Human Sciences" from J. Derrida, *Writing and Difference*, trans. Alan Bass, Chicago: University of Chicago Press, 1978: 278-93. Also in David Lodge (ed.) *Modern Criticism and Theory: A Reader*, London and New York: Longman, 1988: 108-23.

Unit - C

Postmodernism:

- (i) Jean Francois Lyotard: "Answering the Question: What is Postmodernism?" translated by Regis Durand in *The Postmodern Condition*, Manchester University press, 1984. (8 hours)
- (ii) Jean Baudrillard: "The Spirit of Terrorism," trans. by Chris Turner in *The Spirit of Terrorism and Other Essays*. London: Verso, 2003.

Unit - D

New Historicism and Cultural Materialism:

- (i) Stephen Greenblatt: "Introduction" in *Renaissance Self –Fashioning*. Chicago: University of Chicago Press, 1980. 1-9.
- (i) Alan Sinfield and Jonathan Dollimore: "Foreword" and "Introduction" in *Political Shakespeare: New Essays in Cultural Materialism*. Ithaca: Cornell, 1985. vii-viii & 2-17.

Suggested Reading:

Barry, Peter. *Beginning Theory*. Manchester and New York: Manchester University Press, 1995.

Culler, Jonathan. *Barthes*. Great Britain: Fontana, 1983.

Derrida, Jacques. *Speech and Phenomena and Other Essays on Husserl's Theory of Signs*. Trans. David B. Allison. Evanston: Northwestern UP, 1973.

---. *Positions*. Trans. Alan Bass. Chicago: U of Chicago P, 1981.

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

---. *Marxism and Literary Criticism*. Berkeley and Los Angeles: University of California Press, 1976.

Hawthorn, Jeremy. *A Concise Glossary of Contemporary Literary Theory*. London: Edward Arnold, 1992.

Jefferson, Ann and David Robey, eds. *Modern Literary Theory*. New York: Barnes and Noble, 1982.

Krishnaswamy et al. *Contemporary Literary Theory: A Student's Companion*. New Delhi: Macmillan, 2000.

Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. New Jersey: Prentice-Hall, 1985.

Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Oxford UP, 2005.

Course Title: Indian Writing in English-I

Course Code: SLLCHC010ENG3104

Total Lectures: 60

L	T	P	Credits
3	1	0	4

Course Objective: The different language clusters in India are distinctive but share a common heritage and core identity. Nurturing its plural and diverse traditions, emergent India is engaged in an act of constant and ongoing cultural translation and interpretation.

Indian writing in English reverberates with many voices trying to articulate the essence of Indianess. To quote V. K. Gokak, “Indianness of Indian writing consists in the writer’s intense awareness of his entire culture,” and that of K. R. Srinivas Iyengar, India or Indianness includes “the choice of subject,” “texture of thought and play of sentiment”, “the organization of material,” and “the creative use of language.” This course introduces students to a wide range of Indian Writing in English. Students will be encouraged to read widely for enrichment and enjoyment.

Unit –A

A. K. Ramanujan:

- a) The Second Sight
- b) The Striders
- c) Love Poem for a Wife 1

Nissim Ezekeil:

- a) Poet, Lover, Birdwatcher
- b) Night of the Scorpion

Unit-B

Raja Rao: *Kanthapura*

Unit-C

Girish Karnad: *Nagamandala*

Unit-D

Jawaharlal Nehru: *The Discovery of India* (Chapter 3: “The Quest” and Chapter 4: “The Discovery of India”)

Suggested Readings:

Bharvani, Shakuntala. Nissim Ezekiel. New Delhi: Sahitya Akademi, 2000. Print

Damodhar, G. “Search for Identity: An Estimate of Ezekiel’s Poetry.” *Nissim Ezekiel: A Critical Companion*. Ed. G. S. Balarama Gupta. New Delhi: Pencraft, 2012. 79-85. Print

Iyengar, K. R. S. *Indian Writing in English*. New Delhi: Sterling, 1985. Print.

King, Bruce. *Modern Indian Poetry in English*. New Delhi: Oxford University Press, 1987. Print.

- Kumar, Akshay. A. K. *Ramanujan: In Profile and Fragment*. Jaipur: Rawat Publications, 2004. Print.
- Lal, E.N. *The Poetry of Encounter: Dom Moraes, A.K. Ramanujan and Nissim Ezekiel*. New Delhi: Sterling, 1983.
- Mehrotra, A. K. ed., *An Illustrated History of Indian Literature in English*. New Delhi: Permanent Black, 2003. Print.
- Mukherjee, Meenakshi. *Twice Born Fiction*. New Delhi: Heinemann, 1971. Print.
- . *The Perishable Empire: Essays on Indian Writing in English*. New Delhi: Oxford University Press, 2000. Print.
- Naik, M.K.: *Raja Rao*. New York: Twayne Publishers Inc., 1972. Print.
- . ed., *Aspects of Indian Writing in English*. Delhi: Macmillan, 1979. Print.
- Nehru, Jawahar Lal. *Discovery of India*. India: OUP, 1994 (6th ed.). Print.
- Parthasarathy, R. ed., *Ten Twentieth Century Indian Poets*, Delhi: Oxford University Press, 1976. Print.
- Rao, Raja. *Kanthapura*. Delhi: Orient Coursebacks, 1970. Print.
- Shyamala, A. Narayan : *Raja Rao (Man and His Works)*. New Delhi: Sterling, 1988. Print.
- Sethi, Rumina: *Myths of the Nation*. Oxford: Clarendon Press, 1999. Print.
- Tharu, S. and K. Lalitha, *Women Writing in India: 600BC to the Present*, 2 vols. New Delhi: Oxford University Press, 1995. Print.

Course Name: British Prose (Essays)
Course Code: SLLCHC011ENG3104
Total Lectures: 60

L	T	P	Credits
3	1	0	4

Course Objectives: the purpose of this course is to introduce our students with British prose other than fiction. This would familiarize them with epigrammatic style of writing in top British essayists along with wisdom packed in the same.

Unit A: Sixteenth Century Prose:

Charles Bacon:

1. Of Truth
2. Of Marriage and Single Life
3. Of Great Place

Unit B: Seventeenth Century Prose

Addison & Steele:

1. Female Orators
2. Of the club
3. Sir Roger at Church

Unit C: Eighteenth Century Prose

Charles Lamb

1. Christ Hospital
2. New Year's Eve
3. Imperfect Sympathies

Unit D: Nineteenth Century Prose

Thomas Carlyle

The Hero as Man of Letters

Bertrand Russell

Science and Values

Aldous Huxley

Tragedy and the Whole Truth

Suggested Readings:

- Batho, E. and B. Dobree. *The Victorians and After 1830-1914*. Cresset, 1962.
- Black, Jeremy. ed., *An Illustrated History of Eighteenth Century Britain, 1688-1793*. Manchester University Press, 1996.
- Bloom, Edward A. and Lillian D. Bloom. *Addison and Steele: The Critical Heritage*. Routledge, 2013.
- Bloom, Harold and Adrienne Munich. eds., *Robert Browning: A Collection of Critical Essays*. Prentice-Hall, 1979.
- Clifford, James. ed., *Eighteenth Century English Literature: Modern Essays in Criticism*. Oxford University Press, 1977.
- Drew, Philip. ed. *A Collection of Critical Essays on Browning*. Houghton Mifflin, 1966.
- Flower, Betty S. *Browning and the Modern Tradition*. Macmillan, 1976.
- Gilmour, Robin. *The Victorian Period: The Intellectual and Cultural Context of English Literature 1830-1890*. Longman, 1993.
- Hill, Christopher. *The World Turned Upside Down: Radical Ideas During the English Revolution*. Penguin Group (USA) Incorporated, 1991.
- Jack, Ian. *Augustan Satire: Intention and Idiom in English Poetry 1660-1750*. Ajay Book Service, 2010.
- Lannering, J. *Studies in the Prose Style of Joseph Addison*. Richard West, 1977.
- Paulson, Ronald. *Satire and Novel in Eighteenth Century England*. Yale University Press, 1967.
- Rogers, Pat. *The Augustan Vision*. Methuen, 1978.
- Sambrook, James. *The Eighteenth Century: The Intellectual and Cultural Context of English Literature 1700-1789*. Longman, 1993.
- Sanders, Andrew. *The Short Oxford History of English Literature*. Oxford University Press, 2004.
- Whately, Richard. *Bacon's Essays: With Annotations*. Longman & Company, 1864.
- Willey, Basil. *The Seventeenth Century Background: Studies in the Thought of the Age in Relation to Poetry and Religion*. Columbia University Press; First Edition 5th Impression edition, 1950.
- Wilson, Frank Percy and Bonamy Dobree. *The Oxford History of English Literature Vol. 7*. Clarendon Press, 1952.

Course Title: Introduction to Linguistics

Course Code: SLLCHC012ENG3104

Total Lectures: 60

L	T	P	Credits
3	1	0	4

Course Objective: The course has been designed to enable the learners to understand the nuances of language structure and to introduce the basics of Linguistics. Phonetics has been added for the understanding of fundamental aspects of communication.

Unit-A:

Introduction to Linguistics

- Scope and nature of linguistics; Branches of linguistics; Language and Communication; Definition of language; Characteristics of language; Concepts of Syntagmatic and Paradigmatic Relations; Synchronic and Diachronic relations; Competence and Performance; Innateness hypothesis; Langue and Parole.

Unit-B:

Introduction to Morphology

- Morphology—Definition and scope; Concept of word; Kinds of word—Phonological, Orthographic and Grammatical word; Lexeme and word form; Concept of morpheme, morph and allomorph; Relationship between morph and morpheme; orphophonemics; Types of morph; Basic constituents of word structure—Root, Stem, Base, Affixes, Types of affixes; Inflectional vs. Derivational Morphology; Exercises on morphological analysis; Important word formation processes in English—Back-formation, Derivation, Reduplication, Conversion, Clipping, Acronymy, Blending; Compounding—Types and properties,

Unit-C:

Introduction to Phonetics

- Definition, aim and scope of Phonetics; Branches of Phonetics; Organs of Speech; Phonemes and allophones; Air-stream mechanism, Place of articulation and manner of articulation; Classification of speech sounds: vowels and consonants; Production, classification and description of consonants; Production, classification and description of vowels; Cardinal vowels; Monophthongs and Diphthongs; Phonetic transcription and its types;

Unit-D:

Transformational Generative Grammar

- Transformational generative grammar: definition, scope and rationale; Basic sentences and transformations; Transformation process: Negation, interrogation, passive, emphatic etc.; Competence and performance. Deep structure and surface structure; Tree-Diagrams; Ambiguity and T.G grammar.

Suggested Readings:

- Anderson, S. R., *Amorphous Morphology*. Cambridge University Press, 1992.
- Aronoff, M. *Word formation in Generative Grammar*. Cambridge, Massachusetts: MIT Press, 1976.
- Bansal, R.K. and Harrison, J.B. *Spoken English for India*, ND: Orient Longman, 1972.
- Bloomfield, Leonard. *Language*, Allen & Unwin, 1933.
- Fromkin, V (ed) *Linguistics: An Introduction to linguistics*. Cambridge: Blackwell, 2000
- Gimson, A.C. and Ramsaran, Susan. *An Introduction to the Pronunciation of English*, ELBS, 1992.
- Hockett, C.F., *A Course in Modern Linguistics*, Macmillan, 1958.
- Jacobs, R. A. & Rosenbaum: *English Transformational Grammar* Waltham, Massachusetts: Blackwell Publishing Company, 1970.
- Katamba, F, *Morphology*. Basingstoke: MacMillan, 1993
- Lyons: *An Introduction to Theoretical Linguistics*, Macmillan, 1958
- O'Connor, J.D. *Phonetics*, London: Penguin, 1991.
- O'Connor, J.D. *Better English Pronunciation*, Cambridge University Press, 2000.
- Roach, Peter. *English Phonetics and Phonology*, Third Edition. Cambridge University Press, 1983. Reprint, 2004.
- Sethi, J. and Dhamija P.V. *A Course in Phonetics and Spoken English*, ND: Prentice Hall of India, 1990.
- Sethi J and Jindal, D.V. *A Handbook of Pronunciation of English Words*, ND: Prentice Hall of India, 1993.
- Spencer, A, *Morphological Theory*, Oxford, Blackwell, 1993.
- Verma, S.K. and N. Krishnaswamy: *Modern Linguistics*, Oxford, 1994.

Course Title: New Literatures in English (Elective)

Course Code: SLLCHE007ENG2103 (Option A)

Total Lectures: 45

L	T	P	Credits
2	1	0	3

Objectives: The course concerns New Literatures in English which will introduce students to some major issues and problems common to such literatures. After centuries of colonial rule and British Literature, we find that decolonization has shown that there are simply too many writers and writing, new nations and old hegemonies to be scrutinized. This course attempts to familiarize students to literatures of the ‘new’ world – Caribbean, Asian, Australian and Canadian – which have remained outside discourse making for a long time. The course is introduced as a revisionary discipline which primarily focuses on interrogating the Western canon.

Unit - A

Jean Rhys: *Wide Sargasso Sea*

Unit - B

Amitav Ghosh: *Sea of Poppies*

Unit - C

Patrick White: *Voss*

Unit - D

Margaret Atwood: *Surfacing*

Suggested Readings:

Ashcroft, Bill Ashcroft et al, eds. *The Post-Colonial Studies Reader*, London and New York: Routledge, 2006.

Brydon, Diana and Helen Tiffin. *Decolonising Fictions*. Sydney: Dangaroo, 1993.

Bhabha, Homi. *Nation and Narration*, London and New York: Routledge, 1990.

Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *Key Concepts in Post-Colonial Studies*, London and New York: Routledge, 1998.

Johnson, Manly. “Patrick White’s Fiction: The Paradox of Fortunate Failure” (review). *MFS Modern Fiction Studies*. 33.4 (1987).764-765
King, Bruce, ed. *The New National and Postcolonial Literatures: An Introduction*, Oxford: Clarendon, 1996.

Birns, Nicholas. “The Solid Mandala and Patrick White’s Late Modernity.” *Transnational Literature*. 4.1, November 2011.
<<http://fhrc.flinders.edu.au/transnational/home.html>>

McMahon, Elizabeth and Brigitta Olubas, eds. “Remembering Patrick White: Contemporary Critical Essays.” Amsterdam: Rodopi, 2010, pp. xvii + 218.

Jain, Shalini. “A Posthumanist Response to Amitav Ghosh’s *Sea of Poppies*.” *Kontur*. no.22.201.

Course Title: Introduction to Cultural Studies
Course Code: SLLCHE008ENG2103 (Option B)

L	T	P	Credits
2	1	0	3

Total Lectures: 45

Course Objective: Objectives: The study of the prescribed texts will inform the students of the origin, history and the paradigms of Culture and Cultural Studies. The course is divided into units on the basis of a particular focal area/theme or phase of the Cultural Studies. Students are expected to develop an understanding regarding different approaches to the discipline after reading the prescribed texts.

UNIT-A

- Culture and Cultural Studies: Definition, Origin and Paradigms
- Stuart Hall: “Cultural Studies and its Theoretical Legacies” from *Stuart Hall: Critical Dialogues in Cultural Studies*. Eds. David Morley & Kuanhsing Chen. London and New York: Routledge, 1996. Pp. 262-275.

UNIT –B

- Matthew Arnold: “Culture and Anarchy” Section-I pp. 1-50 from *Culture and Anarchy: An Essay in Political and Social Criticism*. Smith, Elder & Company, 1869.
- Raymond Williams: “Culture is Ordinary” from *Resources of Hope: Culture, Democracy, Socialism*. London: Verso, 1989. Pp. 3-14.

UNIT- C

- Walter Benjamin: *The Work of Art in the Age of Mechanical Reproduction*. From *Walter Benjamin, Illuminations*, 1968, ed. Hannah Arendt. Knopf Doubleday Publishing Group, 1968.
- Jean-François Lyotard: “Defining the Postmodern.” From *The Cultural Studies Reader*. Ed. Simon During. Routledge, 1999. Pp. 142-145.

UNIT-D

- Theodore Adorno and Max Horkheimer: *The Culture Industry: Enlightenment and Mass Deception*. From Simon During. *The Cultural Studies Reader*. Routledge, 1999. Pp. 31-41.
- Donna Haraway. “A Cyborg Manifesto.” From *The Cultural Studies Reader*. Ed. Simon During. Routledge, 1999. Pp. 271-291.

Suggested Readings:

- Adorno, Theodore and Max Horkheimer, *The Dialectic of Enlightenment*. USA: Stanford University Press, 2002.
- Barker, Chris. *Cultural Studies: Theory and Practice*. London: Sage, 2012.
- Benjamin, Walter. *Illuminations*, trans. H. Zohn, ed. with intro. by Hannah Arendt, NY: Schocken, 1969.
- During, Simon. Ed. *The Cultural Studies Reader*. Routledge, 1999.
- . *Cultural Studies: A Critical Introduction*. Psychology Press, 2005.
- Eagleton, Terry. *Ideology: An introduction* London and New York: Verso, 1991.
- Hall, Stuart. *Representation: Cultural representations and Signifying Practices*. London: Sage (ed), 1997.
- De Certeau, Michel. *The Practice of Everyday Life*, trans. Steven Rendall. California: University of California Press, Berkeley, 2002
- Ryan, Michael. *Cultural Studies: A Practical Introduction*. John Wiley and Sons, 2010.
- Said, Edward. *Orientalism* New York: Vintage Books/ Random House. 1978.
- Spivak, GayatriChakravorty. *In Other Words: Essays in Cultural Politics*. New York: Methuen, 1988.
- 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)
- Williams, Raymond. *Culture*. London: Fontana, 1986.
- . *Keywords: A Vocabulary of Culture and Society* Rev. ed. New York: Oxford University Press, 1988. pp 87-93

Course Name: Research Methodology
Course Code: SLLCHE009ENG2103
Total Lectures: 45

L	T	P	Credits
2	1	0	3

Unit-A

Literary Research

- Literary Research: Definition, Scope and limitations
- Approaches and Methods of Literary Research

Unit-B

Research Methodology:

- Research Methodology—Definition and Scope
- Types of researches
- Plagiarism and Intellectual Property Rights;
- Authenticity and validity of research
- Choosing a Research Topic

Unit-C

Citations:

- APA, MLA and Chicago styles of documentation
- Citing articles, books, journals, internet sources within the text, in works cited and in bibliography;
- Referencing quotes from different sources;
- Formulating end-notes.
- Formulating the objectives/hypothesis
- Research Design

Unit-D

How to write a Research Course:

- i. Framing a methodology
- ii. Incorporating review of literature
- iii. Illustrations and exemplification
- iv. Textual analysis
- v. Ways of arriving at conclusions
- vi. Editing and Proof Reading

Suggested Readings:

1. Gibaldi, Joseph (7th ed. 2009), *MLA Handbook for Writers of Research Courses*, New York: MLA Association.

Course Title: Screening of Major Classical/British/Indian Plays/Novels

Course Code: SLLCHS003ENG0202 (Self Study)

L	T	P	Credits
0	2	0	2

Objective: The purpose of this course is to give knowledge of the texts (Poems, Plays & Novels) which are not prescribed in their syllabi. These classes will be held in Audio-visual classroom. The video on all prescribed texts will be displayed in the classroom and the students will be asked to write the review and difference between movie and text. A panel discussion will be held to discuss the several issues screened through different videos.

Prescribed Videos

1. Geoffrey Chaucer: *The Canterbury Tales*
2. Edmund Spenser *The Faerie Queene*
3. William Shakespeare
 1. Romeo And Juliet - Directed by Alvin Rakoff (1978)
 2. Richard II - Directed by Jane Howell (1983)
 3. As You Like It - Directed by Basil Coleman (1978)
 4. Julius Caesar - Directed by Herbert Wise (1979)
 5. Measure For Measure - Directed by Desmond Davis (1979)
 6. Henry VIII - Directed Kevin Billington (1979)
 7. Henry IV: Parts I & II - Directed by David Giles (1979)
 8. Henry V: Parts I & II - Directed by David Giles (1979)
 9. Twelfth Night - Directed by John Gorrie (1980)
 10. The Tempest - Directed by John Gorrie (1980)
 11. The Taming Of The Shrew - Directed by Jonathan Miller (1980)
 12. The Merchant Of Venice - Directed by Jack Gold (1980)
 13. All's Well That Ends Well - Directed by Elijah Moshinsky (1981)
 14. The Winter's Tale - Directed by Jane Howell (1981)
 15. Timon Of Athens - Directed by Jonathan Miller (1981)
 16. Antony And Cleopatra - Directed by Jonathan Miller (1981)
 17. Othello - Directed by Jonathan Miller (1981)
 18. Troilus And Cressada - Directed by Jonathan Miller (1981)
 19. The Merry Wives of Windsor - Directed by David Hugh Jones (1982)
 20. Henry VI: Parts I, II & III - Directed by Jane Howell (1983)
 21. The Tragedy Of Richard III - Directed by Jane Howell (1983)
 22. Cymbeline - Directed by Elijah Moshinsky (1982)
 23. The Comedy Of Errors - Directed by James Cellan Jones (1983)
 24. Two Gentlemen Of Verona - Directed by Don Taylor (1983)
 25. Coriolanus - Directed by Elijah Moshinsky (1984)
 26. The Life And Death Of King John - Directed by David Giles (1984)
 27. Pericles: Prince Of Tyre - Directed by David Hugh Jones (1984)
 28. Much Ado About Nothing - Directed by Stuart Burge (1984)
 29. Love's Labour's Lost - Directed by Elijah Moshinsky (1985)
 30. Titus Andronicus - Directed by Jane Howell (1985)
 31. Hamlet - Directed by Rodney Bennett (1980)
 32. King Lear - Directed by Jonathan Miller (1982)
 33. Macbeth - Directed by Jack Gold (1983)
 34. A Midsummer Night's Dream - Directed by Elijah Moshinsky (1981)
4. Analysis of the following Texts:
 1. Andrew Marvell *To His Coy Mistress*
 2. Jonathan Swift *Gulliver's Travels*

3. Alexander Pope	<i>The Rape of the Lock</i>
4. Ben Jonson	<i>Volpone</i>
5. John Gay	<i>The Beggar's Opera</i>
6. Oscar Wilde	<i>Salome (1923)</i>
7. J. M. Coetzee	<i>Disgrace</i>
8. Margaret Atwood	<i>Playback</i>
9. John Keats	<i>Bright Star</i>
10. George Eliot	<i>The Mill on the Floss</i>
11. Leo Tolstoy	<i>The Last Station</i>
12. Mark Twain	<i>The Adventures of Huckleberry Finn</i>
13. Tennessee Williams	<i>A Streetcar Named Desire</i>
14. Arthur Miller	<i>Death of a Salesman</i>
15. J. K. Rowling	<i>Harry Potter and the Goblet of Fire</i>
16. Rabindranath Tagore	Rabindranath Tagore
17. R. K. Narayan	<i>The Guide</i>
18. Chetan Bhagat	<i>Two States</i>

Semester 4

Course Title: Literary Criticism in India

Course Code: SLLCHC013ENG3104

Total Lectures: 60

L	T	P	Credits
3	1	0	4

Objective: The purpose of this course 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; second, 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.

Unit A

Sanskrit Aesthetics:

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

Unit B

Nativism:

- (i) G.N. Devy: “Tradition and Amnesia” in *After Amnesia*.
- (ii) Bhalchander Nemade: “*Sahityateel Desiyata*” (Nativism in Literature) in *Nativism: Essays in Criticism*. New Delhi: Sahitya Akademi, 1997. 233-254. (5 Hours)

Unit -C

Postcolonial Theory in India:

- (i) Ania Loomba: “Challenging Colonialism” in *Colonialism / Postcolonialism*. 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.

Unit -D

Marxism in India:

- (i) **Aijaz Ahmad:** “Literary Theory and ‘Third World Literature’: Some Contexts” in *In Theory: Classes, Nations, Literatures*. New Delhi: OUP, 1992. Print.
- (ii) **Munshi Premchand:** ‘The Aim of Literature’, Presidential Speech given at the First Progressive Writers’ Conference, Lucknow, 9 April 1936, tr. Francesca Orsini, in *The Oxford India Premchand*. New Delhi: OUP, 2004.

Suggested Readings:

- Bharata. *Natyashastra*, tr. Manomohan Ghosh. Calcutta: Granthalaya, 1967, vol. I, pp 100-18. Chari, V.K. *Sanskrit Criticism*. New Delhi: Motilal Banarsidass Pvt. Ltd., 1993. Print.
- Chaitanya, Krishna. *New History of Sanskrit Literature*. 2nd. ed. New Delhi: Manohar, 1977. Print.
- Devy, Ganesh N. *After Amnesia*. Mumbai: Orient Longman, 1992. Print.
- . "Swa & Para: Self and the Other." *Of Many Heroes*. Mumbai: Orient Longman, 1998. 143-147. Print.
- Kane, P. V. *History of Sanskrit Poetics*. 3rd. ed. New Delhi: Motilal Banararsidas, 2002. Print.
- Kapoor, Kapil and Nalini M. Ratnam. *Literary Theory: Indian Conceptual Framework*. New Delhi: Affiliated East-West Press, 1998. Print.
- Loomba, Ania. *Colonialism/ Postcolonialism*. 2nd ed. London and New York: Routledge, 2005. Print. Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. New Delhi: OUP, 1992. Print.
- Nemade, Bhalchander. "Nativism in Literature." Trans. and ed. by Arvind Dixit and Makarand Paranjape. *Nativism: Essays in Criticism*. New Delhi: Sahitya Akademi. 233-254. Print.
- Rayan, Krishna. *Sahitya, A Theory: For Indian Critical Practice*. New Delhi: Sterling Publishers, 1987. Print.
- Shastri, Gaurinath. *A Concise History of Classical Sanskrit Literature*. Delhi: Motilal Banarsidass, 1998.

Course Title: Indian Writing in English-II
Course Code: SLLCHC014ENG3104
Total Lectures: 60

L	T	P	Credits
3	1	0	4

Course Objective: The different language clusters in India are distinctive but share a common heritage and core identity. Nurturing its plural and diverse traditions, emergent India is engaged in an act of constant and ongoing cultural translation and interpretation.

Indian writing in English reverberates with many voices trying to articulate the essence of Indianness. To quote V. K. Gokak, “Indianness of Indian writing consists in the writer’s intense awareness of his entire culture,” and that of K. R. Srinivas Iyengar, India or Indianness includes “the choice of subject,” “texture of thought and play of sentiment”, “the organization of material,” and “the creative use of language.” This course introduces students to a wide range of Indian Writing in English. Students will be encouraged to read widely for enrichment and enjoyment.

UNIT-A

Kamla Das:

- (i) The Freaks
- (ii) My Grandmother’s House
- (iii) A Hot Noon in Malabar
- (iv) The Sunshine Cat
- (v) The Invitation

UNIT –B

Aravind Adiga: *The White Tiger*

UNIT- C

Mahesh Dattani: *Final Solutions*

UNIT-D

Nirad C. Chaudhuri: *The Autobiography of an Unknown Indian*

Suggested Readings:

Chaudhuri, Kuthari, Asha, *Contemporary Indian Writers in English: Mahesh Dattani*. New Delhi: Foundation Books Pvt.Ltd.Cambridge House, 2005.

Iyengar, K. R. S. *Indian Writing in English*. New Delhi: Sterling, 1985.

Karnani, C., *Nirad C. Chaudhuri*. USA: Twayne Publishers, 1980.

Kaul, R. K. *Nirad C. Chaudhuri: The Renaissance Man*, Delhi: Rawat Publications, 1998.

King, Bruce *Modern Indian Poetry in English*. New Delhi: Oxford University Press, 1987.

Kohli, Devendra. *Kamla Das*, Arnold Heinemann, New Delhi.

Mehrotra, K. ed. *An Illustrated History of Indian Literature in English*. New Delhi: Permanent Black, 2003.

Multani, Angelie ed.: *Mahesh Dattani’s Plays: Critical Perspectives*. Delhi: Pencraft, 2007.

- Mukherjee, Meenakshi. *Twice Born Fiction*. New Delhi: Heinemann, 1971.
- , *The Perishable Empire: Essays on Indian Writing in English*. New Delhi: Oxford University Press, 2000.
- Naik, M. K. ed., *Aspects of Indian Writing in English*. Delhi: Macmillan, 1979.
- Raina, Sita, "A Note on the Play", *Where There's a Will in Collected Plays Mahesh Dattani*, New Delhi: Penguin Books, 2000.
- Rangacharya, Adya. *The Indian Theatre*. New Delhi: National Book Trust, 1971.
- Roy, Amitabh. *The God of Small Things: A novel of social commitment*. New Delhi, India: Atlantic Publishers and Distributors, 2005.
- Sinha, T. *Nirad C. Chaudhuri: A Sociological and Stylistic Study of His Writings During the Period 1951–72*. Patna: JanakiPrakashan.1981.
- Surendran, K.V. *The God of Small Things: A Saga of Lost Dreams*. New Delhi, India: Atlantic Publishers and Distributors, 2000.
- Tharu, S. and K. Lalitha, *Women Writing in India: 600BC to the Present*, 2 vols. New Delhi: Oxford University Press, 1995.

Course Title: Non-Fiction Prose
Course Code: SLLCHC015ENG3104
Total Lectures: 60

L	T	P	Credits
3	1	0	4

Course Objective: This course is designed to improve student's creative and critical faculties through the intensive study of original nonfiction prose. 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.

Prescribed texts:

Unit A:

Activist Prose:

Arundhati Roy: "Walking with the Comrades"

Unit B:

Autobiographical Prose:

Kamla Das: *My Story*

Unit C:

Historical Writing:

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

Unit D:

Travel Prose:

Amitav Ghosh: *Dancing in Cambodia*

Suggested Readings:

Ambedkar, B. R. "Annihilation of Caste" (1936).

Amoore, L. *The Global Resistance Reader*. London: Routledge, 2005.

Chambers, Claire. "Anthropology as Cultural Translation: Amitav Ghosh's *In an Antique Land*". *Postcolonial Text*, 2.3, 2006.

Clark, Steve. (ed.) *Travel Writing and Empire: Postcolonial Theory in Transit*. London: Zed books, 1999.

Clifford, James. *Routes: Travel and Translation in the Late Twentieth Century*. Harvard University Press, 1997.

Devi, Mahashweta and Spivak, Gayatri Chakravorty. *Imaginary Maps*. Routledge, 1994.

Dumont, Louis 1980. *Homo-hierarchicus: The caste system and its implications*. 2nd ed. Trans. M. Sainsbury, L. Dumont & B. Gulati. Chicago: University of Chicago Press.

Guha, Ramachandra. "Where Fact Crosses Fiction: In an Antique Land by Amitav Ghosh: Review." *Economic and Political Weekly* 28.11: 451.

Ilaiah, Kancha. *Why I am not a Hindu*. Calcutta: Samya (Bhatkal & Sen), 1996.

Justin Edwards (ed). *Postcolonial Travel Writing: Critical Exploration*. Palgrave Macmillan. 2010.

- Keer, Dhananjay. *Dr. Ambedkar: Life and Mission*. Bombay: Popular Prakashan, 1990.
- Kuehn and Smethurst (eds.) *Travel Writing, Form and Empire: The Poetics and Politics of Mobility*. Routledge, 2008.
- Omvedt, Gail. *Cultural Revolt in a Colonial Society: The Non-Brahman Movement in Western India, 1873-1930*. Bombay: Scientific Socialist Education Trust, 1976.
- . *Dalits and the Democratic Revolution: Dr. Ambedkar and the Dalit Movement in Colonial India*. New Delhi: Sage, 1994.
- . *Dalit Visions*. New Delhi: South Asia Books. 1998.
- . "Caste, Race and Sociologists." *The Hindu*, 14 March 2001.
- White, Jonathan.(ed.). *Recasting the world: writing after colonialism*. Michigan: John Hopkins university press, 1993.

Course Title: Indian Sanskrit Poetics
Course Code: SLLCHC016ENG3104
Total Lectures: 60

L	T	P	Credits
3	1	0	4

Course Objective: The purpose is to make our students aware of the fact that India is one of the two cultures of the world that have reflected on the nature of literature, and indirectly arts, with Greek being the other culture to do so. This thought is enshrined in Sanskrit, the language of intellect in India for millennia. However the Sanskrit texts are among the most widely, and repeatedly, translated into numerous languages of Europe and Asia, including the major Indian languages. Therefore there is no problem of access.

It is also important to remember that it is the Indian literary thought, post- Saussure, a Professor of Sanskrit and a Sanskritist, that the move happened from Structuralism to Post-Structuralism and Post-Modernism, i.e., contemporary European thought.

Unit I Introduction:

Basic issues and assumptions, poet, reader/audience and text, literary discourse, ‘literariness’, ‘soul of poetry’, sources and types of poetic/literary meaning, *kavya prayojana* (purpose and goal of a literary composition)

Unit II Literary Discourse:

Nature, classification/typology of literary discourses, literature as ontology and epistemology, major thinkers, texts and Commentaries, Art and Representation: Art as ‘image-making’, creative process, modes of representation, reception/reader’s response theory

Unit III Major Schools and Exponents:

1. *Rasa* (aesthetic experience): Bharata, Anandavardhana, Abhinavagupta, Mammata, Visvanatha, Jagannatha
2. *Alamkara* (figural mode): Dandin, Bhamaha, Ruyyaka
3. *Riti* (stylistics): Vamana
4. *Dhvani* (suggestion): Anandavardhana, Abhinavagupta, Mammata, Visvanatha
5. *Vakrokti* (archedness): Kuntaka
6. *Aucitya* (propriety): Ksemendra
7. Tamil Poetics

Unit IV

Theory and Application:

Indian literary theories and the western/modern texts

Suggested Readings:

- Anandavardhana, *Dhvanyaloka*, (Eng. tr.) K. Krishnamoorthy, Delhi: Motilal Banarsidass, 1981.
- Bhamaha, *Kavyalamkara*, (ed. & Eng. tr.) P.U. Naganath Shastri, Delhi: Motilal Banarsidass, 1970.
- Bharata, *Natyasastra*, (Eng. tr.) Manomohan Ghosh, Calcutta: Asiatic Society, 1950.
- Chaitananya, Krishna. *New History of Sanskrit Literature*. 2nd. ed. New Delhi: Manohar, 1977.
- Chari, V.K. *Sanskrit Criticism*. New Delhi: Motilal Banarsidass Pvt. Ltd., 1993. Print.
- Cooper, David E. et al. (ed.) *A Companion to Aesthetics*, Oxford: Blackwell Publishers 1992.
- Eagleton, Terry. *Literary Theory: An Introduction*, Oxford: Basil Blackwell, 1996.
- Kane, P. V. *History of Sanskrit Poetics*. 3rd. ed. New Delhi: Motilal Banarsidass, 2002.
- Kapoor, Kapil and Ranga Kapoor. *Canonical Texts of English Literary Criticism* (with Selections from Classical Poeticians), Delhi: Academic Foundations, 1995.
- Kapoor, Kapil. *Literary Theory: Indian Conceptual Framework*. New Delhi: Affiliated East-West Press, 1998.
- Kosambi, D.D. *Combined Methods in Indology and Other Writings*. New Delhi: OUP, 2002.
- Mammata, *Kavyaprakasa*. (Eng. tr.) Ganganath Jha, Varanasi: Bharatiya Vidya Prakashan, 1985 (rev. ed.). (Hindi tr.) Dr. Satyavrat Singh, Varanasi: Chowkhamba Vidyabhawan, 1995.
- Nagendera. *Rasa - Sidhanta*. New Delhi: National Publishing House, 1994.
- Raghavan, V. ed. and trans. *Indian Heritage: An Anthology of Sanskrit Literature*. Bangalore: Indian Institute of Culture, 1956. Print.
- . *The Number of Rasa*, Madras: The Adyar Library and Research Institute, 1940.
- Rayan, Krishna. *Sahitya, A Theory: For Indian Critical Practice*. New Delhi: Sterling Publishers, 1987.
- Rajasekhara, *Kavyamimamsa*, ((Eng. tr.) Delhi: D.K. Printworld (Pvt.) Ltd., 2000. (Hindi tr.) Pandit Kedarnath Sharma Saraswat, Patna: Bihar Rashtrabhasha Parishad, 2000 (3rd ed.).
- Seturaman, V.S. (ed.) *Indian Aesthetics: An Introduction*, Delhi: Macmillan India, 1992.
- Shastri, Gaurinath. "Sanskrit Poetics" in *Culture Heritage of India*, Vol. V, Calcutta: The Ramakrishna Mission, Institute of Culture, 1970.

Course Name: Literature and Gender (Elective)

Course Code: SLLCHE010ENG4004 (Option A)

L	T	P	Credits
2	1	0	3

Total Lectures: 45

Course Objectives: The objective of this course is to make the students aware of the ways gender has historically determined one's position in society and how class and race complicate such determinations. Further, it is also to familiarize the students with the different debates and developments in the study of gender.

Unit-A

Virginia Woolf: *A Room of One's Own*

Unit-B

Mahasweta Devi: *Breast Stories*

Unit-C

Doris Lessing: *The Golden Notebook: A Novel*

Unit-D

Alice Walker: *The Color Purple*

Suggested Readings:

Beja, Morris ed. *To the Lighthouse: A Collection of Critical Essays*. London: Macmillan, 1970.

Gilbert, Sandra and Susan Gubar: *The Madwoman in the Attic*. USA: Yale University Press, 1980.

Moody, A.D. *Virginia Woolf*: Michigan: University of Michigan, Oliver and Boyd, 1963.

Rubenstein, Robert. *The Novelistic Vision of Doris Lessing*. Illinois: University of Illinois Press, 1979.

Ruthwen, K.K. *Feminist Literary Studies: An Introduction*. London: Cambridge University Press, 1984.

Showalter, Elaine. *A Literature of Their Own*. London: Virago, 2009.

Stubbs, Patricia. *Women and Fiction*. Michigan: Harvester Press, 1979.

Course Title: Comparative Literature and Translation Studies

Course Code: SLLCHE011ENG2103 (Option B)

Total Lectures: 45

L	T	P	Credits
2	1	0	3

Course Objectives: The course intends to orient the students to the Translation Studies and Comparative Literature. The prescribed texts will be studied to understand the essential dimensions of translation as performance and its limitations.

Part-1: Comparative Literature and Translation Studies—Introduction

Unit-A: Comparative Literature: Definition, Scope, Approaches and Relevance

- Genesis and definition of Comparative Literature; Comparative Literature and Theory; Growth of Comparative Literature as a discipline; Domain of Comparative Literature; Approaches to Comparative Literature; Contemporary Approaches to Literature; Contemporary Issues in Comparative Literature

Suggested Readings:

Abrams, M.H. *A Glossary of Literary Terms*. Cengage Learning, 2014.

Basnett, Susan. *Comparative Literature: A Critical Introduction*. Oxford: Blackwell, 1993.

Bernheimer, Charles.ed. *Comparative Literature in the Age of Multiculturalism*. Baltimore: Johns Hopkins, 1995.

De, S.K. *Sanskrit Poetics as a Study of Aesthetics*. Berkeley: University of California Press, 1963.

Dev, Amiya. *The Idea of Comparative Literature in India*. Calcutta: Papyrus, 1984.

Fowler, Roger. *Dictionary of Literary Terms*, London: Routledge, 1995.

Jost, Francois. *Introduction to Comparative Literature*. Bobbs-Merill, Indianapolis, 1974.

Majumdar, Swapan. *Comparative Literature: Indian Dimensions*. Calcutta: Papyrus, 1987.

Mukherjee, Sujit. *Dictionary of Indian Literature*. Hyderabad: Orient Blackswan, 1998.

Shipley, J.T. *Dictionary of World Literature*. Genesis Publishing, 1953.

Weisstein, Ulrich. *Comparative Literature and Literary Theory*. Bloomington: Indiana University Press, 1963.

Wellek, Rene and Austin Warren. *Theory of Literature*. New York: Harvest, 1968.

Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. London: Routledge, 2011.

Unit-B: Translation Studies: Origin, Concept, History and Growth of Translation Studies

- a. Translation, translation studies, translation theory: introduction
- b. Translation: historical overview
- c. Translation: Nature and types
- d. Translation and transcreation
- e. Approaches to Translation
- f. Cultural and ideological issues in translation
- g. Notions of translatability, equivalence and problems involving equivalence

Suggested Readings:

- Baker, Mona. ed. *Critical Readings in Translation Studies*. London/New York: Routledge, 2010.
- Bassnett, S. & A. Lefevre. eds. *Translation, History and Culture*. Princeton: UP, 1990.
- Bassnett, Susan. *Translation Studies*. London: Routledge, 2002.
- Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. London: Routledge, 2001.
- Venuti, Lawrence. *The Translation Studies Reader*. London and New York: Routledge, 2000.

Part-II: Indian Literature in Translation

Unit-C:

Rabindranath Tagore: *Home and the World (Ghare-Bhaire)*

Unit-D:

Vijay Tendulkar: *Ghasiram Kotwal*

Suggested Readings:

- Asaduddin, M. "Translation and Indian Literature: Some Reflections." *Translation Today*. Vol. 3 Nos. 1 & 2, 2006 © CIIL 2006.
- Devy, G.N. "Indian Literature in English Translation: An Introduction." *The Journal of Commonwealth Literature*. March 1993, 28: 123-138.
- Rahman, Anisur. "Indian Literature(s) in English Translation: The Discourse of Resistance and Representation." *Journal of Postcolonial Writing*. Vol. 43, No. 2 August 2007, pp. 161-171 © 2007 Taylor & Francis.

Course Name: Diaspora and Literature (Elective)
Course Code: SLLCHE012ENG2103 (Option C)
Total Lectures: 45

L	T	P	Credits
2	1	0	3

Course Objectives: The course intends to engage the students in the study of Diaspora, Diaspora Theory and a few Diaspora texts to further enable them to develop their understanding of Diaspora texts in global contexts.

UNIT-A: Diaspora Theory

Diaspora—Origin, Definition and Scope

Salman Rushdie: "Imaginary Homelands" from Rushdie's *Imaginary Homelands*.

Jana Evans Braziel and Anita Mannur (eds.). "Modernity, Globalism, and Diaspora." from *Theorizing Diaspora: A Reader*, Wiley, 2003.

Stuart Hall: "Cultural Identity and Diaspora" (In Williams, Patrick & Laura Chrisman eds. *Colonial Discourse & Postcolonial Theory: A Reader*. Harvester Wheatsheaf, 1993)

UNIT- B: Poetry

A.K.Ramanujan—"Small Scale Reflections on a Great House"

R.Parthasarathy—"Home Coming"

Agha Shahid Ali: "Srinagar Airport", "Of Snow", "Memory", from *The Final Collections*, Orient Blackswan, 2004.

UNIT –C: Fiction

Khaled Hosseini: *The Kite Runner*

V.S. Naipaul: *The Mystic Masseur*

Unit – D: Short Stories

Uma Parmeswaran: *What Was Always Hers*

Jhumpa Lahiri: *Unaccustomed Earth*

Suggested Readings:

Brazier, Jana Evans and Anita Mannur. Eds. *Theorizing Diaspora: A Reader*. Wiley Blackwell, 2003.

Goldberg, David Theo. Ed. *Multiculturalism: A Critical Reader*. Blackwell, London, 1994.

Hall, Stuart. "Cultural Identity and Diaspora". in Williams P. and Chrisman, Laura. Eds. *Colonial Discourse and postcolonial Theory: A Reader*. Harvester Wheatsheaf, New York, 1993.

Nelson, Emmanuel. ed. *Reworlding: The literature of the Indian Diaspora*. Green Wood, New York, 1992.

Parneswaran, Uma. *Writing the Diaspora: Essays on Culture and Identity*. Jaipur: Rawat Publications, 2007.

Rushdie, Salman. "The Indian Writer in England." *The Eye of the Beholder: Indian Writing in English*. ed. M. Butcher, Commonwealth Institute, London, 1983:75-83.

---. *Imaginary Homelands*. London: Granta, 1991.