



**COURSE STRUCTURE  
AND SYLLABI  
FOR  
M.A. in ENGLISH**

**DEPARTMENT OF ENGLISH LANGUAGE AND  
LITERATURE  
ADAMAS UNIVERSITY**

**2019-21**

| SCHOOL OF SOCIAL SCIENCES ANDLIBERAL ARTS   |                |                 |  |                        |   |   |    |          |  |
|---|----------------|-----------------|--|------------------------|---|---|----|----------|--|
| POST GRADUATE PROGRAMME STRUCTURE   |                |                 |  |                        |   |   |    |          |  |
| (UNDER CHOICE BASED CREDIT SYSTEM)  |                |                 |  |                        |   |   |    |          |  |
| M.A in ENGLISH  |                |                 |  |                        |   |   |    |          |  |
| SEMESTER 1  |                |                 |  |                        |   |   |    |          |  |
| SL. NO  | TYPE OF COURSE | COURSE CODE NEW | TITLE OF THE COURSE                              | Contact Hours per Week |   |   |    | REMARKS  |  |
|   |                |                 |  | L                      | T | P | C  |          |  |
| 01  | CC             | HEN51101        | Old, Middle and Renaissance Poetry               | 3                      | 1 | 0 | 4  | REQUIRED |  |
| 02  | CC             | HEN51103        | Renaissance Drama                                | 3                      | 1 | 0 | 4  | REQUIRED |  |
| 03  | CC             | HEN51105        | Seventeenth Century Literature                   | 3                      | 1 | 0 | 4  | REQUIRED |  |
| 04  | CC             | HEN51107        | Linguistics and ELT                              | 3                      | 1 | 0 | 4  | REQUIRED |  |
| 05  | GE             | HEN51109        | Soft Skills                                      | 3                      | 1 | 0 | 4  | OPTIONAL |  |
|   |                |                 | SUB TOTAL  |                        |   |   |    | 20       |  |
| SEMESTER 2  |                |                 |  |                        |   |   |    |          |  |
| 06  | CC             | HEN51102        | Eighteenth Century Literature                    | 3                      | 1 | 0 | 4  | REQUIRED |  |
| 07  | CC             | HEN51104        | Romantic Literature                              | 3                      | 1 | 0 | 4  | REQUIRED |  |
| 08  | CC             | HEN51106        | Victorian Literature                             | 3                      | 1 | 0 | 4  | REQUIRED |  |
| 09  | CC             | HEN51108        | Research Methodologies and Computer Applications | 3                      | 1 | 0 | 4  | REQUIRED |  |
| Students are to take 1 (ONE) Elective Papers out of 4 (Four) following options (from Sl. No. 10-14) |                |                 |  |                        |   |   |    |          |  |
| 10  | DSE            | HEN51110        | City in Contemporary Indian Writings             | 3                      | 1 | 0 | 4  | OPTIONAL |  |
| 11  | DSE            | HEN51112        | Literature and Visual Arts                       | 3                      | 1 | 0 | 4  | OPTIONAL |  |
| 12  | DSE            | HEN51114        | World Literature in Translation                  | 3                      | 1 | 0 | 4  | OPTIONAL |  |
| 13  | DSE            | HEN51116        | Film Adaptation                                  | 3                      | 1 | 0 | 4  | OPTIONAL |  |
| 14  | DSE            | HEN51118        | Literatures from Africa                          | 3                      | 1 | 0 | 4  | OPTIONAL |  |
|   |                |                 | SUB TOTAL  |                        |   |   | 20 |          |  |
| SEMESTER 3  |                |                 |  |                        |   |   |    |          |  |
| 15  | CC             | HEN52101        | Modern Literature                                | 3                      | 1 | 0 | 4  | REQUIRED |  |
| 16  | CC             | HEN52103        | Literary Criticism                               | 3                      | 1 | 0 | 4  | REQUIRED |  |
| Students are to take 2 (TWO) Elective Papers out of 4 (Four) following options (from Sl. No. 17-20) |                |                 |  |                        |   |   |    |          |  |
| 17  | DSE            | HEN52105        | Indian Literature in Translation                 | 3                      | 1 | 0 | 4  | OPTIONAL |  |
| 18  | DSE            | HEN52107        | Children’s Literature in English                 | 3                      | 1 | 0 | 4  | OPTIONAL |  |
| 19  | DSE            | HEN52109        | Partition Literature                             | 3                      | 1 | 0 | 4  | OPTIONAL |  |
| 20  | DSE            | HEN52111        | Tagore Studies                                   | 3                      | 1 | 0 | 4  | OPTIONAL |  |
| 21  | MDS            | HEN52113        | DISSERTATION-I                                   | 0                      | 2 | 0 | 4  | REQUIRED |  |
|   |                | SUB TOTAL       |  |                        |   |   |    | 20       |  |

| SEMESTER 4   |     |          |  |   |   |   |           |          |
|--|-----|----------|--|---|---|---|-----------|----------|
| 22   | CC  | HEN52102 | Postmodern Literature                      | 3 | 1 | 0 | 4         | REQUIRED |
| 23   | CC  | HEN52104 | Introduction to Literary Theory            | 3 | 1 | 0 | 4         | REQUIRED |
| 24   | CC  | HEN52114 | Literary Theory: Contemporary Developments | 3 | 1 | 0 | 4         | REQUIRED |
| <b>Students are to take 2 (TWO) Elective Papers out of 4 (Four) following options (from Sl. No. 25-28)</b> |     |          |  |   |   |   |           |          |
| 25   | DSE | HEN52106 | Postcolonial Literature                    | 3 | 1 | 0 | 4         | OPTIONAL |
| 26   | DSE | HEN52108 | Feminism and Gender                        | 3 | 1 | 0 | 4         | OPTIONAL |
| 27   | DSE | HEN52110 | American Literature                        | 3 | 1 | 0 | 4         | OPTIONAL |
| 28   | DSE | HEN52112 | Popular Literature and Culture             | 3 | 1 | 0 | 4         | OPTIONAL |
| 29   | MDS | HEN52714 | DISSERTATION-II                            | 0 | 4 | 0 | 4         | REQUIRED |
| <b>SUB TOTAL</b>   |     |          |  |   |   |   | <b>24</b> |          |
|  |     |          | <b>TOTAL REQUIRED CREDIT</b>               |   |   |   | <b>84</b> |          |

### ABBREVIATIONS

|     |                                       |
|-----|---------------------------------------|
| CC  | : Core Course                         |
| DSE | : Discipline Specific Elective Course |
| GE: | General Elective Course               |
| MDS | : Masters Dissertation                |

#### General Policies:

1. The selection of texts may vary every semester, except language based courses.
2. The selection of texts will be announced at the beginning of the semester.

**SYLLABI FOR POSTGRADUATE COURSE IN ENGLISH  
UNDER CHOICE BASED CREDIT SYSTEM**

**OFFERED BY THE DEPARTMEBT OF ENGLISH  
LANGUAG AND LITERATURE, ADAMAS UNIVERSITY,  
BARASAT**

**PROPOSED TO BE IMPLEMENTED FROM AUGUST, 2019**

# **PROGRAMME: MA in English**

## **SEMESTER I**

1.

### **Old, Middle and Renaissance Poetry (HEN51101)**

**[Total Credits: 04; Total Contact Hours: 50]**

#### **Course Objectives:**

- To introduce the students to a detailed understanding of the socio-economic and political background of the Old, Middle and Renaissance period.
- To give a comprehensive idea of the origin and progress of poetic practices in English.
- To facilitate specific discussions on the authors of the respective eras.
- To critically analyze the texts- both structurally and thematically and to contextualize them within the contemporary socio-political conditions.

#### **Detailed Syllabus:**

##### **Unit-I**

Background to Old and Middle English Period and the Renaissance; Socio-economic and Political Background; Art, History and Religion

##### **Unit-II: Old and Middle English Poetry**

Old English Poetry: *The Battle of Maldon*

Middle English Poetry I: Geoffrey Chaucer: *Canterbury Tales* ("The Miller's Prologue and Tale", "The Pardoner's Prologue and Tale")

##### **Unit-III**

William Langland: *Piers Plowman* (Selections)/ Dante: *Inferno* (Selections)

##### **Unit- IV: Pre-Shakespearean and Shakespearean Sonnets**

Selected sonnets of Wyatt/Surrey/Sidney/Spenser; Shakespearean Sonnets (selected)

#### **Text and Reference Books:**

1. Giuseppe Mazzotta, ed. and Michael Palma, trans. *Inferno*. By Dante Alighieri. W. W. Norton and Company.
2. H. Woudhuysen, *The Penguin Book of Renaissance Verse (1509-1659)*. Penguin.
3. J.W. Lever, *The Elizabethan Love Sonnet*. Barnes and Noble Books.
4. Katherine Duncan Jones. *Shakespeare's Sonnets (The Arden Shakespeare)*. Bloomsbury
5. Peter Jones. *Shakespeare: The Sonnets (Casebook)*. Macmillan Publishers.
6. Seamus Heaney, ed. *Beowulf: A New Verse Translation*. W. W. Norton and Company.
7. Stephen H.A. Shepherd and Elizabeth Robertson, eds. *Piers Plowman*. By William Langland. W. W. Norton and Company
8. V.A. Kolve and Glending Olson, eds. *The Canterbury Tales*. By Geoffrey Chaucer. W. W. Norton and Company.
9. William Kerrigan, and Gordon Braden. *The Idea of the Renaissance*. The Johns Hopkins University Press.

2.

**Renaissance Drama (HEN51103)**  
**[Total Credits: 04; Total Contact Hours: 50]**

**Course Objectives:**

1. To introduce the students to a detailed understanding of the socio-cultural and political background of Renaissance England as well as the 16<sup>th</sup> century Europe
2. To give a comprehensive idea of the origin and progress of the dramatic practices in English
3. To conduct specific discussions on the Classical and Renaissance dramas and playwrights
4. To critically analyze the plays and to contextualize them within the contemporary socio-political conditions

**Detailed Syllabus:**

**Unit I Background:**

Miracle and Morality plays. John Still: *Gammer Gurton's Needle*/ Anon.: *The Somonyng of Everyman*

**Unit II Pre Shakespearean:**

Christopher Marlowe: *Doctor Faustus*

**Unit III Shakespearean:**

*King Lear*/ *Twelfth Night*

**Unit IV Jacobean:**

Ben Jonson: *Volpone*/ John Webster: *The Duchess of Malfi*

**Texts and Reference Books:**

1. Baskervill, Charles. *English Elements in Jonson's Early Comedy*. New York, NY: Gordian P, 1967. 1-75.
2. Booth, Stephen. *King Lear, Macbeth, In Definition and Tragedy*. New Haven: Yale University Press, 1983.
3. Bradley, AC. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. London: Macmillan, 1905.
4. *Everyman and Other Miracle and Morality Plays*. Ed. Stanley Appelbaum and Candace Ward. New York: Dover Publications, 1995. 36-59.
5. Jonson, Ben. *Volpone*. Manchester University Press, 15-Apr-1999
6. King, Pamela M. "Morality Plays". *The Cambridge Companion to Medieval English Theatre*. Ed. Richard Beadle. Cambridge: Cambridge U P, 1994. 235.
7. Marlowe, Christopher. *Doctor Faustus*. Bloomsbury Publishing, 24-Mar-2014.
8. Rowse, A.L. *The Annotated Shakespeare: Complete Works*, illustrated Orbis Publishing, Limited, 1978.
9. Shakespeare, William and R.A. Foakes. *King Lear* (Arden Shakespeare). 2009.
10. ---. and J.M. Lothian. *Twelfth Night* (Arden Shakespeare). 2009.
11. Still, John. *Gammer Gurton's Needle: By Mr. S., Mr. of Art* (Classic Reprint). Fb&c Limited, 25-Nov-2017.
12. Knoll, Robert E. "Volpone of The Fox." *Ben Jonson's Plays: An Introduction*. Lincoln, NE: University of Nebraska P, 1964. 79-104.

3.

**Seventeenth Century Literature (HEN51105)**

**[Total Credits: 04; Total Contact Hours: 50]**

**Course Objectives:**

- To make the students familiar with the changing socio-political scenario of the 17<sup>th</sup> century English society
- To give a detailed idea of the origin and progress of the dramatic practices in English
- To facilitate specific discussions on the Classical and Renaissance dramas and playwrights

- To critically analyze the plays and to contextualize them within the contemporary socio-political conditions

## **Detailed Syllabus**

### **Unit-I**

General background to Seventeenth Century Literature; Socio-economic and Political Background; Art, History and Religion

### **Unit-II: Poetry**

Miltonic Poetry: *Paradise Lost* (Selections from Books I, IV & IX)

Metaphysical Poetry: John Donne: "The Canonization"/ "Death be not Proud"; George Herbert: "Vertue"

Henry Vaughan: "Regeneration"/ Andrew Marvell: "To His Coy Mistress"

### **Unit-III: Drama**

William Congreve: *The Way of the World* / Sheridan: *The Rivals*

### **Unit-IV: Prose**

Bacon's Essays: "Of Death"/"Of Truth"/ "Of Ambition"

## **Texts and Reference Books:**

1. Basil Willey. *The Seventeenth Century Background*.
2. G. Hammond ed. *Elizabethan, Poetry: Lyrical and Narrative* (London, 1984, Casebook series)
3. Harold Bloom. *John Donne and the Seventeenth Century Metaphysical Poets*.
4. Helen Gardner. *The Metaphysical Poets*.
5. Kajal Sengupta, ed. *The Way of the World*.
6. Richard Brinsley Sheridan, *The Rivals*. Eds, Elizabeth Duthie. Ernest Benn; W.W. Norton

4.

## **Linguistics and ELT (HEN51107)** **[Total Credits: 04; Total Contact Hours: 50]**

### **Course Objectives:**

1. To provide in-depth knowledge of the diverse concepts of phonetics, phonology and linguistics
2. To introduce the students to attempt stylistic analysis of poem and prose passages
3. To have a fair knowledge of the process, methodology and scope of ELT in present scenario
4. To explore the lacunae in the global ELT and research innovative measures

## **Detailed Syllabus:**

### **Unit I: Introduction to Linguistics and Phonetics**

Language- Facts, assumptions and misconceptions about language, Features of language (categories made by Charles Hockett); Linguistics- Definitions and key concepts, Assumptions; Contribution of Saussure (axiomatic pairs), Levels of Linguistic Analysis, Micro linguistics: Phonetics and Phonology, Morphology- Basic concepts

Air Stream Mechanism, Organs of Speech, Description and classification of English consonants, Description of vowel sounds; Phoneme, Allophone, Syllable

### **Unit II: Macro linguistics: Introduction to Sociolinguistics and ELT**

Sociolinguistics: Dialect, Register, Code mixing, Code switching, Pidgin, Creole, Bilingualism and Multilingualism— Basic concepts of ELT, ecology, scope; Language acquisition and learning, Major theories of Language Acquisition: Behaviourism, Innatism, Cognitivism, Interactionism, Humanism, Krashen's Input Hypothesis.

History of ELT in India— Critique of Macaulay's Minute and ELT in India before Independence; Landmarks of English Education in India after Independence; Present changes –Researches today

### **Unit III: Language Teaching Methodology**

Methods of Language Teaching— Traditional methods- Use of the Grammar Translation method, Direct method, Reading method; Structural Approach: Audio-Lingual Method, Silent Way, Desuggestopaedia, Communicative approach, Computer and Mobile Assisted Language Learning

### **Unit IV: Stylistics**

Styles, Features, Purpose and Effect, Style and Context, Norm, Deviation, Foregrounding; Various Approaches to Stylistic Analysis- Literary Stylistics, Linguistics Stylistics, Discourse Analysis, Stylistic Markers and Conventions; Practical Stylistic Interpretation of Unseen Poem(s) or Prose passages

### **Suggested Readings:**

1. Daniel Jones. *Cambridge English Pronouncing Dictionary* 17<sup>th</sup> Edition. Cambridge University Press
2. David Crystal. *What is Linguistics?* Hodder Arnold H&S
3. Ferdinand de Saussure: *Course in General Linguistics*. Bloomsbury Publishing
4. Franklin Thanmbi Jose. S: *A Handbook of Linguistics*. Educreation Publishing
5. Jack C. Richards and Theodore S. Rodgers. *Approaches and Methods in Language Teaching*
6. Lightbrown and Spada. *How Languages are Learned*. OUP
7. Mohit K. Ray. *English Language Teaching: Recent Approaches*. Atlantic Publishers.
8. Penny Ur: *A course in language teaching and practice*. CUP
9. Peter Roach: *English Phonetics and Phonology- A Practical Course* 4<sup>th</sup> Edition. CUP
10. Peter Verdonk. *Stylistics (Oxford Introduction to Study ELT)*
11. Richard Bradford. *Stylistics (The New Critical Idiom)*. Routledge
12. S. Kudchedkar. *Readings in English Language Teaching in India*. Orient Blackswan
13. T. Balasubramaniam. *A Textbook of English Phonetics for Indian Students*. Trinity Publishers
14. V. Saraswati. *English Language Teaching: Principles and Practice*. Orient Longman (Paperback)
15. William Littlewood. *Foreign and Second Language Learning*. CUP

5.

### **SOFT SKILLS (HEN51109)** **[Total Credits: 04; Total Contact Hours: 50]**

#### **➤ Course Objectives:**

1. The course will help students to have a deeper understanding living and working in multicultural societies.
2. The students will better adapt themselves to the demands of twenty first century world
3. The students will learn how to share, collaborate and participate for /in the creation of a knowledge economy.

### **Syllabus:**

#### **Unit 1 Effective Communication**

Components of Effective Communication- Conviction, confidence & enthusiasm, Interactionist theories and models of communication, Active Listening, Barriers to Communication- Internal & External Barriers- Intrinsic Motivation, Perception, Language, Fear Power of speech etc. Non-Verbal Communication – its importance and Nuances- Facial Expression, Posture, Gesture, Eye contact, Appearance, Proxemics, Kinesics, Body language and Paralanguage



## **Unit 2 Personality Development and Emotional Competence**

The concept of personality - Dimensions of personality – Theories of Freud & Erickson-Significance of personality development. Attitude and motivation: Concept - Significance - Factors affecting attitudes - Positive attitude – Advantages –Negative attitude- Disadvantages - Ways to develop positive attitude - Differences between personalities having positive and negative attitude. Concept of motivation - Significance – Internal and external motives - Importance of self- motivation- Factors leading to de-motivation- SWOT analysis. Emotional Capital, Self-Esteem: Term, Symptoms - Advantages - Do's and Don'ts to develop positive self-esteem – Low self-esteem - Symptoms - Personality having low self-esteem - Positive and negative self-esteem, Interpersonal Relationships – Defining the difference between aggressive, submissive and assertive behaviors - Lateral thinking, Conflict and Stress management

## **Unit 3 Leadership and team building skills**

Working in group- Decision making skills - Leadership and qualities of a successful leader – Character building - Team-work – Time management - Work ethics –Good manners and etiquette

## **Unit 4 Multicultural Competence**

Understanding the Other, Respecting the Other, Avoiding Parochial Expressions, Accepting Other Worldviews, Appreciating Diversity, Non-discriminatory Communication, Interaction and Sensibility.

### **Text and Reference Books:**

1. Adair, John. Effective Communication. London: Pan Macmillan Ltd., 2003.
2. Bonet, Diana. The Business of Listening: Third Edition. New Delhi: Viva Books, 2004.
3. Neuliep, James W. Intercultural Communication: A Contextual Approach. Boston: Houghton Mifflin Co., 2003.
4. Pease, Allan. Body Language. Delhi: Sudha Publications, 1998.
5. Turton, N. D. & J. B. Heaton. Longman Dictionary of Common Errors. Essex: Longman, 1987. First Indian Edn. 1998.
6. Seely, John. Writing Reports. New York: Oxford University Press, 2002.
7. Rogers, Natalie. How to Speak Without Fear. London: Ward Lock, 1982.
8. Collins, Patrick. Speak with Power and Confidence. New York: Sterling, 2009.
9. Anju, A. (2009), A Holistic Approach to Soft Skills Training, IUP Journal of Soft Skills
10. Dennis Nickson, Chris Warhurst, Eli Dutton, (2005) The importance of attitude and appearance in the service encounter in retail and hospitality
11. Christine Lundberg, Lena Mossberg (2008), Learning by sharing: waiters' and bartenders' experiences of service encounters

## **SEMESTER II**

6.

### **Eighteenth Century Literature (HEN51102)**

**[Total Credits: 04; Total Contact Hours: 50]**

### **Course Objectives:**

1. To give the students a comprehensive idea about the socio-political background of the Eighteenth century England
2. To familiarize the students with the emerging literary trends of the contemporary era
3. To critically read the texts and attempt to analyze the different socio-historical ideas, embedded in them

### **Detailed Syllabus**

#### **Unit I Background**

## Unit II Poetry

Selections from *Eighteenth-Century Poetry: an Annotated Anthology, 3rd Edition*. David Fairer and Christine Gerrard (Eds). (Any 3 poets)

## Unit III Drama

R.B. Sheridan: *The Critic*/ William Wycherley: *The Country Wife*

## Unit IV Novel

Henry Fielding: *The History of Tom Jones, a Foundling*/ Laurence Sterne: *The Life and Opinions of Tristram Shandy, Gentleman*.

### Texts and Reference Books:

1. Fairer, David and Christine Gerrard. *Eighteenth-Century Poetry: an Annotated Anthology*. London: John Wiley & Sons, 2014.
2. Fielding, Henry. *The History of Tom Jones, a Foundling*. London: Penguin, UK, 2014.
3. Sheridan, Richard Brinsley. *The Critic*. New Delhi: Biblio Bazaar, 2008.
4. Wycherley, William. *The Country Wife*. A & C Black, 2014.
5. Goring, Paul. *Eighteenth Century Literature and Culture*. A&C Black, 2008.
6. Richter, David H. *Ideology and Form in Eighteenth Century Literature*. Lubbock: Texas Tech UP, 1999
7. Sterne, Laurence, Melvyn New, and Joan New. *The Life and Opinions of Tristram Shandy, Gentleman*. London: Penguin Books, 2003.
8. Sussman, Charlotte. *Eighteenth Century English Literature*. London: John Wiley and Sons, 2013.

7.

## **Romantic Literature (HEN51104)** **[Total Credits: 04; Total Contact Hours: 50]**

### Course Objectives

1. To give the students a comprehensive idea about the birth of Romanticism in England vis-à-vis Europe
2. To conduct a detailed discussion on the socio-political background of the Romantic period
3. To familiarize the students with the emerging literary trends of the contemporary era
4. To critically read the texts and attempt to analyze the different socio-historical ideas, embedded in them

### Detailed Syllabus

#### Unit I Background

#### Unit II Poetry I

William Blake: *The Marriage of Heaven and Hell*/ Robert Burns: "Holy Willie's Prayer"/ John Clare: *Poems Descriptive of Rural Life and Scenery* (selections)/ Paula R. Feldman (ed.): *British Women Poets of the Romantic Era: an Anthology* (selections)

#### Unit III Poetry II

Jonathan Wordsworth. *The Penguin Book of Romantic Poetry: an Anthology*. London: Penguin, UK, 2006. (selections)

#### Unit IV Prose

Thomas De Quincey: *Critical Essays* (selections)/ Charles Lamb: *Essays of Elia* (selections)/ Dorothy Wordsworth: *The Journals of Dorothy Wordsworth* (selections)

Walter Scott: *The Heart of Midlothian*

**Texts and Reference Books:**

1. Jennifer Breen (ed.) *Women Romantic Poets, 1785–1832* (1992; rev. ed., 1994)
2. Andrew Ashfield (ed.) *Romantic Women Poets, 1770–1838* (1995)
3. Nancy Armstrong, *Desire and Domestic Fiction: A Political History of the Novel* (1987)
4. Marilyn Butler. *Jane Austen and the War of Ideas* (1975; revised 1987)
5. Pamela Clemit. *The Godwinian Novel* (1993)
6. Gary Kelly. *English Fiction of the Romantic Period, 1789–1830* (1989)
7. Iain McCalman (gen. ed.) *An Oxford Companion to the Romantic Age: British Culture 1776–1832* (1999)
8. Stuart Curran (ed.) *The Cambridge Companion to British Romanticism* (1992)
9. Frank Jordan (ed.) *The English Romantic Poets* (1985)
10. Jonathan Wordsworth (ed.) *The Penguin Book of Romantic Poetry* (2006)

8.

**Victorian Literature (HEN51106)**  
**[Total Credits: 04; Total Contact Hours: 50]**

**Course Objectives:**

1. To facilitate a detailed discussion on the socio-political background of the Victorian period
2. To introduce the different genres and to familiarize the students with the emerging literary trends of the contemporary era
3. To analyze the prescribed texts and to make critical interpretations

**Detailed Syllabus:**

**Unit I. Background**

**Unit II Poetry**

Elizabeth Barrett Browning: *Aurora Leigh* (selections); Robert Browning: “Caliban upon Setebos”; Tennyson: “In Memoriam” (Selections); Arnold: “To Marguerite: Continued”/ Pre-Raphaelite Poetry (Selections from *The Pre-Raphaelites: From Rossetti to Ruskin*)

**Unit III Novel**

Charles Dickens: *Hard Times*/ Emily Bronte: *Wuthering Heights*/ George Eliot: *The Mill on the Floss*/ Thomas Hardy: *The Return of the Native*/ Elizabeth Gaskell: *North and South*

**Unit IV. Non-fiction Prose**

Matthew Arnold: *Culture and Anarchy*/John Ruskin: *Unto the Last and Other Writings*: (Selections)/ Thomas Carlyle: *The French Revolution* (Selections)

**Recommended Reading:**

1. Negri, Paul. *English Victorian Poetry*. Dover Thrift.
2. Roe, Dinah. *The Pre-Raphaelites: From Rossetti to Ruskin*. Penguin.
3. Browning, Elizabeth Barrett. *Aurora Leigh*. Oxford.
4. Dickens, Charles. *Hard Times*. Worldview.
5. Bronte, Emily. *Wuthering Heights*. Worldview.
6. Eliot, George. *The Mill and the Floss*. Wordsworth.
7. Hardy, Thomas. *The Return of the Native*. Worldview.
8. Gaskell, Elizabeth. *North and South*. Vintage.
9. Arnold, Matthew. *Culture and Anarchy*. Oxford.

10. Ruskin, John. *Unto the Last and Other Writings*. Penguin.
11. Carlyle, Thomas. *The French Revolution*. Modern Library.

9.

### **Research Methodologies and Computer Applications (HEN51108)** [Total Credits: 04; Total Contact Hours: 50]

#### ➤ **Course Objectives:**

1. To introduce the students to a detailed understanding of various Computer Applications.
2. To enable the students to use computer applications as an aid to their learning process.
3. To make a detailed study of the functionalities of MS Office
4. To understand the importance and implications of Digital Humanities.

#### ➤ **Detailed Syllabus:**

#### **Unit-I**

Introduction to Computer Applications – Importance of computer applications in Humanities Research – Introduction to Digital Humanities – Introducing Research in Humanities – Types of Research – Meaning and Objectives of Research questions.

#### **Unit-II**

MS Office – MS Word - Documents – Reference- Track Change – Powerpoint – Excel

#### **Unit-III**

Introduction to Digital Humanities – Importance of Digital Humanities - HTML – TEI – Text Analysis Tools – Exploring Library and Digital Archives – Data Collection and analysis (Field and Library)

#### **Unit-IV**

Browsing the internet – Google search engine – Citation - Plagiarism – Private browsing – History and Cookies.

#### **Texts and Reference Books**

1. Wevereka, Peter. MS Office 2013 All-in-One for Dummies. Wiley, 2013
2. Berry, David. M. Understanding Digital Humanities. Palgrave Macmillan, 2012
3. Milner, Annalisa. Internet: Browsing the Web. DK Publication, 2000
4. Shiu, Eric (2014) Creativity Research, London and New York: Routledge.
5. Flick, Uwe (2012) Introducing Research Methodology, New Delhi: Sage

#### **Electives: (any ONE)**

10.

### **City in Contemporary Indian Literature (HEN51110)** [Total Credits: 04; Total Contact Hours: 50]

#### **Unit I**

#### **Evolution of the genre and discussion of key ideas**

Walter Benjamin - “Hashish in Marseilles”& “On some motifs in Baudelaire”; Michel de Certeau, “Walking in the City”; Georg Simmel. “The Metropolis and Mental Life, Habermas, Jurgen. The Structural Transformation of the Public Sphere, Lefebvre, Henri. Excerpts from *The Production of Space*, Castells, Manuel. “The Urban Sub-cultures, Sassen, Saskia. “Global Cities.” Sharon Zukin’s “Urban lifestyles: diversity and standardization in spaces of Consumption”

## Unit II: Delhi

William Darlymple: *City of Djinn*s/ Khushwant Singh: *Delhi: A Novel*/ Raza Rumi: *Delhi By Heart: Impressions of a Pakistani Traveller*

Sarnath Banerjee: *Corridor: A Graphic Novel*

## Unit III: Mumbai

Gyan Prakash: *Mumbai Fables*/ Selections from Murzban F. Shroff: *Breathless in Bombay*/ Suketu Mehta: *Maximum City*/ Jeet Thayil: *Narcopolis*

## Unit IV: Kolkata:

Dominique Lapierre: *City of Joy*/ Amitav Ghosh: *Sea of Poppies*/ Kunal Basu: *Kalkatta*/ Amit Chaudhuri: *Calcutta: Two Years in the City*/ Biswanath Ghosh: *Longing Belonging: An Outsider at Home*

### Reading list:

*Calcutta: Two Years in the City*, Amit Chaudhuri, Penguin India, 2014

*City of Djinn*s, William Darlymple, Bloomsbury India, 2017

*City of Joy*, Dominique Lapierre, RHUK, 1992

*City*, Phil Hubbard, Routledge, 2006.

*Corridor: A Graphic Novel*, Sarnath Banerjee, Penguin India, 2004.

*Delhi By Heart: Impressions of a Pakistani Traveller*, Raza Rumi, Harper, 2013

*Delhi: A Novel*, Khushwant Singh, Penguin, 2016

*Imagining Cities: Scripts, Signs, Memories*. Edited by Sallie Westwood and John Williams, Routledge, 2005

*Kalkatta*, Kunal Basu, Pan Macmillan India, 2015

*Longing Belonging: An Outsider at Home*, Biswanath Ghosh, Westland, 2014

*Maximum City*, Suketu Mehta, Penguin Random House India, 2017

*Mumbai Fables*, Gyan Prakash. Harper Collins India, 2015

Murzban F. Shroff: *Breathless in Bombay*, Murzban F. Shroff, St. Martin's Griffin, 2008

*Narcopolis*, Jeet Thayil, Faber & Faber, 2012

*Sea of Poppies*, Amitav Ghosh, Penguin, 2015.

*The Blackwell City Reader*, edited by Gary Bridge and Sophie Watson, Blackwell, 2010

*The Cities of Everyday Life*, Sarai Reader 2002.

*The Culture of Cities*, Lewis Mumford, Secker and Warburg, 1946

*The Global Politics of Contemporary Travel Writing*, Debbie Lisle, Cambridge, 2006

*The Production of Space*, Henri Lefebvre, Wiley-Blackwell, 1991

*Urban Theory and Urban Experience*, Simon Parker, Routledge, 2004

*Writing the City: Urban Visions and Literary Modernism*, edited by Desmond Harding, Routledge, 2003.

11.

**Literature and Visual Arts (HEN51112)**  
**[Total Credits: 04; Total Contact Hours: 50]**

➤ **Course Objectives:**

1. To introduce to the students the concepts of art.
2. To give a comprehensive idea of the varied forms of visual art.
3. To enable the students to connect the cultural aspects with art and literature.
4. To be able to analyze different types of visual art forms.

➤ **Detailed Syllabus:**

**Unit-I: Concepts and ideas :**

- Leon Battista Alberti *On Painting*
- Laocoon; Lessing
- Art as imitation Plato
- Longinus : Sublime
- John Ruskin : Selections from Modern Painter

**Unit-II: Fiction and iconography**

- Da Vinci Code
- He (Shey)

**Unit-III :Literature through paintings**

- Selection of Painters and associated movements.(Classicism, Romantic and Victorian Paintings, Modernism and Postmodernism)
- The Christmas Carol/ Great Expectations
- Shelley *Mont Blanc*
- Keats *To Autumn*
- Wordsworth *Tintern Abbey*
- T S Eliot *Four Quartets*

**Unit-IV: Graphic Fiction and popular culture**

*Maus* Art Spiegelman

*Kari* Amruta Patil

Popular Art

**Text and Reference Books:**

1. Gotthold Ephraim Lessing, *Laocoon: An Essay on the Limits of Painting and Poetry*, tr. Edward Allen McCormick (New York: Library of Liberal Arts),
2. *Studies in Iconology*; Erwin Panofsky; Westview Press;
3. *Renaissance Realism: Narrative Images in Literature and Art*; Alastair Fowler; OUP Publication
4. *Maus*; Art Spiegelman; Penguin UK
5. *The Storm-Cloud of the Nineteenth Century*; John Ruskin; Dodo Press
6. *Kari*; Amruta Patil; HarperCollins; 2008
7. *A Christmas Carol*; Charles Dickens; Pan Macmillan; UK
8. *Da Vinci Code*; Dan Brown; RHUK; 2009

12.

**World Literature in Translation (HEN51114)**

**[Total Credits: 04; Total Contact Hours: 50]**

**Course Objectives:**

The purpose of the course is:

- To encourage UG students to read a prescribed text by contextualizing it.
- By filling in or reinforcing students' knowledge of the outline of history by making them conversant with many major cultural landmarks.
- To develop their sensitivity to cultural diversity through a critical study of selected World literary texts.
- To make connections among texts of various period, authors as well as linguistic and cultural backdrops.
- Evaluate ideas presented in a text, their implications and their relationship with ideas beyond the text.

## Detailed Syllabus

### Unit I: Background and Concept

- Johan Wolfgang Von Goethe: *Welt Literature*
- Rabindranath Tagore: *Vishwasahitya*
- Gayatri Chakravorty Spivak: *Death of Discipline*
- Introduction to the concept of comparative literature
- Comparative analysis of the concepts of comparative literature and World Literature

### Unit II: Drama

August Strindberg: *The Ghost Sonata* (Swedish)/ Henrik Ibsen: *An Enemy of the People* (Norwegian)/ Bertolt Brecht: *Mother Courage and her Children* (German)

### Unit III: Poetry

Matsuo Basho: "old pond" and Kobayashi Issa: selections from *Killing a Fly* (Japanese)/ Federico Garcia Lorca: *Selected Poems* (selections) (Spanish)/ Mahmoud Darwish: *Now, As you Awaken* (selections)/ Nizar Qabbani: *One Hundred Love Letters* (selections) (Arabic)/ Charles Baudelaire: *Les Fleur du Mal* (selections) (French)/ Pablo Neruda: "If You Forget Me" (Chilean)/ Octavio Paz: "As One Listens to the Rain" (Mexican)

### Unit IV: Prose

Anton Chekhov: "Vanka" (Russian)/ Guy de Maupassant: "The Necklace" (French)/ Giovanni Boccaccio: Selections from *Decameron* (Italian)/ Selections from *Thousand and one Arabian Nights* (Arabic)

Haruki Murakami: *Norwegian Wood* (Japanese)/ Shin Kyung Sook: *Please Look After Mother* (Korean)/ Mo Yan: *Red Sorghum* (Chinese)/ Gabriel Garcia Marquez: *One Hundred Years of Solitude* (Columbian)

### Texts and Reference:

1. Basho, Matsuo. *Basho's Haiku: Selected Poems of Matsuo Basho*. New York: SUNY Press, 2012.
2. Baudelaire, Charles. *Les Fleur du Mal*. Richard Howard (trans.). Boston: David R. Godine, 1982.
3. Boccaccio, Giovanni, and G H. McWilliam. *The Decameron*. Harmondsworth: Penguin, 1972.
4. Brecht, Bertolt. *Mother Courage and Her Children*. London, New York, Toronto: Bloomsbury, 2012.
5. Chekhov, Anton. *Selected Stories of Anton Chekhov*. London: Random House, 2009.
6. Damrosch, David. *What is World Literature?* Princeton and Oxford: Princeton University Press, 2018.
7. Darwish, Mahmoud. *Now, As you Awaken*. Sardines Press, 2006.
8. D'haen, Theo. *The Routledge Concise History of World Literature*. London and New York: Routledge, 2012.
9. Ibsen, Henrik. *An Enemy of the People: A Play in Five Acts*. The Floating Press, 2017.
10. Kobayashi, Issa. *Killing A Fly*. Saarbrücken: Calambac Verlag, 2015.
11. Lawall, Sarah. *Reading World Literature: Theory, History, Practice*. Austin: University of Texas Press, 2010.

12. Lorca, Federico Garcia. *Selected Poems*. Trans. Martin Sorrell. London and New York: Oxford University Press, 2007.
13. García, Márquez G. *One Hundred Years of Solitude*. London: Pan Books, 1978.
14. de Maupassant, Guy. *The Short Stories of Guy de Maupassant*. Roslyn, NY: Black's Readers Service, 2007.
15. Murakami, Haruki, and Alfred Birnbaum. *Norwegian Wood*. London: Random House, 1989.
16. Neruda, Pablo. *The Captain's Verses*. Donald D. Walsh (trans). New Directions Publishing, 2009.
17. Paz, Octavio. *The Poems of Octavio Paz*. New Directions Publishing, 2018.
18. Qabbani, Nizar. *One Hundred Love Letters*. Lynne Rienner, 1999.
19. Shin, Kyung Sook. *Please Look after Mother*. London: Weidenfield and Nicolson, 2011.
20. Strindberg, August. *Twelve Major Plays*. London and New York: Routledge, 2017.
21. *Tales from the Thousand and One Nights*. Harmondsworth, Eng.: Penguin Books, 1973.
22. Mo, Yan. *Red Sorghum: A Novel of China*. London: Arrow, 1993.

13.

### **Film Adaptation (HEN51116)** **[Total Credits: 04; Total Contact Hours: 50]**

#### **Course Objective:**

1. To make the students familiar with the theories of film adaptation;
2. Examine and discuss critically about a range of screen adaptations and the key cultural debates in which they participate;
3. Recognize, interpret and evaluate the ways in which literary texts and their visual adaptations both emerge from and contribute to their literary, historical and cultural contexts.

#### **Unit-I-Definition and Other Critical Concepts**

Definition of adaptation and appreciation-- Adaptation and the question of pleasure-- Early Twentieth Century writers on adaptation-- Twentieth Century theorists of adaptation with special emphasis on André Bazin, George Bluestone and Brian McFarlane-- Theorists in the New Millennium-Kamilla Eliott, Linda Hutcheon, Robert Stam, Simone Murray, Deborah Cartmell, Thomas Leitch-- A brief history of Association of Adaptation Studies-- Critical concepts which influenced and connected with adaptation: intertextuality, pastiche, auteur, novelization

#### **Unit-II- Canonical Literature on Screen**

Overview of Kenneth Branagh's adaptations of Shakespeare/ *Hamlet's* adaptation *Haider* (2014) by Vishal Bharadwaj/ Macbeth's adaptation *Throne of Blood* (1957) by Akira Kurosawa/ Thomas Hardy's *Tess of the d'Urbervilles* adaptation by Roman Polanski (1979)/ Thomas Mann's *Death in Venice* adaptation by Luchino Visconti (1971)/ Muriel Spark's *The Prime of Miss Jean Brodie* adaptation by Ronald Neame (1969)/ Kazuo Ishiguro's *The Remains of the Day* adaption by James Ivory (1993)/ Rabindranath Tagore's *Noukodubi* and Agatha Christie's *The Mirror Cracked from Side to Side* adaptation *Noukodubi* (2010) and *Shubho Mahurat* (2003) by Rituparno Ghosh

#### **Unit-III- Novel to Genre Film**

Robert Bloch's *Psycho's* adaptation by Alfred Hitchcock (1960)/ Yann Martel's *Life of Pi's* adaptation by Ang Lee (2012)/ Adaptation of Satyajit Ray's Feluda series-*Sonar Kella* (1974)/ *Joi Baba Felunath* (1979)/ Stephen King's *It* adaptation by Andres Muschiatti (2017)/ Bernhard Schlink's "The Reader" adaptation by Stephen Daldry (2008)/ Gong Ji Young's *The Crucible* adaptation by Hwang Dong-hyuk (2011)/ Marjane Satrapi's *Persepolis* adaptation by Vincent Paronnaud (2007)/ Atiq Rahimi and Jean Claude Carriere's *The Patience Stone* adaptation by Atiq Rahimi (2012)/ Charles Portis' *True Grit* adaptation by Coen Brothers (2010)/ Dharamvir Bharati's *The Seventh Horse of the Sun* adaptation *Suraj ka Satva Ghoda* by Shyam Benegal (1992)/ Indira Parthasarathi's *Karuthipunal* adaptation *Kann Sivanthaal Mann Sivakkum* by Sreedhar Rajan (1983)

#### **Unit-IV- From Woman's text to Woman's Film**



*Mansfield's Park's* adaptation by Patricia Rozema (1999)/ *The Namesake's* adaptation by Mira Nair (2006)/ *Cracking India's* adaptation *Earth* (1998) by Deepa Mehta/ Petra Volpe's *The Divine Order* (2017)/ Greta Gerwig's *Lady Bird* (2017)/ Bessie Smith's biopic *Bessie* adaptation by Dee Rees (2015)/ Lissa Evans' *Their Finest Hour and Half* adaptation *Their Finest* by Lone Scherfig (2016)

### **Text and Reference Books:**

1. Corrigan, Timothy, ed. *Film and Literature: An Introduction and Reader*. New York: Routledge, 2012.
2. Cartmell, Deborah, and Imelda Whelehan, eds. *The Cambridge Companion to Literature on Screen*. London: Cambridge UP, 2007.
3. Cartmell, Deborah, and Imelda Whelehan. *Screen Adaptation: Impure Cinema*. United Kingdom: Palgrave Macmillan, 2010.
4. Cartmell, Deborah, ed. *A Companion to Literature, Film, and Adaptation*. United Kingdom: Wiley-Blackwell, 2012.
5. Ellis, John. "The Literary Adaptation". *Screen* 23 (May-June 1982): 3-5. Print.
6. Hutcheon, Linda. *A Theory of Adaptation*. United States: Routledge, 2006.
7. Leitch, Thomas. *Film Adaptation and its Discontents: From Gone with the Wind to The Passion of the Christ*. Baltimore: The John Hopkins University Press, 2007.
8. Leitch, Thomas. "Adaptation: The Genre". *Adaptation* 1.2 (2008): 106-120. Print.
9. Leitch, Thomas. "Twelve Fallacies in Contemporary Adaptation Theory". *Criticism* 45.2 (Spring 2003): 149-171.
10. Leitch, Thomas. "Adaptation Studies at a Crossroads". *Adaptation* 1.1(2008): 63-77.
11. Murray, Simone. *The Adaptation Industry: The Cultural Economy of Contemporary Literary Adaptation*. New York: Routledge, 2012.
12. Sanders, Julie. *Adaptation and Appropriation*. United States: Routledge, 2007.

14.

### **Literatures from Africa (HEN51118)** **[Total Credits: 04; Total Contact Hours: 50]**

#### **Course Objectives:**

- To introduce students with the rich historic background of the African Continent
- To enrich the students in their concepts of oral literature
- To give the students an opportunity to explore the rich literatures from the different parts of the African continent
- To broaden their perception in the field of literature
- To upgrade their knowledge and interest in different kinds of literary elements
- To develop a better understanding and appreciation for types of literary elements in context of each other

#### **Unit I: Introduction:**

- Historical Background of the African continent
- A demographic introduction of the African continent
- Discussion the effects of colonization within the continent
- Brief introduction to the formation of Aglophone, Francophone and Lusophone nations of the continent and the literary traits of these nations
- Introduction to the genre of prison literature of the continent

#### **Unit II: Poems (Any Four):**

David Diop, Léopold Sédar Senghor (Senegal), Denis Brutus, Steve Biko (South Africa), J.P. Clark , Gabriel Okakra (Nigeria), Ibn Zaydan (Morocco), Noémia de Sousa (Mozambique), Jack Mapanje (Malawi), Okot p'Bitek (Uganda), Mau Mau Songs (Kenya)

#### **Unit III: Prose:**

Short Story (Any Two): Nadine Gordimer/ Augustine Aikoriogie/ David Mikailu/ Chudwin Godwin Ebuka/ Md. Said Raihani/ NN Dzenchuo/ Charmaine Pauls/ Wayne Owino Otieno

Novel (Any one): *Changes: A love Story* by Ama Ata Aidoo/ *Seasons of Migration to the North* by Tayeb Salih/ *No longer at Ease* by Chinua Achebe/ *Suns of Independence* by Ahmadou Kouroumah/ *The Palm Wine Dinkard* by Amos Tutuola/ *When Rain Clouds Gather* by Bessie Head

Non-fiction (Selections): *Ake: The Years of Childhood* by Wole Soyinka / *The Novelist as Teacher* by Chinua Achebe / *National Liberation and Culture* by Amilcar Cabral/ *The Language of African Fiction* by Ngugi Wa Thiong'o/ *The Negro and Recognition* by Franz Fanon/ *Ghana: The Autobiography of Kwame Nkrumah* by Kwame Nkrumah/ *A Woman Alone: Autobiographical Writings* by Bessie Head

#### **Unit IV: Drama (Any One):**

*Death and the King's Horseman* by Wole Soyinka/ *I will Marry when I want* by Ngugi Wa Thiong'o/ *The Dilemma of a Ghost* by Ama Ata Aidoo

#### **Reading List:**

- Thiong'o, Ngugi Wa. *I will Marry when I want*. East African Educational Publishers Ltd. 2009.
- Soyinka, Wole. *Death and the King's Horseman*. Metuen Drama. 1998.
- Aidoo, Ama Ata. *The Dilemma of a Ghost*. Harlow: Longman, 1995.
- Soyinka, Wole. *Ake: The Years of Childhood*. Paw Prints 2008
- Achebe, Chinua. *Hopes and Impediments: Selected Essays*. Penguin Publishing Group, 2012.
- Cabral, Amilcar. *National Liberation and Culture*. Syracuse University, 1970
- Thiong'o, Ngugi Wa. *Decolonising the Mind*. East African Educational Publishers. 2006.
- Fanon, Franz. *Black Skin White Masks*. Pluto Press, 2008
- Nkrumah, Kwame. *Ghana: The Autobiography of Kwame Nkrumah*. Panaf Books, 2002
- Head, Bessie. *A Woman Alone: Autobiographical Writings*. Pearson Education, 2007
- Aidoo, Ama Ata. *Changes: A love Story*. Heinemann Educational Publishers, 2004
- Salih, Tayeb. *Seasons of Migration to the North*. Heinemann Educational Publishers, 1969
- Achebe, Chinua. *No longer at Ease*. Penguin Modern Classics, 2013
- Kouroumah, Ahmadou. *Suns of Independence*. Africana Publishing Company, 1981
- Tutuola, Amos. *The Palm Wine Dinkard*. Faber and Faber, 1953
- Head, Bessie. *When Rain Clouds Gather*. Wave land Press, 2013
- *Gathering Seaweeds*. Jack Mpanje, Ed. Heinemann Educational Publishers, 2002
- *African Short Stories*. International Print Version, 2015

### **SEMESTER III**

15.

**Modern Literature (HEN52101)**  
**[Total Credits: 04; Total Contact Hours: 50]**

#### **Course Objectives**

1. To introduce the students to the very idea of modernism in general and its impact on art, literature and culture
2. To give the fundamental idea of the modernist theories propounded by the intellectuals
3. To analyze the prescribed texts and to make critical interpretations

#### **Detailed Syllabus**

## Unit I: Background

## Unit II. Poetry

War Poets of WWI and WWII (Selections); T. S. Eliot: *The Waste Land and Other Poems* (Selections)/ Ezra Pound: Selections from *Selected Poems*; Poetry of the 1930s (Selections from *Selected Poems* by Auden and Spender)

## Unit III. Drama

Noel Coward: *Three Plays* (*Private Lives/Hay Fever/Blithe Spirit*); Eliot: *Murder in the Cathedral*

## Unit IV. Novel:

James Joyce: *A Portrait of the Artist as a Young Man*/ E. M. Forster: *A Passage to India*/ Graham Greene: *Brighton Rock*/ William Golding: *Lord of the Flies*/ Conrad: *Heart of Darkness*

### Recommended Reading:

1. Kendall, Tim. *Poetry of the First World War*. Oxford.
2. Eliot, T. S. *The Waste Land and Other Poems*. Faber and Faber.
3. Pound, Ezra. *Selected Poems 1908-1969*. Faber and Faber.
4. Graham, Desmond. *Poetry of the Second World War*. Pimlico.
5. Auden, W. H. *Selected Poems*. Vintage.
6. Spender, Stephen. *Selected Poems*. Faber and Faber.
7. Eliot, T. S. *Murder in the Cathedral*. Mariner Books.
8. Coward, Noel. *Three Plays*. Vintage.
9. Joyce, James. *A Portrait of the Artist as a Young Man*. Edited by Seamus Dean. Penguin.
10. Forster, E. M. *A Passage to India*. Penguin.
11. Greene, Graham. *Brighton Rock*. Penguin.
12. Golding, William. *Lord of the Flies*. Faber and Faber.
13. Conrad, Joseph. *Heart of Darkness*. Intro. Mario Couto. Oxford.

16.

### **Literary Criticism (HEN52103)** **[Total Credits: 04; Total Contact Hours: 50]**

### Course Objectives:

1. To introduce the students to the history and development of literary criticism
2. To conduct specific discussions on the different trends of literary criticism across the centuries
3. To make critical discussions on the different literary critics
4. To analyze the different literary texts and make critical interpretations

### Detailed Syllabus:

#### Unit-I

**Literary Criticism as a Genre and Classical Criticism:** Origin and Evolution; Plato: *The Republic*/ Aristotle: *Poetics*/ Horace: *Art of Poetry* (extracts from the texts)

#### Unit-II

**Renaissance and Eighteenth Century Criticism:** Philip Sidney: *An Apology for Poetry* (extracts from the text) /John Dryden: *An Essay of Dramatic Poesy* (extracts from the text)/ Alexander Pope: *An Essay on Criticism* (extracts from the texts)

#### Unit-III

**Romantic and Victorian Criticism:** William Wordsworth: “Preface” to *Lyrical Ballads*(extracts from the text) / S.T. Coleridge: *Biographia Literaria* (extracts from the texts) / Matthew Arnold: “The Study of Poetry”

#### Unit-IV

**Modern and Postmodern Criticism:** T.S. Eliot: “Tradition and the Individual Talent”/ William Empson: *Seven Types of Ambiguity* (extracts from the text) / Northrop Frye: *Anatomy of Criticism* (extracts from the text)

#### Texts and Reference Books:

1. M. S. Nagrajan. *English Literary Criticism and Theory*. Orient Black Swan
2. M. A. R. Habib. *Modern Literary Criticism and Theory: A History*. Wiley India Pvt Ltd.
3. Aristotle. *Poetics*. Penguin Classics.
4. Plato. *The Republic*. Penguin Classics.
5. Das & Mohanty. *Literary Criticism: A Reading*. OUP.
6. *The Cambridge History of Literary Criticism*. Ed Geroge Alexander Kennedy.
7. *The Sacred Wood:Essays on Poetry and Criticism*. Martino Fine Books.
8. William Empson. *Seven Types of Ambiguity*. Important Books.
9. Irene Rima Makaryk, William Graham Sumner.*Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms*. University of Toronto Press.
10. Shirley F. Staton (ed.). *Literary Theories in Praxis*. University of Pennsylvania
11. Horace. *The Art of Poetry of Horace*. (Daniel Bagot ed.) Creative Media Partners
12. Philip Sidney. *An Apology For Poetry (Or The Defence Of Poesy)*: Revised Edition (ed. R.W. Maslen). Manchester University Press.
13. Alexander Pope. *An Essay on Criticism: With Introductory and Explanatory Notes*. The Floating Press.
14. William Wordsworth and Samuel Taylor Coleridge. *Lyrical Ballads: 1798 and 1802*. Oxford World’s Classics.
15. Matthew Arnold. *Study of Poetry*. Dodo Press.
16. T. S. Eliot. *Selected Essays, 1917–1932*.HMH.

#### Electives: (any 2)

17.

**Indian Literature in Translation (HEN52105)**  
**[Total Credits: 04; Total Contact Hours: 50]**

#### Course objectives:

1. To introduce the students to the growth and emergence of Indian English Writing
2. To make a detailed discussion on the history of Indian English literature in the pre and post Independence period
3. To conduct critical discussions on the different literary genres and their parctioners
4. To analyze the different literary texts and make critical interpretations

#### Detailed Syllabus:

##### Unit I: Introduction

Introduction to the concept of translation

Discussion on the importance of translation

##### Unit II Novel: (Any one)

Bankimchandra Chattopadhyay: *Anandamath* /Takazhi Sivsankara Pillai:*Chemmeen*/ U.R.Ananthamurthy: *Samskara* by

### Unit III Short Stories: (Any Two)

*Contemporary Indian Short Stories. Sahitya Akademi, New Delhi. (Selections)*

### Unit IV Poems: (Any Two)

Namdeo Dhasal/ Guru Prasad Mohanty/ Mohan Thakuri/ Bireswar Barua/ Navaneeta Dev Sen/ Ramesh Parekh/ Yumlemban Ibomcha Singh/ Sachchidanand Hiranand Vatsyayan 'Ajneya'

### Texts and Reference:

1. *5 Best Short Stories by Rabindranath Tagore*. Rupa Publications India, 2017.
2. Ananthamurthy, U.R. *Samskara*. Translated by A.K.Ramanujan, NYRB Classics, 2017.
3. Chattopadhyay, Bankim Chandra. *Anandamath*. Translated by Basanta Koomar Roy, Orient Paperbacks, 2005.
4. Chughtai, Ismat. *Vintage Chughtai: A Selection of her Best Short Stories*. Translated by Tahira Naqvi, Women Unlimited, 2013.
5. Dhasal, Namdeo. *A Current of Blood*. Navayana, 2010.
6. Mukherjee, Tutun. *Translation from Periphery to Centrestage*. Prestige Books, 1998
7. Premchand : *Selected Short Stories*. Maple Press, 2012.
8. Prijar : *the Skeleton and Other Stories*. Tara Press, 2009.
9. Sahitya Akademi: *Contemporary Indian Short Stories*. New Delhi, 1966.
10. Satyajit Ray: *The Collected Short Stories*. Penguin, 2015.
11. Takazhi, S. Pillai. *Chemmeen*. Jaico Publishing House, 2005.

18.

### **Children's Literature (HEN52107)** **[Total Credits: 04, Total Contact Hours: 50]**

### Course Objectives:

1. To introduce the students to the concept of Children's Literature.
2. To give a detailed description of the socio-historical context for the growth of Children's Literature.
3. To provide an in depth understanding of the various concepts of Children's Literature.
4. To critically analyse various texts.

### Detailed Syllabus:

#### **Unit-I**

Introduction to Children's Literature— Historical background-Genres-Psychoanalytic theory- Death in Children's Literature-Racism in Children's Literature

#### **Unit-II** (Picture Book and Magazines)

- Ezra Jack Keats: *The Snowy Day*/ Chris Van Allsburg: *Polar Express*/ Selections from *The Brownies' Book*/ Selections from *St. Nicholas Magazine*/ *Winnie the Pooh*

#### **Unit-III** (Fantasy, Folklore and Fairy Tales)

Lewis Carroll: *Alice in Wonderland* / J.M Barrie: *Peter Pan* / *The Wonderful Adventures of Nils*; Selma Lagerlöf / *The Moon Lady*; Amy Tan Selections from *Grimm's Fairy Tale*; Selections from Hans Christian Anderson's Fairy Tales/ Selections from *Aesop's Fable*

#### **Unit-IV** (Poems)

- *Limericks*; Edward Lear; Sukumar Ray *Poems*
- Nursery Rhymes (*Selections*)

### Texts and Reference Books:

1. Reynolds Kimberley. *Children's Literature: A Very Short Introduction* (Very Short Introductions); OUP UK; Edition edition (14 November 2011)
2. Rudd David. *The Routledge Companion to Children's Literature* (Routledge Companions); Routledge; 1 edition (14 April 2010)
3. The Snowy Day (Picture Puffin Books); Keats, Ezra, Jack; Puffin Books; Revised edition edition (28 October 1976)
4. Carroll, Lewis. *Alice in Wonderland*. (Norton Critical Editions); W. W. Norton & Company; 3rd Revised edition edition (21 May 2013).
5. Barrie, J. M. *Peter Pan* (Puffin Classics).
6. *The Moon Lady* (Audible Audiobook)
7. Grimm, J.L.C. *Grimm's Fairy Tales* (Wilco Classic Library); Wilco Publishing House (2006).
8. *Aesop's Fables* (Wilco Classic Library); Wilco Publishing House (2009).

19.

**Partition Literature (HEN52109)**  
**[Total Credits: 04; Total Contact Hours: 50]**

**Course Objectives:**

1. To introduce the students to the growth and emergence of Partition Literature
2. To facilitate a detailed discussion on the contemporary socio-political background and the history of partition literature
3. To critically read the texts and attempt to analyze the different socio-historical ideas, embedded in them

**Detailed Syllabus:**

**Unit I Introduction to Partition and Theories of Partition**

*Midnight's Furies: The Deadly Legacy of India's Partition* by Nisid Hajari, Houghton Mifflin Harcourt, 2015/  
 Partition across the World

**Unit II Fiction:**

Sadat Hasan Manto (*Manto Selected Short Stories*, RHI, 2012)/ Basabi Fraser (*Bengal Partition Stories: An Unclosed Chapter*, edited by Bashabi Fraser, 2006)/ Khushwant Singh (*Train to Pakistan*, Grove Press, 1994)/ Alok Bhalla *Stories about the Partition of India*, Manohar Publishers and Distributors, 2012.

**Unit III Nonfiction:**

*The Trauma and the Triumph: Gender and Partition in Eastern India* (Jashodhara Bagchi, Subharanjan Dasgupta)/ Urvashi Butalia (*The Other Side of Silence: Voices from the Partition of India*, Penguin, 1998)

**Unit IV Films:**

*Khamosh Pani/ Meghey Dhaka Tara/ Pinjar/ Earth*

**Texts and References**

1. *Midnight's Furies: The Deadly Legacy of India's Partition* by Nisid Hajari, Houghton Mifflin Harcourt, 2015
2. *Manto Selected Short Stories*, RHI, 2012
3. *Bengal Partition Stories: An Unclosed Chapter*, edited by Bashabi Fraser, 2006
4. *Midnight's Children* by Salman Rushdie, Vintage, 1995
5. *Train to Pakistan* by Khushwant Singh, Grove Press, 1994
6. *The Trauma and the Triumph: Gender and Partition in Eastern India* by Jashodhara Bagchi, Subharanjan Dasgupta, Stree, 2003
7. *The Other Side of Silence: Voices from the Partition of India* by Urvashi Butalia, Penguin, 1998
8. *Stories about the Partition of India* by Alok Bhalla. Manohar Publishers and Distributors, 2012.

9. *The Indian Partition in Literature and Films: History, Politics, and Aesthetics* by Rini Bhattacharya Mehta (Ed.), Routledge, 2014
10. *Articles on Partition of India, Including: Earth (1998 Film), Garm Hava, Gadar: Ek Prem Katha, Pinjar (Film), Tamas (Film), Tahader Katha, Train to Pakistan (Film), Partition (2007 Film), Shaheed-E-Mohabbat, Train to Pakistan, Khamosh Pani*, Hephaestus Books, 2011.

20.

**Tagore Studies (HEN52111)**  
**[Total Credits: 04; Total Contact Hours: 50]**

**Course Objectives:**

1. To make the students familiar with the broader understanding of Tagore studies as a distinct body of literature in the corpus of Indian English Writing
2. To introduce the students to the vast corpus of Tagore literature and to bring forth the different personas of the Poet
3. Keeping in view of the different experiments going on in the field of education in the present century, the paper aims to introduce the students to Tagore's philosophy of education and its innovative approaches
4. Tagore's writings on religion and philosophy will help the students to form a comprehensive idea of the 'universal'. On the other hand, the Poet's discourse on nationalism will unfold the different connotations of nation, nationality and internationalism and help the students to understand a progressive nationalist spirit
5. Tagore's social writings aim to help the students to form a rationalist and modernist concept of society, community and integrity.

**Detailed Syllabus**

**Unit-I**

Introduction to Tagore and his writings: Philosophy and thought, Tagore, the Philosopher— *Sadhana: the Realization of Life/ The Religion of Man/ "Parrot's Training"/ My Boyhood--* Tagore and rural reconstruction— *Swadeshi Swamaj--* Restore balance between City and Village; Experiments at Silaidah and Patisar; Sriniketan-- nationalism& internationalism-- *Nationalism; Crisis in Civilization/ "Sunset of the Century"*

**Unit-II**

Tagore, the Poet— *Selected Poems* (trans.) William Radice/ *The Oxford Tagore Translation Series* (trans.) Sukanta Chowdhury (Oxford, 2011) (selections)/

**Unit-III**

Tagore, the dramatist— *Muktadhara (The Waterfall)/Raktakarabi (Red Oleanders)/ Chitrangada*

**Unit-IV**

Prose: *The Oxford Tagore Translation Series* (trans.) Sukanta Chowdhury (Oxford, 2011) (selections)/ *Jogajog* (trans.) Supriya Chowdhury (Oxford, 2011)/ *Ghare Baire* (trans.) Rimli Bhattacharya (2011)

**Texts and Reference Books:**

1. Das. Sisir Kumar, ed. *The English Writings of Rabindranath Tagore*.
2. *Introduction to Tagore*. Visva-Bharati, 1983.
3. Kripalini Krishna. *The Biography of Rabindranath Tagore*.
4. O'Connell, Kathleen M. *The Poet as Educator*. Visva-Bharati.
5. Sen, Sudhir. *Rabindranath Tagore on Rural Reconstruction*, Visva-Bharati, 1943.
6. Tagore, Rabindranath. *The Boundless Sky*. Visva-Bharati.
7. --. *Hungry Stones and other stories*, Niyogi Books.
8. --. *Red Oleanders*, Punashcha.

9. --. *Sadhana: The Realization of Life*.
10. --. *The Essential Tagore*, Harvard University Press.
11. ---. And William Radice. *Selected Poems*. Penguin.
12. ---. *Oxford Tagore Translation Box Set*. Oxford.

## SEMESTER IV

22.

### Postmodern Literature (HEN52102) [Total Credits: 04; Total Contact Hours: 50]

#### **Course Objectives:**

1. To introduce the students to the very idea of postmodernism in general and its impact on art, literature and culture
2. To give the fundamental idea of the postmodernist theories propounded by the intellectuals
3. To analyze the prescribed texts and to make critical interpretations

#### **Detailed Syllabus:**

##### **Unit I Background**

##### **Unit II Poetry:**

Philip Larkin: Selections from *Philip Larkin the Complete Poems*, Ed. Archie Barnett/ Ted Hughes: Selections from *Collected Poems*, Ed. Paul Keegan), Dylan Thomas Selections from *Collected Poems*, New Directions Publishing, 2002/ Bob Dylan: “Blowin in the Wind” / “Like a Rolling Stone” / “Mr. Tambourine Man” / “A Hard Rain’s A-Gonna Fall” (Reference: *The Cambridge Companion to Bob Dylan*).

##### **Unit III Drama:**

Harold Pinter: *The Birthday Party* (*The Birthday Party*, Faber and Faber, 1991)/

##### **Unit IV Fiction:**

A.S. Byatt (*Possession*, A.S. Byatt, Vintage, 1991.) / Muriel Spark (*The Prime of Miss Jean Brodie*, Harper Perennial, 1999) / Italo Calvino (*If on a Winter’s Night a Traveler*, L&OD Key Porter, 1982) / Angela Carter (*The Company of Wolves*, Harper & Row, 1981) / Ishiguro (*Never Let Me Go*, Vintage Books, 2010) / Doris Lessing (*The Good Terrorist*, Flamingo, 2003)

#### **Text and Reference Book:**

1. *The Routledge Companion to Postmodernism* by Stuart Sim, Routledge, 2004
2. *Philip Larkin the Complete Poems*, Ed. Archie Barnett
3. *Collected Poems*, Ed. Paul Keegan
4. *Collected Poems*, New Directions Publishing, 2002
5. *The Cambridge Companion to Bob Dylan*, Kevin J.H Dettmar; Cambridge University Press
6. *The Birthday Party*, Harold Pinter, Faber and Faber, 1991
7. *The Prime of Miss Jean Brodie*, Muriel Spark, Harper Perennial, 1999
8. *If on a Winter’s Night a Traveler*, Italo, Calvino, L&OD Key Porter, 1982
9. *The Company of Wolves*, Angela Carter, Harper & Row, 1981
10. *Never Let Me Go*, Vintage Books, 2010
11. *The Good Terrorist*, Doris Lessing, Flamingo, 2003
12. *Possession*, A.S. Byatt, Vintage, 1991.

23.



## **Introduction to Literary Theory (HEN52104)**

**[Total Credits: 04; Total Contact Hours: 50]**

### **Course Objectives:**

1. To introduce the students to the basic concept of literary theories followed by a comprehensive discussion several strands of literary theories.
2. The aim of this paper is to acquaint the students with major schools of Critical Theory and tools of reading.
3. Students would be expected to be informed about the principal hypotheses and reading strategies of each of the schools.
4. Students would be introduced to the excerpts from the major theoretical texts and their key concepts.
5. Students would also be encouraged to apply the theoretical discourses to specific literary and cultural texts.

### **Detailed Syllabus:**

**Unit I** Marxism – Marx and Engels, Lukasz, Brecht, Benjamin, Adorno, Gramsci.

**Unit II** Russian Formalism – Vladimir Propp, Shoklovsky, Roman Jakobson; Reader Response – Wolfgang Iser, Stanley Fish, Hans Robert Jauss, Hirsch; New Historicism – Stephen Greenblatt, Cultural Materialism – Raymond Williams

**Unit III** Feminist Theory – Wollstonecraft, Beauvoir, Eve Kosovsky Sedgwick, Judith Butler

**Unit IV** Structuralism, Semiotics and Post-structuralism - Ferdinand de Saussure, C.S. Peirce, Jonathan Culler, Roland Barthes, Jacques Derrida, Michel Foucault.

### **Texts and References:**

1. Patricia Waugh. *Literary Theory and Criticism: An Oxford Guide*. OUP, 2006.
2. Lucy Burke, Tony Crowley and Alan Girvin. *The Routledge Language and Cultural Theory Reader*. Routledge.
3. Raman Selden, Peter Widdowson and Peter Brooker. *A Reader's Guide to Contemporary Theory*, fifth edition, 2005.
4. Terry Eagleton. *After Theory*, 2006.
5. David Lodge and Nigel Wood, eds. *Modern Criticism and Theory: A Reader*, 1999.
6. Jonathan Culler. *Literary Theory: A Very Short Introduction*, 1997.
7. Terry Eagleton. *Literary Theory: An Introduction*, 1983
8. Peter Barry. *Beginning Theory: An Introduction to Literary and Cultural Theory*, 2010.
9. Mary Klages. *Literary Theory: A Guide for the Perplexed*, 2008.
10. *Contemporary Literary and Cultural Theory*. P. K. Nayar

24.

## **Literary Theory: Contemporary Developments (HEN52114)**

**[Total Credits: 4; Total Contact Hours-50]**

### **Course Objectives:**

1. To introduce the students to the basic concept of literary theories followed by a comprehensive discussion several strands of literary theories.

2. The aim of this paper is to acquaint the students with major schools of Critical Theory and tools of reading.
3. Students would be expected to be informed about the principal hypotheses and reading strategies of each of the schools.
4. Students would be introduced to the excerpts from the major theoretical texts and their key concepts.
5. Students would also be encouraged to apply the theoretical discourses to specific literary and cultural texts.

### **Detailed Syllabus:**

**Unit I:** Ecocriticism – Alan Liu/ Karl Krober/ Margaret Fuller/ Jonathan Bate.

**Unit II:** Psychoanalysis – Carl Jung/ Jacques Lacan/ Slavoj Zizek.

**Unit III:** Postcolonialism – Edward Said/ Homi Bhabha/ Gatri Spivak/ Ngugi Wa Thiongo/ Frantz Fanon.

**Unit IV:** Postmodernism and Beyond – Jean Francois Lyotard/ Jurgen Habermas/ Jean Baudrillard/ Frederic Jameson.

### **Texts and References:**

1. Stuart Sim. *The Routledge Companion to Postmodernism*. 2004.
2. Niall Lucy. *Postmodern Literary Theory: An Anthology*. 2000.
3. Greg Gerrard. *Ecocriticism*. 2004.
4. Cheryll Glotfelty. *The Ecocriticism Reader: Landmarks in Literary Ecology*. 1996.
5. Elizabeth Wright. *Psychoanalytic Criticism*. 2013.
6. Mark Bracher. *Lacan, Discourse, and Social Change: A Psychoanalytic Cultural Criticism*. 1993.
7. Vivek Chibber. *Postcolonial Theory and the Specter of Capital*. 2013.
8. Partha Chatterjee. *The Nation & Its Fragments: Colonial & Postcolonial Histories*. 1993.
9. Antonio Negri and Michael Hardt. *Empire*. 2000.

### **Electives (any 2)**

25.

### **Postcolonial Literature (HEN52106)**

**[Total Credits: 4; Total Contact Hours-50]**

### **Course Objectives**

1. Introducing the concept of colonialism and postcolonialism.
2. Acquainting the students with colonial history and its context.
3. To analyse how race, class, gender, history and identity are presented and theorized in literary texts.
4. To discuss and critically analyse the specific context in which the texts were written.

### **Detailed Syllabus**

**Unit 1 Introduction:** Context, Theory, Background: Culture and Imperialism, Selections from Orientalism, Rushdie's Essay Imaginary Homelands/Commonwealth literature Does not Exist. Fanon: Selections from Wretched of the Earth/ Black Skin White Masks, Thiongo: Decolonizing the Mind

### **Unit 2 Poetry:**

Octavio Paz: "Counterparts"/ Derek Walcott: *Omeros* (Selections)/ Pablo Neruda: "A Dog has Died"/ Wole Soyinka: "Night"/ Dennis Brutus: *Salutes and Censures* (Selections)

### **Unit 3 Fiction and Non-fiction:**

Michael Ondaatje: *The English Patient*/ Amitav Ghosh: *The Glass Palace*/ Salman Rushdie (*Midnight's Children*, Vintage, 1995)  
*The Great Derangement* by Amitav Ghosh (Selections)

**Unit 4 Drama:**

**Derek Walcott:** *Dream on Monkey Mountain*/ **Wole Soyinka:** *The Lion and the Jewel*

**Texts and Reference Books:**

1. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Bill Ashcroft, Gareth Griffiths and Helen Tiffin. 2nd edition. 1989.
2. *Orientalism*. Edward Said. 1978.
3. Frantz Fanon. *Black Skin, White Masks*. 1952.
4. ---. *The Wretched of the Earth*. 1961.
5. Ngũgĩ wa Thiong'o. *Decolonising the Mind: The Politics of Language in African Literature*. 1986
6. *The Arnold Anthology of Post-Colonial Literature in English*. Ed. by John Thieme. Hodder Arnold, 1996.
7. *The English Patient* by Michael Ondaatje Bloomsbury Publishing House. 1992
8. *The Glass Palace* by Amitav Ghosh. Harper Collins. 2000
9. “Gandhi as Mahatma” - Northern Arizona University  
jan.ucc.nau.edu/sj6/AminGandhiasMahatma.pdf
10. *Beginning Postcolonialism*. John McLeod.
11. *Postcolonial Theory: A Critical Introduction*. Leela Gandhi.
12. *Contemporary Postcolonial Theory*. Padmini Mongia.
13. *Postcolonial Poetry in English*. Rajeev S. Patke
- 26.

**Feminism and Gender (HEN52108)**  
**[Total Credits: 04; Total Contact Hours: 50]**

**Course Objectives:**

1. To introduce the students to the focal points of feminist theory, which they will use as a context for reading literary texts
2. To help them analyse literary texts through the perspective of gender, race and class.
3. To analyze the social and literary significance of the gender roles developed and redefined in women's writing
4. To conduct specific discussions on the authors of the respective areas
5. To critically analyze the texts— both structural and thematic and to contextualize them within the contemporary socio-political conditions

**Detailed Syllabus:**

**Unit-I**

**First Wave of Feminism:** Early feminist approach around the world (Aphra Behn: selected poems/ Rokeya Sakhawat Hossain: *Sultana's Dreams*/Anna Chandy: Extracts from *Battles in the Mind* / Dorothy Day: Extracts from *The Long Loneliness*), Film: *Suffragette*, *The Duchess*

**Unit-II**

**Second Wave:** Extracts from Simone De Beauvoir; *The Second Sex*/ *The Sex Which is Not One*/ Betty Friedan: *The Feminine Mystique*, Films: *Monalisa Smile*.

**Unit-III**

**Third Wave:** bell hooks: extracts from *Feminism is For Everybody* /Kimberley Williams Crenshaw: extracts from *On Intersectionality: Essential Writings* Rebecca Walker: *To Be Real*; Film *Thelma and Louise*

**Unit-IV**

**Fourth Wave:** Judith Butler (extracts from *Bodies that Matter*) Sedgwick (extracts from *Epistemology of the Closet*), Adreinne Riche (extracts from the “Compulsory Heterosexuality and the Lesbian Existence”) (Films: *Boys Don’t Cry*/ *Milk*/ *Chitrangada*/ *Maurice*/ *Precious*)

### **Text and Reference Books:**

1. Aphra Behn. *The Complete Works of Aphra Behn*. Library of Alexandria
2. Margaret Walters: *Feminism: A Very Short Introduction*. OUP
3. Sushila Singh: *Feminism: Theory, Criticism, Analysis*. Pencraft International
4. Maggie Humm: *Readers Guide to Contemporary Feminist Literary Criticism*. Routledge
5. Estelle Freedman: *The Essential Feminist Reader*. Modern Library Classics.
6. Michel Foucault: *The Will to Knowledge: History of Sexuality Vol. I*. Penguin Publishers
7. Kate Millet: *Sexual Politics*. Columbia University Press
8. Mary Wollstonecraft: *A Vindication of the Rights of Women*. Penguin Classics
9. Christina Rossetti: *Goblin Market*. CreateSpace Independent Publishing
10. *The Collected Poems of Elizabeth Barrett Browning* (Wordsworth Poetry Library)
11. J.S. Mill: *The Subjection of Women*. Nine Books Publisher
12. Jean Rhys: *Wide Sargasso Sea*. Penguin Classics
13. Sandra Gilbert and Susan Gubar: *The Madwoman in the Attic: The Woman Writer & the Nineteenth-Century Literary Imagination*. Yale University Press.
14. Kamala Das: *Selected Poems*. Penguin Classics
15. Kamala Das: *My Story*. Harper Collins
16. Charlotte Bronte: *Jane Eyre*. Collins Classics
17. *The Classic Works of The Brontë Sisters: Jane Eyre, Wuthering Heights and Agnes Grey*. Octopus Publishing Group
18. Rokkeya Sakhawat Hossain: *Sultana’s Dream*. Tara Books.
19. Dorothy Day. *The Long Loneliness*. HarperCollins.
20. Anna Chandy. *Battles in the Mind*. Ebury Press.
21. Betty Friedan. *The Feminine Mystique*. Laurel
22. Simone De Beauvoir. *The Second Sex*. Vintage.
23. bell hooks. *Feminism is For Everybody: Passionate Politics*. Routledge.
24. Kimberley Williams Crenshaw: *On Intersectionality: Essential Writings*. The New Press.
25. Rebecca Walker: *To Be Real*. Anchor.
26. Judith Butler. *Bodies that Matter*. Routledge.
27. Eve Sedgwick. *Epistemology of the Closet*. University of California Press.

27.

### **American Literature (HEN52110)** **[Total Credits: 04; Total Contact Hours: 50]**

### **Course Objectives:**

1. To introduce the students to American Literature.
2. To give a comprehensive idea about the various aspects of the American Literature.
3. To understand the socio-historical condition of America.
4. To make a detailed study of the literary texts representing American Literature .

### **Detailed Syllabus:**

#### **Unit-I**

An overview of socio-historical background

#### **Unit II (Poems)**

- William Carlos Williams “The Red Wheelbarrow”, “Contemporaria”, “Portrait of a Lady”, “History”, “Della Primavera Transportata Al Morale”

- Wallace Stevens “The Plot Against the Giant”, “Domination of Black”, “The Snowman”, “Nuances of a Theme by Williams”
- Muriel Rukeyser “A Birth” , “Myth”
- Anne Sexton “The Double Image”
- Emily Dickinson – “Because I could not stop for death”, “My life had stood- a loaded gun, Tell all the truth but tell it slant”

### **Unit III (Fiction and Non Fiction)**

- Mark Twain – *Life on the River Mississippi* (Selections); /Henry David Thoreau – *Walden and Civil Disobedience* (Selections)/ Narrative of Sojourner Truth: *A bonds woman of olden time*
- F. Scott Fitzgerald *The Great Gatsby*, Scribner, 2004. / *Passing*; Nella Larsen/ *Plum Bun*; Jessie Redmon Faucet

### **Unit IV (Drama)**

- Georgia Douglas Johnson: *Blue - Eyed Black Boy*/Tennessee Williams: *A Streetcar named Desire*

### **Text and Reference Books:**

1. Wagner, Linda, Martin. *A History of American Literature: 1950 to the Present*. Wiley-Blackwell, 2015
2. Ghosh, J. K and Sinha, P.K. *History of American Literature*. Commonwealth Publishers, 2011, Print
3. Bradbury.Malcolm and Ruland, Richard. *From Puritanism to Postmodernism: A History of American Literature*. Penguin, UK, 1992
4. Dutta, Nandana. *American Literature*. Orient Blackswan, 1899, Print.
5. Gurudev, Sujata. *American Literature: Studies on Emerson, Thoreau, Hawthorne, Melville and Whitman*. Atlantic, 2011
6. Fitzgerald,Scott.F. *The Great Gatsby*. Harper Press 2010. Print
7. *The Making of African American Identity Volume III 1917-1968(Blue - Eyed Black Boy Georgia Douglas Johnson)*
8. *Passing*; Nella Larsen; Alfred A. Knopf; New York and London Publisher; 1929
9. Narrative of Sojourner Truth: *A bonds woman of olden time*; Published for the Author Boston 1875
10. *Plum Bun*; Jessie Redmon Faucet ; Frederick A. Stokes Company Publishers, New York
11. Williams, Tennessee. *A Streetcar named Desire*. Penguin, UK, 2009, Print

28.

### **Popular Literature and Culture (HEN52112) [Total Credits: 04; Total Contact Hours: 50]**

### **Objectives:**

5. To introduce to the students the concepts of popular culture and how literature is shaped by an interplay of popular ideologies and discourses.
6. To give a comprehensive idea of the individual literary cultures of the prescribed texts.
7. To conduct general discussions on the authors and critically analyse the texts.
8. To be able to connect the text with the dominant ideologies and/or subversive elements.

### **Detailed Syllabus:**

## Unit-I

Introduction to Culture – Politics of positionality - High and Low Culture – Popular Culture and its forms.

## Unit-II Performance in Popular Culture:

- (Popular Rock) Beatles, Queen, Bob Dylan, Linkin Park, Dubstep
- Films and series: Excerpts from James Bond series; DC and Marvel series

## Unit-III Science-fiction:

H. G. Wells: *The Time Machine*/ Michael Crichton: *Jurassic Park*

## Unit-IV Fantasy Fiction:

Harry Potter Series: Excerpts from *Harry Potter and the Prisoner of Azkaban* and *Harry Potter and Deathly Hallows*  
Tolkien and the Middle Earth: Excerpts from *Silmarilion*, *The Hobbit* and *The Lord of the Rings*

## Text and Reference Books:

12. *American Popular Music: The Rock Years*; Larry Starr and Christopher Waterman; Oxford University Press
13. Ian Fleming. Andrew Lycett. Orion Publisher
14. *James Bond and Philosophy: Questions are forever*; James B. South and Jacob M. Held; Open Court Publishers.
15. *James Bond in World and Popular Culture: The Films are not Enough*; Robert G. Weiner, B.Lynn Whitfield and Jack Becker: Cambridge Scholars Publishing
16. *The DC Comics Encyclopedia: The Definitive guide to the Characters of the DC Universe*; Scott Beatty, Phil Jimenez; DK Publishing
17. *Marvel Graphic Novels and Related Publications: An Annotated Guide to Comics, Prose Novels, Children's Books, Articles, Criticisms and Reference Work, 1965-2005*; Robert G. Weiner; Mc Farland Publishing
18. *The Science of Michael Crichton: An Unauthorized Exploration into the real science behind the fictional worlds of Michael Crichton*; Kevin R. Grazier; Ben Bella Books
19. *Harry Potter and the Prisoner of Azkaban*. Bloomsbury Publishers.
20. *Harry Potter and Deathly Hallows*. Bloomsbury Publishers.
21. *The Magic of Harry Potter: Essays Concerning Magic, Literary Devices and Moral Themes in J. K. Rowling's Harry Potter*. Daniel Mitchel.
22. *Harry Potter and the Gothic Genre: A Dissertation*. Kate Ruston.
23. *A Guide to the Harry Potter Novels*. Julia Eccleshare; Continuum Publishers
24. *Critical Perspectives on Harry Potter*; Elizabeth Hilman
25. *Jurassic Park*; Michael Crichton; Ballantine Books
26. *The Hobbit*; J. R. R. Tolkien; Harpercollins.
27. *Silmarilion*; J. R. R. Tolkien
28. *J.R.R Tolkien (Bloom's Modern Critical views)*; Harold Bloom; Bloom's Literary Criticism
29. *The Gospel according to Tolkien: Visions of the Kingdom in Middle Earth*; Ralph Wood
30. H. G. Wells, *The Time Machine*.
31. *The Cambridge Companion to Bob Dylan*; Kevin J.H Dettmar.