

## Detailed Syllabus of MA in English

### Semester I

**Type of Course:** Core

**Title of Course:** British Poetry (16<sup>th</sup> -20<sup>th</sup> century)

#### **OBJECTIVE:**

The objective of this course is to acquaint the students with the development of British Poetry from the 14<sup>th</sup> to the 20<sup>th</sup> the century from the social, historical and literary perspective. The students will be introduced to Medieval, Metaphysical, Romantic, Victorian and Modern poetry, and to related poetic techniques and literary terms like Rhyme, Alliteration, Ballad, Epic, Allegory, Sonnet, Ode, Elegy, Dramatic monologue, Metaphysical Poetry and Negative Capability.

#### **UNIT I**

Shakespeare: Sonnets (18, 30, 64, 130)

John Donne: "The Canonization", "Death Be not Proud"

#### **UNIT II**

John Milton: *Paradise Lost* Book I

#### **Unit III**

Wordsworth: "Tintern Abbey", "Ode on Intimations of Immortality"

John Keats: "Ode to a Nightingale", "Ode on a Grecian Urn", "Ode to Autumn".

#### **Unit IV:**

Robert Browning: "My Last Duchess", "Andrea del Sarto"

T.S.Eliot: "The Love Song of J.Alfred Prufrock".

#### **Unit V**

W.B.Yeats: "The Second Coming", "Prayer for my Daughter"

W.H.Auden: "In Memory of W.B.Yeats", "Shield of Achilles"

#### **Recommended Readings:**

- Abrams, M.H. *English Romantic Poets: Modern Essays in Criticism*, 2nd ed., Oxford: Oxford University Press, 1975.
- Brewer, Derek *Chaucer: The Poet as Storyteller*. London: The Macmillan Press. 1984
- Empson, William *Milton's God*. Wesport: Greenwood press, 1978
- Ford, Boris *The Age of Chaucer* (Pelican Guide to English Literature) Volume USA, 1965.
- í *From Donne to Marvell* (The Pelican Guide to English Literature 3), Penguin Books Ltd., 1966.
- Gardener, Helen. Ed. *John Donne: A Collection of Critical Essays*. New Delhi: Prentice Hall India Ltd. 1979.
- Greenblatt, Stephen *Renaissance Self-Fashioning: From Moore to Shakespeare*. USA University of Chicago Press; 2005
- Hopkins, David. Ed. *The Routledge Anthology of Poets on Poets : Poetic Responses to English Poetry from Chaucer to Yeats*. London, New York : Routledge, 1994
- Lewis , C.S *A Preface to Paradise Lost*. London ; New York : Oxford University Press, 1961.
- ... *The Allegory of Love; a Study in Medieval Tradition*. Oxford, The Clarendon press, 1936.
- Legouis, Pierre *Andrew Marvell: Poet, Puritan, Patriot*. Oxford, Clarendon .1968.
- ... *Donne the Craftsman, an Essay upon the Structure of the Songs and Sonnets*. New York, Russell & Russell, 1962.
- Ricks, Christopher *Milton's Grand Style*. London, Oxford U.P., 1967.

Tuve , Rosemond *Elizabethan and Metaphysical Imagery; Renaissance Poetic and Twentieth Century Critics*. Chicago, III, The University of Chicago press [1947].

Scott, Elledge. Ed. *Paradise Lost : An authoritative text, backgrounds and sources, Criticism*. New York: Norton, [1975].

### **Mode of Examination**

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

**Section A:** will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

**Section B:** will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit.(total 40 marks) Word Limit-(150-200)

**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks

Word Limit-(300-350)

## **Detailed Syllabus of MA in English**

### **Semester I**

**Type of Course:** Core

**Title of Course:** British Drama (16<sup>th</sup> -20<sup>th</sup> century)

### **OBJECTIVE:**

The objective of this course is to acquaint the students with the development of British Drama from the Elizabethan to the Modern period from the historical and literary perspectives. The students will be acquainted with Mystery and Miracle plays, Elizabethan and Jacobean tragedy, Historical and Problem plays, Romantic comedy, Tragic-comedy, Comedy of Humours, Restoration comedy and Sentimental comedy, Drama of Ideas, Poetic drama, Kitchen sink drama and Angry Youngman Movement as well as related literary terms ( Soliloquy, Aside, Setting, Plot, Dialogue, Character, Protagonist/Antagonist, Catharsis, Poetic Justice, Spectacle, Narrative, Diction, Nemesis, Mimesis, Tragic Hero, Hamartia, Tragic waste, Unity of Time, Place and Action, Climax, Denouement, Melodrama, Humour etc.)

## Unit I

Christopher Marlowe: *The Tragical History of Doctor Faustus.*

## UNIT II:

William Shakespeare: *King Lear*

## UNIT III:

Richard Sheridan: *The Rivals*

## UNIT IV:

G.B.Shaw: *Pygmalion*

## UNIT V

Samuel Beckett: *Waiting for Godot*

## Recommended Readings:

Barton, Anne. *Ben Jonson, Dramatist.* Cambridge ; NY : Cambridge University Press, 1984.

Bliss, Lee . *The World's Perspective : John Webster and the Jacobean.* Brighton, Sussex : Harvester Press, 1983.

Bloom, Harold. *George Bernard Shaw: Modern Critical Views.* USA: Chelsea House Publishers, 1991.

Bradley, A.C. *Shakespearean Tragedy.* Palgrave, 2007.

... *Shakespearean Tragedy : Lectures on Hamlet, Othello, King Lear, Macbeth.* New York : St. Martin's Press, 1992.

Charlton, H.G.. *Shakespearean Comedy.* Routledge, 1966.

Dobree, Bonamy. *Restoration Comedy: 1660-1720.* New Delhi: Dutt Press.

E. Meguire, Laurie. *Studying Shakespeare: A Guide to the Plays.* Blackwell, 2004.

Fujimura H, Thomas. *The Restoration Comedy of Wit.* USA: Princeton University Press, 1952.

Goethe . *Faust*

Harrison, G.B. *England in Shakespeare's Day .* Folcroft, Pa. : Folcroft Library

Editions,1977.

Knight ,G. Wilson. *The Wheel of Fire : Interpretations of Shakespearian Tragedy*. London ;NY :Routledge, 2001.

Levin, Harry *The Overreacher: A Study of Christopher Marlowe*. London, Faber & Faber, 1954.

Lucas, F.L. *Seneca and the Elizabethan Tragedy*. Oxford University Press, 2009.

Machiavelli, Nicolo. *The Prince*(tr.) Ed. Robert M. Adams. New York : Norton, 1977.

Montaigne de, Michele. *Essays on Repenting : The Complete Essays*. Trans. Ed. MA Screech. Penguin Books, Rep. 1991

Sacville, Thomas *Gorboduc*

í *Introducing Shakespeare*. St. Clair Shores, Press, Mich : Scholarly, 1977.

í *The Story of Elizabethan Drama*. Norwood, Pa : Norwood Editions, 1977.

Simkin, Stevie. *Marlowe: The Plays*. Palgrave, 2001.

Steane , J.B. *Marlowe: A Critical Study*. Cambridge, University Press, 1964.

Welsford, E. *The Fool in Shakespeare*. Oxford University Press.Welsford, Enid. 1966.

### **Mode of Examination**

There shall be three sections A, B & C

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**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks)

Word Limit-(300-350)

## Detailed Syllabus of MA in English

### Semester I

**Type of Course:** Core

**Title of Course:** British Fiction (18<sup>th</sup> -20<sup>th</sup> century)

#### **OBJECTIVE:**

This course deals with the rise of the British novel from the 18<sup>th</sup> to the 20<sup>th</sup> century. The students will be introduced to the major stages in the development of the novel as a distinct genre; epistolary, picaresque, gothic, historical, sensibility, social, regional, and stream of consciousness novels will be analyzed to understand the social reality inherent in a novelistic view. Fundamental conceptual issues, related forms and narratives will be studied to see how they function in the novel as opposed to other genres (Romance, Realism, Epic plot, Character, Omniscient narration/Point of view/authorial Intent, Bildungsroman, Satire, Parody, Fictionality/Historiography, Novella, Short story, Chap books, Burlesque, Belles lettres, Dialogism/Monologism, Heteroglossia/Monoglossia, Carnavalesque etc.)

#### **UNIT I:**

Henry Fielding: *Joseph Andrews*

#### **UNIT II**

Charlotte Bronte: *Jane Eyre*

#### **UNIT III**

Charles Dickens: *Hard Times*

#### **UNIT IV:**

Virginia Woolf: *Mrs. Dalloway*

#### **UNIT V**

William Golding: *Lord of the Flies*

#### **Recommended Readings:**

Andrew H. Wright      *Jane Austen's Novels*. Oxford University Press, 1954.

Walton Litz              *Jane Austen: A Study of her Development* New York: Oxford University Press, 1965.

Sue roe and Susan Sellers *The Cambridge Companion to Virginia Woolf*, Cambridge University Press,

Arnold Kettle *An Introduction to the English Novel*. Vol. 1, Nabu Press, 2013

Boris Ford (ed) *The New Pelican Guide to English Literature*. Harmondsworth, Mddx :

Penguin Books, 1982-1988.

E.M Forster *Aspects of the Novel*. London: E Arnold, 1927.

Ernest A. Baker: *The History of English Literature*. (ten volumes between 1924 and 1939)

F.R. Levis *The Great Tradition* Chatto & Windus, 1948.

George Steiner *Tolstoy or Dostoevsky*. Harmondsworth, Mddx : Penguin, 1967.

Henry James *The Art of Fiction*. Macmillan and Co. 1888.

Ian Watt *The Rise of the Novel: Studies in Defoe, Richardson, and Fielding*. Berkeley,

University of California Press, 1957.

Pat Rogers *Defoe, the Critical Heritage*. London : Routledge and Kegan Paul, 1972.

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

Walter Allen. *The English Novel: A Short Critical History*. Harmondsworth, 1954.

Wayne C Booth *The Rhetoric of Fiction*. Chicago : University of Chicago Press, 1961.

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**Section B:** will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit. (total 40 marks) Word Limit-(150-200)

**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks)

Word Limit-(300-350)

## Detailed Syllabus of MA in English

### Semester I

**Type of Course:** Elective

**Title of Course:** Literary Criticism (Western)

**OBJECTIVE:** This course will acquaint the students with theories/interpretation of literature and genealogies of literary criticism issuing from Graeco-Roman to Modern critical domain. It will help the students understand and appreciate the development of and shift in critical approaches to literature from Plato down to the Modern age. The students will be introduced to critical terms (Poetics, Socratic Dialogue, City-state, Justice, Tragedy, Comedy, Anagnorisis, Deus ex machine, Dithyramb, Episodion, epode, Pathos, strophe, Telos, Sublime, Diction, Metre, Return to Nature, Spontaneous flow of emotion and Imagination, Supernaturalism, Fancy, Imagination, Impersonality in Art etc.)

#### UNIT I (Classical)

Aristotle: *Poetics* (Chapter I óxvi)

Longinus: *On the Sublime*

#### UNIT II (Renaissance)

Philip Sydney: *The Defence of Poesy*

Samuel Johnson: öPreface to Shakespeareö

#### UNIT III: (Romantic)

W. Wordsworth: *Preface to Lyrical Ballads*

S.T.Coleridge: *Biographia Literaria* (Chapters: xii, xiii, xiv, xvii)

#### UNIT IV: (Victorian)

Matthew Arnold: öThe Study of Poetry”

Walter Pater: öStyleö (from *Appreciations*)

#### UNIT V (Modern)

T.S.Eliot: öTradition and the Individual Talentö

I.A. Richards: öThe Two Uses of Languageö

#### Recommended Readings :

A. Ferd            *The Origins of Criticism : Literary Culture and Poetic Theory in*



- Classical Greece*. Princeton : Princeton University Press, 2002.
- A.H Gilbert *Literary Criticism : Plato to Dryden*
- A.O Rorty (Ed) *Essays on Aristotle's Poetics* Princeton : Princeton University Press, 1992.
- C. Janaway. *Images of Excellence Plato's Critique of the Arts* Oxford: OUP,1995.
- D.A Russell & M. Winterbottom Eds. *Literary Criticism*. Oxford UP, 1972.
- G. Kennedy (Ed) *The Cambridge History of Literary Criticism, Classical Criticism* Cambridge : CUP,1989.
- R.A Scott James. *The Making of Literature*. London, 1936
- R.C Davio & L. Finkeld Led. *Literary Criticism and Theory : The Greek to the Present*. Longman N.Y, 1989.
- S. Halliwell. *The Aesthetics of Mimesis Ancient Texts and Modern Problems* Princeton : Princeton University Press, 2002.
- T.R. Henn. *Longinus and English Criticism*. Cambridge, 1934.
- Winsatt & Brooks. *Literary Criticism, a Short History*
- Y.L Too. *The Idea of Ancient Literary Criticism* Oxford : Clarendon Press, 1988.

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**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks)

Word Limit-(300-350)

## Detailed Syllabus of MA in English

### Semester I

**Type of Course:** Foundation

**Title of Course:** Background to English Literature

**OBJECTIVE:** This course will acquaint the students with the brief history of English literature from the Medieval to the Postmodern period with special emphasis on literary movements, socio-historical trends and key literary tropes.

#### UNIT I

**Medieval Age:** Historical background: Idea of Crusade, Norman Conquest, The Hundred Years of War, The Black Death, Peasants Uprising, Feudalism, Catholic Christianity and Age of faith.

**Renaissance:** Humanism, Classical Revival, The Great Plague, Henry VIII, The Tudors, break with Catholic Church, Invention of Printing Press, Copernican Theory, Galileo effect, Bible Translations (Tyndale, Geneva, King James, Queen Elizabeth I).

#### UNIT II

**Restoration Literature:** Restoration of Monarchy, Restoration of Theatre, Glorious Revolution, Royal Society.

**Neoclassical:** Augustan Revival, Emulation of Graeco-Roman, Age of Reason, Enlightenment and Decorum, Rationality and Faith.

#### UNIT III

**Romanticism:** The European War (1793) between France and England, French Revolution (1798), The Reform Bill (1832), Factory Act (1833), Education Act (1833), Slavery Emancipation Act (1843), -Sturm and Drangømovement. Shift from stiff Classicism (regimentation, regulation, authority) to Romanticism (individuality, informality and freedom).

**Victorian Age:** Impact of Industrialization, Condition of England question, Darwinism, Racism, Domesticity, Fallen women, -Angel in the houseø Patriarchy, Womenø Emancipation, Printing Press, Working Class Cultures and Rise of Bourgeois.

#### UNIT IV

**Modernism:** Urbanization and technological onslaught, Atomization, World War I literary effect, Breakdown of Western Civilization, Return to religion and structures, Nationalism.

**Postmodern literature:** Post World War II effect, Rejection of Western Values, Post humanities, Neocolonialism, Globalization, Multiculturalism

## UNIT V

### Key Concepts and Terms

**Medieval Age:** Courtly Romance, Chivalric Romance (Arthurian Literature), Lyric, Allegory, Dream vision, Ballad, Exemplum, Satire, Heroic Couplet, Fable, Miracle Play and Morality Play.

**Renaissance Age:** Humanism, Sonnet forms, Elizabethan Drama, Blank Verse.

**Restoration Age:** Comedy of Manners, Political Satires, Heroic Couplet.

**Neoclassical Age:** The Mock Epic, Heroic Epic, Parody, Fables, Picaresque, Epistolary, Satire and Wit.

**Romanticism:** Subjectivity, Supernaturalism, Suspension of Disbelief, Negative Capability, Egotistical sublime.

**Victorian Age:** Great Exhibition, Gothic, Dramatic Monologue, Victorian Compromise.

**Modernism:** Stream of consciousness, avant-garde, Dadaism, Surrealism, Symbolism, War poetry.

**Postmodernism:** Metafiction, Intertextuality, Pastiche, Simulacrum, Hyperreality.

### Recommended Reading:

Abrams, M.H. *A Glossary of Literary Terms*. Thomas Learning. 1988.

Alexander, Michael. *A History of English Literature*. Palgrave MacMillan. 2013.

Carter, Rollin, Malcolm Bradbury and John MC Rae. *History of English Literature*.

Cuddon, J.A. *A Dictionary of Literary Terms and Theory*. CE Preston. 1988.

Daiches, David: *History of English Literature* (2/4 Volumes). Supernova Publishers. 2011.

Drabble, Margaret. *The Oxford Companion to English Literature*. Oxford University Press. 1932.

Evans, Ifor: *Short History of English Literature*. Penguin. 1990

Poplawski, Paul. *English Literature in Context*.

Sanders, Andrews: *History of English Literature*. Cambridge University Press. 2008.

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**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks)  
Word Limit-(300-350)

## Detailed Syllabus of MA in English

### Semester II

**Course Type:** Core

**Course Title:** Literature and Culture

**Objective:**

This course purports to acquaint the students with the complex interface between 'culture' and literary texts. The course will acquaint them with theories of culture ranging from definitions of high, low, popular, mass, subaltern and indigenous cultures. The students will be introduced to the key concepts like Nature/Culture dichotomy, The Great Tradition, Popular Culture /Mass Culture , *Loka/Lokapriya/ Folk* , *Varna system/ Caste, Homo Hierarchus*, Dalit Aesthetics, Humiliation, Race/ Deterministic Philosophy, Class, Habitus, Indigeniety (Ethnicity), Deep Play, Thick Description, Colonial Modernity, Civilization, Christian Masculinity as shaping principles of literature.

**Unit I: Theory: Culture**

- I) Matthew Arnold. *Culture and Anarchy* (Sweetness and Light. Ch. I)
- II) Raymond Williams. 'Culture is Ordinary' from *The Routledge Critical and Cultural Theory Reader*. Ed. Neil Badmington and Julia Thomas, London & New York, Routledge.
- III) Stuart Hall. 'Notes on Deconstructing the 'Popular'' from R. Samuel eds. *People's History and Socialist theory*. London: Routledge and Kegan Paul, 1981.

**Unit II:**

**Text:**

CLR James: *Beyond a Boundary (Selections "The Window", "The Most Unkindest Cut")*

**Unit III: Theory: Caste:**

- I) B.R. Ambedkar: 'Annihilation of Caste'
- II) Sharan Kumar Limbale: ('From Erasure to Assertion' pg. 1-19) from *Towards an Aesthetics of Dalit Literature*. Trans. Alok Mukherjee.
- III) Gopal Guru: *Humiliation* (Introduction)

**Unit IV: Text:**

Mulk Raj Anand: *Untouchable*

## Unit V: Theory: Race

- I) Frantz Fanon (öThe Negro and Languageö) from *Black Skin/White Mask*
- II) Morrison, Toni. (öIntroductionö) *Playing in the Dark: Whiteness and the Literary Imagination*. Cambridge, Mass: Harvard University Press, 1992.

### Text:

Ralph Ellison: *The Invisible Man*

### Recommended Reading:

#### Culture Theory:

Theodore Adorno and Max Horkheimer. *Dialectic of Enlightenment*

Raymond Williams: 1958, *Culture and Society 1780-1950* Columbia University Press, 1983 *í í í í í í í í í í í í í í ..Marxism and Literature.*

Clifford Geertz. *The Interpretation of Culture*

Amitav Ghosh. *Dancing in Cambodia*

Ashish Nandy *Traditions, Tyranny and Utopias: Essays in the Politics of Awareness*. New Delhi: Oxford University Press, March 3, 1988, (Selections)

Giorgio Agamben. *Homo Sacer*. (Selections)

Stuart Hall, *Critical Dialogues in Cultural Studies* (Penguin, London, 1996).

#### Caste:

Dumont, Louis. *Homo Hierarchicus: The Caste System and its Implications*. Tr. Mark Sainsbury, Louis Dumont and Basia Gulati. Chicago and London: University of Chicago Press, 1980. (Selections)

Dirks, Nicholas B. *Castes of Mind: Colonialism and the Making of Modern India*. Oxfordshire: Princeton University Press 2001. (Selections)

#### **Race:**

Crenshaw, Kimberle. *Critical Race Theory: The Key Writings that Formed the Movement*. New York: New Press: Distributed by W.W. Norton & Co., 1995.

Delgado, Richard, and Jean Stefancic. *Critical Race Theory: The Cutting Edge*, 2<sup>nd</sup> ed. Philadelphia: Temple University Press, 1999.

Ali Rattansi and Sally Westwood Eds., *Racism, Modernity and Identity* (Polity Press, Oxford 1994).

Du Bois, W.E.B. *The Souls of Black Folk*. Minneapolis: Filiquarian Publishing LLC, 2007.

Ellison, Ralph. *Shadow and Act*. New York: Random House, 1964.

Lipsitz, George. *The Possessive Investment in Whiteness: How White People Profit from Identity Politics*. Philadelphia: Temple University Press, 1998.

Mills, Charles W. *The Racial Contract*. Ithaca: Cornell University Press, 1997.

Patterson, Orlando. *Slavery and Social Death: A Comparative Study*. Cambridge, Mass: Harvard University Press, 1982.

Roediger, David R. *The Wages of Whiteness: Race and the Making of the American Working Class*. London

### **Gender**

Sinha, Mrinalini. *The Manly Englishman and the Effeminate Bengali*. Manchester: Manchester University Press, 1995.

Sarkar, Tanika. *Hindu Wife, Hindu Nation*. Delhi: Permanent Black, 2003.

### **Mode of Examination**

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**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks

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## **Detailed Syllabus of MA in English**

### **Semester II**

**Type of Course:** Core

**Title of Course:** Comparative Literature (Indian)

### **OBJECTIVE**

The course is designed to introduce the students to the development and growth of comparative literature in India with a focus on Indian literature. The paper will enable the students to understand translational issues and the development of literature in a multi-lingual and multi-

cultural situation. The students will also be acquainted with the key concepts and terms of comparative literature.

Key: *Anuvada*, Influence, Analogy, Thematology, Translation, Adaptation, Transcreation, Transliteration, Re-writing, Equivalence, Cannibalism, faithfulness in translationø SL and TL, Illusion, Domestication, Foreignization, Multi-lingual and Multi-cultural situation, Culture, Language, Colonial/Postcolonial.

### **Unit I**

i) Evolution, Development & Scope of Comparative Literature

ii) Different Schools of Comparative Literature: French, American, Russian and Indian.

### **Unit II**

i) Comparative Literature in a multilingual and multicultural situation

ii) Comparative Literature: Post Colonial Approaches

iii) Comparative Indian Literature and Periodisation (Ancient, Medieval and Modern)

iv) Major Literary movements and themes in Indian literature .

### **Unit III**

i) Amiya Dev: *Towards Comparative Indian Literature* -

ii) Sisir Kumar Das: *Why Comparative Literature?*, from *Comparative Literature: Theory and Practice* eds. S.K. Das & A. Dev.

iii) Buddhadeva Bose: *Comparative Literature in India* YCGL 8, 1959,110

### **Unit IV**

Shashi Tharoor: *The Great Indian Novel*

### **Unit V**

Arundhati Roy: *The God of Small Things*

### **Recommended Reading**

Albridge A. Cover, *Comparative Literature: Matter and Method*. Illinois: LLp, 1964.



- Bandyo padhyay, Sibaji. Ed *Thematology, Literary studies in India*, Vol III Jadaupur University, Kolkata.
- Bassnett, Susan *Comparative Literature: A Critical Introduction* Oxford: Blackwell, 1993.
- Chanda *Literary Historiography. Literary Studies in India*, Vol I. ed. Jadavpur University, Kolkata.
- Das Gupta, Subha C. ed *Geneology, Literary studies in India* Vol II Jadavpur University, Kolkata
- Døhaer, Theo et al Ed. *The Routledge Concise History of World Literature*, 2012, U.S.A, Canada & U.K
- Jost, F. *Introduction to Comparative Literature*. Bobbs- Merrit, Pegasus, 1974.
- Ghosh, Tapan Kumar. *Shashi Tharoor's the Great Indian Novel: A Critical Study*. Asia Book House, 2008.
- Indranath Choudhari: *Comparative Indian Literature, Some Perspective*. Delhi, 1992.
- Mohan, Chandra *Aspects of Comparative Literature Current Approaches* India Publishers & Distributors, 1989.
- Pradhan, Ram Prakash ed. *Glimpses of Comparative Literature*. New Delhi: Allartre, 2011.
- Prasad, Murari.Arundhati Roy *Critical Perspectives*. Pencraft International, **2006**.
- Weisstein, Ulrich: *Comparative Literature and Literary Theory, Survey and Introduction*. Bloomington, London: Indiana Univ. Press

### **Mode of Examination**

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Word Limit-(300-350)

## **Detailed Syllabus of MA in English**

### **Semester II**

**Type of Course:** Core

**Title of Course:** Indian Writing in English

### **Objective**

The objective of the course is to introduce students to the major movements and writers of Indian literature in English through the study of selected literary texts. The aim is to study the development of Indian Writing in English in all the genres and generate a sense of appreciation for the Indian literary text. This course also aims to study the artistic and innovative use of language employed by the writers and provide the students a perception into the diverse aspects of Indian writings in English. The students will be introduced to the key concepts & terms of IWE: *Twice born Fiction, Indian Sensibility, Chutnefication of language, Writing back, Decolonisation, Partition literature, Indian Myths and literature, Hinglish, Imitative, Creative, Elitist/Parochial.*

### **Unit I: Essays**

- i) Macaulay: 'Minute on Indian Education'
- ii) R. K Narayan: 'Toasted English'
- iii) Raja Rao: Foreword to *Kanthapura*
- (iv) Salman Rushdie: 'Commonwealth Literature Does Not Exist'

### **Unit II: Poetry**

#### **1. Nissim Ezekiel:**

'Poet, Lover, Birdwatcher'

#### **2. Dom Moraes**

'Future plans'

#### **3. Eunice De Souza**

öForgive Me, My Motherö

#### 4. Gauri Deshpande

öThe Female of the Speciesö

#### Unit III: Fiction

**R. K Narayan :** *Waiting for the Mahatma*

#### Unit IV: Fiction

**Arvind Adiga:** *The White Tiger*

#### Unit V: Drama

**Mahesh Dattani:** *Dance like a Man*

#### Recommended Reading

- 1) Souza, Eunice de. *Nine Indian Women Poets: An Anthology*, New Delhi. Oxford. ed 1997.
- 2) Deshpande Gauri, *Between Births*, Calcutta Writers Workshop:1968.
- 3) Deshpande, Gauri. *Lost love*, Calcutta writers workshop.1970.
- 4) L.H. Amiga. *Indo- English Poetry*. Jaipur Surbahi Publications. 2000.
- 5) Rashmi Bajaj, *Women Indo Anglian Poets: A critique*. New Delhi. Asian Publications 1996.
- 6) Dattani, Mahesh, öCollected Plays,ö Penguin Books, New Delhi, 2000.
- 7) Paranjape, Makarand. *Selections from Indian Poetry in English*.(ed), Macmillan,1993.
- 8) Mehotra, Arvind Krishna. *Oxford Anthology of 12 Modern Indian Poets*.( ed ). (Oxford UP 1992).
- 10) Meenakshi Mukerjee, ö*The twice Born Fiction- Themes and Techniques of the Indian Novel in English*, Waffle of the Toffs. (Heinemann, 1971)
- 11) C. D. Narasimhaiah. *Common wealth Poetry*. Macmillan.
- 12) Bhatta, Krishna, *Indian English Drama: A Critical Study*. N. Delhi. Sterling Publishers pvt.ltd,1987.
- 13) Chaudhari, Asha Kuthari. *Contemporary Indian Writers in English, Mahesh Dattani: An Introduction*. N.Delhi, Foundation Books.
- 14) Iyenger, K.R Srinavasa. *Indian Writing in English*. N.D Sterling

1995.

- 15) Naik, M.K. A History of Indian Literature, N.D Sahitya Academy.1982
- 16) Multani, Angelie. Critical Perspectives in Mahesh Dattani's plays. N.D Pencraft International, 2007
- 17) Adaya, Rangacharya. Indian Drama, ed. H.H Anniah Gowda Mysore, 1974.
- 18) Daruwalla, K. *Indian Literature in English*. Critical views. New Delhi. Sarupn Sons.
- 19) Rushdie, Salman. *The Vintage Book of Indian Writing*.
- 20) Chaudhari, Amit. *The Picador Book of modern Indian Literature*
- 21)Margaret Paul, Joseph. *Jasmine on a String. A Survey of Woman Writing English Fiction in India*. OUP.2014.
- 22)King, Brice Aluca. *Modern Indian Poetry in English*. New Delhi. OUP. 1987.
- 23) Mehotra, Arvind Kashap. (ed). *A History of Indian Literature in English* New York, Columbia. UP 2003( Doaba books 16 Ansari Road New Delhi.
- 24) Mehotra. *A Concise History Indian literature in English*. 2008.
- 25) Adil Jusswalla, Eunice De Souza, "Statements : Anthology of Indian Prose in English" Orient Blackswan,Hydrabad,1989.
- 26) William Walsh, "Indian Literature in English" Longman, London, 1990.
- 27) Meenakshi, Mukherjee. *Twice Born Fiction: Indian Novel in English* 1972.
- 28) Meenakshi Mukherjee. *Realism and Reality: The Novel and Society in India*. Oxford University Press, 1985.
- 29) Meenakshi Mukherjee. *The Perishable Empire: Essays on Indian Writing in English*.2003. Oxford University Press.

### **Mode of Examination**

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

**Section A:** will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

**Section B:** will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit.(total 40 marks) Word Limit-(150-200)

**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks

Word Limit-(300-350)

## **Detailed Syllabus of MA in English**

### **Semester II**

**Type of Course:** Elective

**Title of Course:** Indian Literary Aesthetics

**Objective:** This paper shall focus on Indian Literary Aesthetics- its various schools and theories so as to provide an alternative perspective of Literary Criticism and Theory from an indigenous position. The students would be encouraged to take a critical view of our own poetics and its relevance in the postcolonial contexts.

#### **Unit I: On Natya, Rasa and Alankaar**

Bharatmuni: *Natyashastra* (Excerpts)

Bhamaha: *Kavyaalankaar* (Excerpts)

#### **Unit II: Riti and Dhvani**

Dandin: Definition of Riti (Written in 7<sup>th</sup> Century in Sanskrit)

Anandvardhan: *Dhvanyaloka* (Excerpts) (on the Structure of Poetic Written in 9<sup>th</sup> Century)

#### **Unit III: Vakrokti and Auchitya**

Kuntaka: *Vakrokti-jivita* (Excerpts)

Kshemendra: *Auchitya Vichāra Charchā* (Excerpts)

#### **Unit IV: On Aesthetic Equipoise**

Keshavadasa: *Rasikapriya* (Excerpts)

Abhivavagupta: *Abhinava Bharati* ( Written in 11<sup>th</sup> Century in Sanskrit)

## **Unit V: Nativism:**

G.N. Devy: "Tradition and Amnesia" ( from *After Amnesia*)

BhalchanderNemade: "Sahityateel Desiyata" (Nativism in Literature) (from *Nativism: Essays in Criticism*. New Delhi: SahityaAkademi, 1997. )

## **Recommended Reading**

Devy, G. N. *Indian Literary Criticism: Theory and Interpretation*. India: Orient Black-Swan, 2002.

Chaudhary, Satya Dev. *The Glimpses of Indian Poetics*. Sahitya Akademi, New Delhi, 2010

Kapoor, Kapil. *Literary Theory: Indian Conceptual Framework*. Affiliated East-West Press Pvt. Limited, Delhi, 1998

## **Mode of Examination**

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

**Section A:** will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

**Section B:** will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit.(total 40 marks) Word Limit-(150-200)

**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks

Word Limit-(300-350)

## **Detailed Syllabus of MA in English**

### **Semester II**

**Type of Course:** Elective

**Title of Course:** World Literature

## **OBJECTIVE:**

**The objective of the course is to understand literature from classical to contemporary time from different parts of the world. This will create an awareness in the students' awareness of the universal human concerns & values that are the basis of literary works, and broaden the intercultural reading experience and understanding of cross-cultural artistic patterns and stimulate a greater appreciation of language as an artistic medium.**

**The students shall be introduced to key concepts related to World Literature, Classical Period, Epics, Classical Mythology, Medieval Literature, National Literature, National Myths, Culture in the Ancient world, Culture in the Medieval world, Culture in the Contemporary world, Philosophical fiction, Psychological novel, European Realism, Russian Revolution, Existentialism, Alienation, the Absurd, Existentialist novel, Modernism, the World wars, I and II, Communism, Postmodernist fiction, Magic Realism, Historiography metafiction, Cultural Revolution of China, Globalization, Multiculturalism, Cosmopolitanism, Multilingualism, Cultural Identity.**

## **UNIT I**

*The Iliad*. Trans. Robert Fagles; Introduction and notes by Bernard Knox. Penguin. (Selections)

## **UNIT II**

Dostoevsky, *Crime and Punishment*

## **Unit III**

Albert Camus, *The Stranger*

## **Unit IV**

Gabriel Garcia Marquez *One Hundred Years of Solitude*

## **Unit V**

**Mo Yan** *The Garlic Ballads : a Novel* / translated from the Chinese by Howard Goldblatt. ó New York : Viking, 1995

### **Recommended Readings:**

*Bakhtin, M.M. Problems of Dostoevsky's Poetics.*

Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in Gabriel Garcia Marquez: *New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

Sarah Lawall, "Preface" and "Introduction" in *Reading World Literature: Theory, History, Practice*, ed. Sarah Lawall (Austin, Texas: University of Texas Press, 1994) pp. ix-xxviii, 1664.

David Damrosch, *How to Read World Literature?* (Chichester: Wiley-Blackwell, 2009) pp. 16-64, 65-85.

Theo Dhaen et. al., eds., "Introduction" in *World Literature: A Reader* (London: Routledge, 2012).

Emily Apter. *Against World Literature: On the Politics of Untranslatability*. Verso Books, 2013

Eric Hayot. *On Literary Worlds*. Oxford University Press, 2012

Franco Moretti. *Distant Reading*. Verso Books, 2013

**McDougal Littell. The Language of Literature: World Literature (McDougal Littell Language of Literature). 2005**

Martin Puchner, et al. Eds. *The Norton Anthology of World Literature* (Shorter Third Edition) (Vol. 1) 3rd Edition, 2012.

Casanova, Pascale. *The World Republic of Letters*. Trans. M. B. DeBevoise. Cambridge: Harvard University Press, 2004.

Dhaen, Theo. *The Routledge Concise History of World Literature*. London: Routledge, 2011.

Dhaen, Theo, David Damrosch, and Djelal Kadir, eds. *The Routledge Companion to World Literature*. London: Routledge, 2011.

Dhaen, Theo, César Domínguez, and Mads Rosendahl Thomsen, eds. *World Literature: A Reader*. London: Routledge, 2012.

Damrosch, David, April Alliston, Marshall Brown, Page duBois, Sabry Hafez, Ursula K. Heise, Djelal Kadir, David L. Pike, Sheldon Pollock, Bruce Robbins, Haruo Shirane, Jane Tylus, and Pauline Yu, eds. *The Longman Anthology of World Literature*. New York: Pearson Longman, 2009. 6 Vols.

Hashmi, Alamgir. *The Commonwealth, Comparative Literature, and the World*. Islamabad: Indus Books, 1988.

Lawall, Sarah, ed. *Reading World Literature: Theory, History, Practice*. Austin: University of Texas Press, 1994.

Pizer, John. *The Idea of World Literature: History and Pedagogical Practice*. Baton Rouge: Louisiana State University Press, 2006.

Prendergast, Christopher, ed. *Debating World Literature*. London: Verso, 2004.

Puchner, Martin, Suzanne Conklin Akbari, Wiebke Denecke, Vinay Dharwadker, Barbara Fuchs, Caroline Levine, Sarah Lawall, Pericles Lewis, and Emily Wilson, eds. *The Norton Anthology of World Literature*. New York: W.W. Norton, 2012. 6 Vols.

Sturm-Trigonakis, Elke. *Comparative Cultural Studies and the New Weltliteratur*. West Lafayette: Purdue University Press, 2013.

Thomsen, Mads Rosendahl. *Mapping World Literature: International Canonization and Transnational Literatures*. London: Continuum, 2008.



Tötösy de Zepetnek, Steven, and Tutun Mukherjee, eds. *Companion to Comparative Literature, World Literatures, and Comparative Cultural Studies*. New Delhi: Cambridge University Press India, 2013.

Vipper, Yuri B. *A Fundamental Study of the History of World Literature*. USSR Academy of Sciences: Social Sciences Vol. XVI, No. 1, 1985 pp. 84693.

[Vipper, Yuri B. \*National Literary History in History of World Literature: Theoretical Principles of Treatment\*. \*New Literary History\* Vol. 16, No. 3, On Writing Histories of Literature \(Spring, 1985\), pp. 5456558](#)

[Susan Wittig, Albert Richard, Cohen Rose and Sallberg Kam](#). World Literature.

Holt McDougal, 1998

Holt, Rinehart And Winston. World Literature. [Rinehart And Winston Holt](#),2000. Student Edition, 2001.

[Peter Francev](#). Albert Camus. *The Stranger: Critical Essays* 1, 2014

### **Mode of Examination**

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

**Section A:** will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

**Section B:** will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit.(total 40 marks) Word Limit-(150-200)

**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks

Word Limit-(300-350)

## **Detailed Syllabus of MA in English**

### **Semester II**

**Course Type:** Elective

**Course Title:** Structure of Modern English

**The main objective of the course is to introduce the students to the basic tools essential for the systematic study of language.**

**Objective:** This paper is aimed to provide an introduction to the studies of language in modern times. Students are made to be aware of developments in the field of Linguistics, and develop an understanding of the nature of language study through a scientific and analytical approach. An understanding of the concepts in modern Linguistics is an essential objective and the approach to be adopted is that of clear explication of linguistic thought and of the levels of linguistic analysis.

**Unit 1.** Language - nature and functions (arbitrariness of sign, speech and writing, animal and human language, conventionality, system of systems). The earlier study of language ó historical, comparative approaches, a brief history of linguistics.

**Unit 2.** The growth of Modern Linguistics:ó The descriptive approach, Linguistics as a Science. The early structuralists, anthropologists - Boas, Sapir, WhorføThe contribution of Bloomfield.

**Unit 3.** Ferdinand deSaussure and Dichotomies; Langue and Parole, Syntagmatic and Paradigmatic relationships,synchronic and diachronic approaches. Branches of Linguistics; Psycholinguistics andNeurolinguistics, Sociolinguistics and the study of the variation in language, particularly, dialect, accent and register.

**Unit 4.** Levels of linguistic analysis I - Phonetics (speech organs, description and classification of sounds,IPA system, phonemes, allophones, minimal pairs); Morphology ( free and bound morphemes,allomorphs, zero morphemes, morphophonemics).

**Unit 5.** The Phonology of English - the description and classification of English Vowels and consonants,syllable structure, word stress. Transcription of English words, marking stress. Weak forms,assimilation and elision in connected speech, basic patterns of intonation.  
Word formation in English; derivation, affixation , compounds.

**Recommended Readings:**

Crystal, D., *Linguistics*, Harmondsworth, Penguin, 1980.

Culler, Jonathan, *Saussure*, London Fontana Modern Classics, 1978.

Lyons, J., *Language and Linguistics*, Cambridge, CUP, 1982.

Radford, S., *Linguistics: An Introduction*, Cambridge, Cambridge University Press,, 1999.

Roach, P., *English Phonetic and Phonology*, Prentice Hall of India, 1995.

Sethi, J., and Dhamija, *Course in Phonetics and Spoke English*, New Delhi.

Syal and Jindal, *Introduction to Linguistics, Grammar and Semantics*, revised Ed., N. Delhi, Prentice Hall of India, 2007.

Yule, G., *The Study of Language*, Cambridge, Cambridge University Press, 2008

### **Mode of Examination**

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

**Section A:** will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

**Section B:** will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit.(total 40 marks) Word Limit-(150-200)

**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks

Word Limit-(300-350)

## **Detailed Syllabus of MA in English**

### **Semester II**

**Type of Course:** Elective

**Title of Course:** Writings of Exile and Diaspora

**Objective:**

The course enables the students to comprehend the historical, economic and political backdrop of contemporary diasporic writings. The students will be acquainted with key concepts related to the diaspora, Neo-Diaspora, Ethnicity, Alienation, Space/Location, Nostalgia/Memory, Loss/Exile, Double Consciousness, Cultural Hybridity, Mestize, Writing back, Homeland/Hostland, diasporic sensibility, ambivalence, split-vision, median state, third space, cultural negotiation, Identity Crises, transnationalism.

**Unit 1:Essays**

- i) Salman Rushdie:     “Imaginary Homelands”
- ii) Vijay Mishra:     “The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary”
- iii) William Safran:   “Diasporas in Modern Societies: Myths of Homeland and Return”
- iii) Jasbir Jain:       “Introduction: Hybridity and other Spaces”.

**Unit II Poetry**

- i) Sujata Bhatt:                 “Search for my Tongue”
- ii) Chitra Divakaruni Bannerjee:   “On Opening a Box My Mother Left in My House” ( from her collection titled *Black Candle*)
- iii) Vikram Seth:               “Sonnet No. 1.9” from *The Golden Gate*

**Unit III: Fiction**

Jhumpa Lahiri:           *Namesake*

**Unit IV: Fiction**

V.S. Naipaul:           *House for Mr. Biswas*

**Unit V: Fiction**

Bapsi Sidhwa:           *The American Brat* (novel)

**Recommended Reading:**

Jasbir Jain, *Cultural Narratives: Hybridity and Other Spaces*. Rawat Publications, New Delhi 2012.

Mishra Vijay: *Theorizing the Diasporic Imaginary*, Routledge, 2007.

Brah, Avtar. "Thinking through the Concept of Diaspora". *The Post-Colonial Studies Reader*. 2nd ed. Eds. Ashcroft, Bill, Griffiths Gareth, Tiffin Helen. London: Routledge, 2006. pp. 443-446.

Clifford, James. "Diasporas", *The Post-Colonial Studies Reader*, 2nd ed. Eds. Ashcroft, Bill, Griffiths Gareth, Tiffin Helen. London: Routledge, 2006. pp 451-454.

Jain, Jasbir. "The New Parochialism: Homeland in the Writing of The Diaspora". *In Diaspora: MakarandParanjape, Ed. Theories, Histories, Texts*. New Delhi: Indialog Publication Pvt.Ltd, 2001. pp.79-81.

Mishra, Vijay. "Diaspora and the Impossible Art of Mourning". *In Diaspora: Theories Histories, Texts*. Ed. MakarandParanjape. New Delhi: IndiaLogPublicationsPvt.Ltd, 2001. pp. 24-51

Ahmad, Aijaz. *In Theory: Nations, Classes, Literatures*. Delhi: Oxford UP, 1994. Print.

Bhabha, Homi K. *The Location of Culture*. London & New York: Routledge, 1994. Print

Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. London & New York: Routledge, 1996. Print

Cohen, Robin. *Global Diasporas: An Introduction*. U of Washington P Seattle, 1997. Print

Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*, Edinburgh: Edinburgh UP, 1998. Print

Mongia, Padmini, ed. *Contemporary Postcolonial Theory: A Reader*. Delhi: L Oxford UP, 1997. Print

Said, Edward. *Orientalism*, London: Penguin, 1985. Print

Said, Edward. *Culture and Imperialism*. London; Vintage, 1993. Print

Young, Robert. *Colonial Desire: Hybridity in Theory, Culture and Race*. London: Routledge, 1995, Print.

### **Mode of Examination**

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

**Section A:** will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

**Section B:** will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit.(total 40 marks) Word Limit-(150-200)

**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks

Word Limit-(300-350)

## Detailed Syllabus of MA in English

### Semester II

**Type of Course:** Foundation

**Course Title:** Eco Literature

**Objective:** The objective of the course is to analyze texts that illustrate environmental concerns and examine the various ways literature treats the subject of nature. The students will be acquainted with key concepts related to ecoliterature. Nature to culture, ecocritic, ecology, green studies, pathetic fallacy, biocentric model, caretaking model, animal studies, cultural ecology, ecolinguistics, ecosophy, ethnobiology, anthropocentrism, ecocentrism, eco-poetics.

#### Unit I: Essay

Richard Kerridge                      ðEnvironmentalism and Eco Criticismö from *Modern Literary Theory*, ed. Patrica Waugh. Oxford University Press, 2006.

Cheryll Glotfeity                      ðLiterary Studies in an Age of Environmental Crisesö (From ó Ecocritical Reader)

Sherry B. Ortner                      ðIs Female to Male as Nature is to Cultureö

#### Unit II: Poetry

Tagore                                      ðThe Tame Bird Was In A Cageö

Toru Dutt                                      ðThe Great Tree, Our Casurinaö

Wendell Berry                              ðThe Dreamö

### **Unit III: Short Fiction**

Edward Abby            *The Monkey Wrench Gang*

### **Unit IV: Short Stories**

Ruskin Bond            “An Island of Trees ”  
                                 “No Room for Leopard ”

### **Unit V: Fiction**

Cormac McCarthy      *The Road*

### **Suggested Readings**

Ghosh, Amitav. “The Great Derangement” Allen Lane, USA. 2007

Shiva, Vandana. Meis, Maria. *Ecofeminism*. Zed Books; Edition, New (2014)

Lynn White, Jr., “The Historical Roots of Our Ecological Crisis,” from *Science* (1967)

Ed Abbey, “Industrial Tourism and the National Parks,” from *Desert Solitaire* (1968)

Carolyn Merchant, *The Death of Nature: Women, Ecology, and the Scientific Revolution* (1980)

Arne Naess, *Philosophical Inquiry* (1986) and *Deep Ecology for the Twenty-First Century* (1995)

Cold Mountain Poems: Zen Poems of Han Shan, Shih Te, and Wang Fan-chih. Translated by J. P. Seaton ()

Lawrence Buell, *The Environmental Imagination* (1995); and *Critical Inquiry* (1999)

William Cronon, *Uncommon Ground: Rethinking the Human Place in Nature* (1995)

Ursula K. LeGuin, *The Ecocriticism Reader* (1996)

Michael Pollan, *Second Nature: A Gardener’s Education* (1991); and *Omnivore's Dilemma* (2006)

Robert Bullard, *Dumping in Dixie: Race, Class, and Environmental Quality* (1990)

Dana Philips, *The Truth of Ecology: Nature, Culture, and Literature in America* (2003)

### **Mode of Examination**

There shall be three sections A, B & C

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**Section B:** will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit.(total 40 marks) Word Limit-(150-200)

**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks) Word Limit-(300-350)



## Detailed Syllabus of MA in English

### Semester III

**Course Type:** Core

**Course Title:** Literary Criticism and Theory

**Objective:**

This course will acquaint students with twentieth century literary criticism and literary theory. Various schools of thought such as New Criticism, Formalism, Psychoanalysis, Archetypal criticism, Marxism, Structuralism, Sign, Signifier, Signified, Post Structuralism and Post Colonialism will be the focal area for discussion and textual application. Emphasis will be laid on familiarizing the students with the critical terminologies like Irony, Tension, Paradox, Ambiguity, Defamiliarisation, The Intentional Fallacy, The Affective Fallacy, Id, Ego, Super Ego, Archetypes, Base and Superstructure, æcult valueæ æexhibition valueæ Ideology, Hegemony, Discourse, Subaltern, and Deconstruction as shaping principles of critical theory.

**Unit I: (New Criticism)**

Cleanth Brooks

öIrony as a Principle of Structureö

J.C. Ransom

öCriticism Incö

**Unit II (Psychological Criticism and Archetypal Criticism):**

Sigmund Freud

Selections from *Interpretation of Dreams*

(öDream Workö, öThe Method of Dream Interpretationö)

Northrop Frye

öArchetypes of Literatureö

**Unit III (Marxism):**

Karl Marx, Frederic Engels

*The Communist Manifesto* (1848)( in *Literary Theory: an Anthology*, ed. Julie Rivkin and Michael Ryan, Blackwell Pg. 231-243)

Walter Benjamin:

öThe work of Art in the Age of Mechanical Reproductionö

**Unit IV (Structuralism and Post Structuralism)**

Roland Barthes

öDeath of the Author (David Lodge; *A Modern Criticism and Theory: A Reader*)

M. H. Abrams:

öThe Deconstructive Angelö(from David Lodge (ed.) *Modern Criticism and Theory: A Reader*, London and New York: Longman, 1988).

## Unit V: (Postcolonial Theory)

Edward Said                                    “Orientalism” (extract from Chapter 4 in *Literary Theory: an Anthology*, ed. Julie Rivkin and Michael Ryan, Blackwell; 2002(pg. 871 ó 885)

HomiBhabha                                    “Of Mimicry and Man: The Ambivalence of Colonial Discourse” (*The Location of Culture*. pg. 66-85)

### Recommended Readings:

Ahmed, Aijaz                                    *In Theory: Classes, Nations, Literatures*. London: Verso,1992.

Althusser, Louis.                                *For Marx*.Tans. Ben Brewster. London and New York Verso,2005.

Ayers, David.*Literary Theory: A Re-introduction* Wiley India, reprint New Delhi 2008

Barry, Peter.*Beginning Theory:An Introduction to Literary and Cultural Theory*. Manchester University Press: Manchester, 1995

Bennett, Andrew and Nicholas.            *An Introduction to Literature, Criticism and Theory* . Prentice Hall, 1999

Bertens, Hans.*Literary Theory: The Basics*.Routledge, 2001

Brydon, Diana ,ed.                                *Postcolonialism Critical Concepts in Literary and Cultural Studies*, Volume I. Routledge, London, 2000.

Culler, Jonathan.                                *Struturalist Poetics: Structuralism, Linguistics and the Study of Lierature*. London and Henley :Routledge and Kegan Paul,1975.

Eagleton, Terry.                                *Literary Theory: An Introduction*.Blackwell,2008

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

Jameson, F.                                        *Marxism and Form* (Princeton, 1971)

Jones, Ernest.*Essays in Applied Psychoanalysis*. London: Hogarth Press,1951,Vol.2

Jung, Carl Gustav.*Modern Man in Search of a Soul*. New York: Harcourt, Brace and World, Inc., 1956

Loomba, Ania.                                    *Colonialism / PostColonialism(The New Critical Idiom)*.Routledge. 2005.

Magner, James E.                                *John Crowe Ransom: Critical Principles and Preoccupations*. The Hague: Mouton,1971

- Murray, Henry A.ed. *Myth and Myth Making*. (New York :Braziller,1960).
- Raina, Anil. *Marxism and Literary Value*.Prestige Publication.
- Rivkin, Julie and Michael Ryan ed. *Literary Theory: an Anthology*, Blackwell, 2002.
- Sanders, Carol, ed. *The Cambridge Companion to Saussure*.Cambidge: Cambridge University, Press, 2004.
- Said, Edward.*Orientalism :Western Conception of the Orient*. London: Penguin, 1991.  
*...Culture and Imperialism*. London: Chatto and Windus, 1993.
- Seldon, Raman and PeterWiddowson.*A Readers Guide to Contemporary Literary Theory*.Pearson Longman. 2005.
- Spivak, Gayatri. *In Other Worlds: Essays in Cultural Politics* .New York: Methuen, 1985.
- Tate, Allen. *Essays of Four Decades*.London : Oxford University Press, 1970
- Williams, Raymond. *Marxism and Literature*. Oxford :Oxford University Press, 1977
- Wimsatt, William K. *Literary Criticism: A Short History*. London: Routledge and Kegan Paul,1957.

### **Mode of Examination**

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

**Section A:** will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

**Section B:** will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit.(total 40 marks) Word Limit-(150-200)

**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks)Word Limit-(300-350)

## **Detailed Syllabus of MA in English**

### **Semester III**

**Course Type:**Core

**Title of Course:**Translation Studies: Theory And Practice

**OBJECTIVE:**

This paper will introduce the students to theoretical and practical aspects of translation in the Western and the Indian traditions. It focuses on the systematic study of the theory, description and application of translation, interpretation and localization. Besides theory, students will be exposed to the practical aspects of translation as they undertake translation of Indian texts (poem, novel, story etc.) into English. The course also discusses how translation has become a major concern in the post colonial world and how it is being addressed in India today. (Emphasis will be laid on: Prescriptive/ sense for sense translation, equivalence, descriptive/ word for word translation, skopos theory, cultural translation, eco-translatology, translation history, language transfer, audio visual translation, non professional translation, localization etc.)

**UNIT I**

(i) Brief History of Translation in the West and in the Indian Tradition (Holmes, James S. -The name and nature of translation studies in Lawrence Venuti (ed.) *The Translation Studies Reader*, 2nd edition, 2004)

(ii) Concepts and Types of Translation

(iii) Equivalence - linguistic cultural; formal and dynamic; Equivalent Effect

(iv) Language and Culture

**UNIT II (Theory)**

(i) Translator's Invisibility - Domestication and Foreignization (Venuti, Lawrence. *The Translator's Invisibility: A History of Translation*, Routledge, 2008.)

(ii) Translation as Rewriting, Self- translation (Autotranslation), Transcreation (Bassnett, Susan. *Translation Studies*. New York: Routledge, 2005.)

### UNIT III (Theory)

#### Theories of Translation:

Skopos Theory,

Poly system Theory,

Eco-translatology,

Philological Theories

Linguistic Theories

Text-type Theory

Interpretive Theory

Manipulation Theory

### UNIT IV (Textual Application)

Rabindranath Tagore: *Gitanjali*

Munshi Prem Chand: *Godan*

### UNIT V

Lal Ded: Selection from *Lal Ded* (õVakhsõ) tr. and ed. Jay Lal Kaul (New Delhi: Sahitya Academy, 1973.) 1) õForever we come, Forever we goö 2) õWhy have you sunk deep in the seaö

Padma Sachdev: Selection from *Meri Kavita Mere Geet (My Poems, My Songs)*- õSunriseö, õTransit Campö

Kabir : Selection from (*Kabir Bijak, Kabir Parachai, Sakhi Granth*), *Songs of the Saints of India* (tr.) J.S. Hawley and Mark Juergensmeyer, New Delhi: OUP, 2004.- õIllusion and Realityö, õWhere do you search meö

Meera Bai: *Songs of the Saints of India* (tr.) J.S. Hawley and Mark Juergensmeyer, New Delhi: OUP, 2004, PP. 134-140- õI am true to my Lordö, õMeera is steadfastö

#### Recommended Readings:

Bandyopadhyay, Sibaji. (ed.) *Thematology, Literary Studies in India*, Vol III, Jadaipur University, Kolkata.

Bassnett, Susan. *Translation Studies* (Revised Edition, 2000).

Bassnett, Susan and Harish Trivedi. *Postcolonial Translation*. London: Routledge, 1999.

Brower, Reuben A. *On Translation*. New York : Oxford University Press, 1966.

- Catford, J.C. *A Linguistic Theory of Translation*.  
Chanda. *Literary Historiography. Literary Studies in India*, Vol I. ed. Jadavpur University, Kolkata.
- Døhaer, Theo et al Ed. *The Routledge Concise History of World Literature*, 2012, U.S.A, Canada & U.K
- Jerome st., Manchesta. *Translation and Empire: Postcolonial Theories Explained*.
- Jost, F. *Introduction to Comparative Literature*. Bobbs- Merrit, Indiapol 1979.
- Kirsten Malmkjær and Kevin Windle (eds.) *The Oxford Handbook of Translation Studies*.
- Kothari, Rita. *Translating India: The Cultural Politics of English*. Manchester: St. Jerome Publishing, 2003.
- Mukherjee, Sujit. *Translation as Discovery and Other Essays*, and *Translation as Recovery*.
- Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. Routledge, 2001.
- í *Introducing Translation Studies*. New York: Routledge, 1997.
- Pradhan, Ram Prakash ed. *Glimpses of Comparative Literature*. New Delhi: Allartre, 2011.
- Pym, Anthony. *Exploring Translation Theories*. Routledge, 2014.
- Rahman, Anisur. (Ed) *Translation: Poetics and Practice*. New Delhi: Creative Books, 2002.
- Venuti, Lawrence. *Translator's Invisibility: A History of Translation*.
- í (ed). *Rethinking Translation*. London and New York: Routledge, 1992.

### **Mode of Examination**

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

**Section A:** will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

**Section B:** will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit. (total 40 marks) Word Limit-(150-200)

**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks)

Word Limit-(300-350)

## Detailed Syllabus of MA in English

### Semester III

**Course:**Core

**Title of Course :**American Literature(19<sup>th</sup> and 20<sup>th</sup> century)

#### **OBJECTIVE:**

The objective of this course is to trace the shift of American literature from its British moorings, towards an attempt at carving an identity for itself and its location in modernity. It will introduce the students to the development of American literature in the 19<sup>th</sup> and 20<sup>th</sup> centuries by focusing on the intellectual background and the literary texts as a complex and hybrid form of cultural discourse ( Puritan utopia, Slave Narratives and Abolitionism, Transcendentalism, American Adam Concept, American Frontier, American Renaissance, American Dream, Transition from Romance to Realism, Great Depression, Enlightenment, New England Brahmins, Dark Romanticism, Beat Generation, Lost Generation etc. )

#### **UNIT I (Prose)**

- (a)Edgar Allen Poe: "The Oval Portrait"
- (b) Emerson: "The American Scholar"
- (c)Henry David Thoreau: "Civil Disobedience"

#### **UNIT II (Poetry)**

- (a)Emily Dickenson: "Because I could not Stop for Death", "There is a Certain Slant of life"
- (b)Walt Whitman: "When Lilacs Last in the Dooryard Bloomed"
- ©Robert Frost: "Stopping by Woods on a Snowy Evening", "Mending Wall"

#### **UNIT III**

Mark Twain: *The Adventures ofHuckleberry Finn*

## Unit IV

Alice Walker: *The Colour Purple*

## UNIT V (Drama)

Arthur Miller: *Death of a Salesman*

### Recommended Readings:

Bay, Nina. (ed). *The Norton Anthology of American Literature*. New York: W.W.Norton and Company, 2007.

Bigsby, C.W.E. *Critical Introduction to Twentieth-Century American Drama*, (Volume 1. 1900–1940 ) 1982.

Bloom, Harold. *Arthur Miller's Death of a Salesman*. Chelsea House, 1988.

Bradbury, J.M. *Renaissance in the South: A Critical History of the Literature, 1920-1960*.

Brenda Murphy; Susan C. W. Abbotson . [Understanding Death of a Salesman: A Student Casebook to Issues, Sources, and Historical Documents](#), 1999.

Conner, Lynne. *Pittsburgh in Stages: Two Hundred Years of Theatre*. (Pittsburg, P.A University of Pittsburg Press, 2007.

Granville, HicksBiblo. *The Great Tradition: An Interpretation of American Literature since the Civil War*. Tannen, 1967 .

Gray, Richard. *A History of American Literature*. Blackwell, 2004.

Keith Ferrell. *Ernest Hemingway: The Search for Courage*. Rowman&Littlefield, 2014.

Moreley, Catherine. *Modern American Literature*. Edinburgh University Press, 2012.

Quinn, A.H. *A History of the American Drama from the Civil War to the Present Day*.

R. Philip and Yannella Wiley. *American Literature in Context from 1865 to 1929*. Blackwell, 2011.

Renker, Elizabeth. *The Origins of American Literature Studies: An Institutional History*. Cambridge University Press, 2007.

Richard Letts. *Huckleberry Finn and His Critics*. California University Press, 1960.

Rosenblatt, Louise. *The Reader, The Text, the Poem: the Transactional Theory of the Literary Work*. (Carbondale and Edwards Ville: Southern Illinois University Press, 1978.)



Ruland, Richard & Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature*. London: Penguin Books, 1991.

Rutherford, Mildred. *American Authors*. Atlanta: The Franklin Printing and Publishing Co., 1902.

Shumway, David . *Creating American Civilization: A Genealogy of American Literature as an Academic Discipline*. University of Minnesota Press, 1994.

Skipp, Francis E. *American Literature*. Barron's Educational, 1992.

Stoneley, Peter and Cindy Weinstein, ed., *A Concise Companion to American Fiction 1900-1950*. Blackwell, 2008.

Tallack, Douglas. *Twentieth-Century America: The Intellectual and Cultural Context*. London: Longman, 1991.

Walter Blair. *Mark Twain Huckleberry Finn*. California University Press, 1960.

### **Mode of Examination**

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

**Section A:** will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

**Section B:** will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit.(total 40 marks) Word Limit-(150-200)

**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks) Word Limit-(300-350)

## **Detailed Syllabus of MA in English**

### **Semester III**

**Course:** Elective

**Title of Course :** Women's Writings Across Cultures

## **OBJECTIVE:**

The main objective of this course is to examine gender as a social and cultural construct and the relationship between power and gender. Women Studies Programmes are involved in social justice and the curricula is embedded with theory and activism in texts. This course is designed to explore the inter-sectionality of gender, race, sexuality, class, identity and societal norms through a feminist lens as well as stimulate discussion on issues of cultural constructs on feminity and masculinity. (Personal is Political, Sex/ Gender, Patriarchy/ Matriarchy, Second Sex/ the Other, Subject/Object, Consciousness raising, Female bonding/ Sisterhood, Matrilineage, Antilove, Gynocentric/Androcentric, Gynesis, Sexism/Racism, Woman as Womb/Body, Complicity, Ecriture Feminine, Androgyny, A Room of One's Own.

## **UNIT I**

- (a) Virginia Woolf: 'Shakespeare's Sister' from *A Room of one's Own*.
- (b) Simone de Beauvoir: 'Concept of Woman as the Other' from *The Second Sex*.
- (c) Jasbir Jain: 'Working through Space: Patriarchy and Resistance'

## **UNIT II**

- (a) Elaine Showalter: 'Towards a Feminist Poetics'
- (b) Helene Cixous: 'The Laugh of the Medusa'
- (c) bell hooks: 'Race and Gender' from *Feminism is for Everybody*. bell hooks, *Passionate Politics*.

## **UNIT III (Poetry and Short story)**

- (a) Coventry Patmore: 'Angel in the House' (Selections)
- (b) Imtiaz Dharkar: 'Purdah 1', 'Battle-line' (from *Women Poets* ed. Eunice de Souza)
- (c) Mahasweta Devi: 'Draupadi' (tr. By Gayatri Chakravarty Spivak)

## **UNIT IV**

- (a) Shashi Deshpande: *Small Remedies*

## **UNIT V**

- (a) Toni Morrison: *Sula*

### **Recommended Readings:**

Butler, Judith. *Gender Trouble* (1990)

De Beauvoir, Simone. *The Second Sex* (1949)

Eagleton, Mary. (ed). *Feminist Literary Criticism*.

Ellen Moers: *Literary Women*, 1976.

Freidan, Betty. *The Feminine Mystique* (1963)

Garnider, Judith Kegan, Ed. *Masculinity Studies and Feminist Theory: New Directions* (Columbia University Press, 2000)

Greer, Germaine. *The Female Eunuch* (1970)

Hussey, Mark. *Virginia Woolf A to Z: A Comprehensive Reference for Students, Teachers, and Common Readers to her Life, Works and Critical Reception* (New York & Oxford: OUP, 1996.

Irigaray, Luce. *Sexes and Genealogies*. New York: Columbia, 1993.

Kakkar, Sudhir. *Intimate Relations: Exploring Indian Sexuality* (1989), OUP Paperback, 1990.

Lal, Malashri. *The Law of the Threshold*. (Shimla: IAS, 1995)

Mill, John Stuart. *The Subjection of Woman*.(1869)

Moi, Toril. *Sexual/Textual Politics*.

Noami Wolf. *The Beauty Myth*, 1991

Noami Wolf. *Fire with Fire*, 1993.

Robin Majumdar and Allen McLaurin. [\*Virginia Woolf: The Critical Heritage\*](#), (eds.) (London: Routledge, 1997 [1975])

Sandra, Gilbert and Susan Guber. *The Madwoman in the Attic*, 1979.

Thoreau, Susie and K. Lalitha, eds. "Introduction" in *Women's Writing in India*. New Delhi: OUP, 1993.

Wollstonecraft, Mary. *A Vindication of the Rights of Woman* (1772)

Woolf, Virginia. "Shakespeare's Sister" from *A Room of One's Own*. 1929.

### **Mode of Examination**

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

**Section A:** will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

**Section B:** will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit.(total 40 marks) Word Limit-(150-200)

**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks) Word Limit-(300-350)

## **Detailed Syllabus of MA in English**

### **Semester III**

**Course:** Elective

**Title of Course :** South-Asian Fiction

#### **OBJECTIVE:**

The objective of this course is to acquaint students with the fictional works of writers from Afghanistan, Bangladesh, India, Pakistan and Sri Lanka. Apart from geographic contiguity the literary landscape of this region has been shaped by local pedagogic environment. Teaching area based studies allows the students to focus on cultural contexts, regional histories and aesthetic dimensions. This paper will familiarize the students with the socio-political issues that frame contemporary literary discourses in South Asian nations and help to foster regional understanding of our common culture and heritage.

#### **UNIT I (India)**

ArvindAdiga: *The White Tiger*

#### **UNIT II (Pakistan)**

Mohsin Hamid: *The Reluctant Fundamentalist*

#### **UNIT III (Bangladesh)**

TaslimaNasreen: *Home coming (Phera)*

#### **UNIT IV (Sri Lanka)**

ShyamSelvadurai: *Funny Boy*

#### **UNIT V (Afghanistan)**

KhaledHosseini: *Kite Runner*

#### **Recommended Reading:**

Alam, Fakhru. *Dictionary of Literary Biography: South Asian Writers in English*. (Detroit: Thomson Gale, 2006.

Benson, Eugene & Colly, L.W. *Encyclopaedia of Postcolonial Literature in English*. VOL1 & 2. London: Routledge. 1994.

Deen, Hanifa. *The Crescent and the Pen: The Strange Journey of Taslima Nasreen*. Praeger, 2006.

Farzana S. Ali, *Glimpses of Partition in South Asian Fiction: A Critical Re-Interpretation*, Dattsons Publishers, 2013.

Godakumbura, CE. *Literature of Sri Lanka*. Colombo 1973.

Hasmi, Alamgir. *Commonwealth Literature: An Essay Towards the Re-definition of a Popular/Counter Culture*. Vision Press. 1983

Jayasuriya, Wilfrid. *Sri Lanka's Modern English Literature: A case Study in Literary Theory*. (1994)

Maxey, R. *South Asian Atlantic Literature 1970-2010*. Edinburgh: Edinburgh University Press, 2012.

Muhammad, Anwar. *Between Cultures: Continuity and Change in the Lives of Young Asians*, 1998.

Mukherjee, Meenakshi. *Ellusive Terrain: Culture and literary Memory* Oxford univ. Press. 2008

Mukherjee, Meenakshi. *Twice Born Fiction: Indian Novel English*. Heinemann Educational Publishers 1972

Rahman, Tariq. *A History of Pakistani Literature: 1947-1988*. Vanguard 1991

Shamsie, Muneeza *A Dragonfly in the Sun: An Anthology of Pakistani Writing in English*. OUP.1997

Wijesinha, Rajeve. *Breaking Bounds: Essays on Sri Lankan Writing in English*. (1998)

Zaheer, Noor. *Gone with the Soil: An Anthology of SAARC Fiction*. New Delhi: Foundation of SAARC Writers and Literature, 2011

Zakaria.Rafiq, *The Struggle Within Islam: The Conflict Between Religion and Politics*. London: Routledge, 1988.

### **Mode of Examination**

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

**Section A:** will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

**Section B:** will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit(total 40 marks). Word Limit-(150-200)

**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks). Word Limit-(300-350)

## **Detailed Syllabus of MA in English**

### **Semester III**

**Course:** Interdisciplinary

**Title of Course:** English for Professional Communication

#### **Objectives:**

The course designed is to teach English Language for Professional Communication to develop communicative skills in English and to enable the students to understand and affirm their role in an increasingly independent global society. It emphasizes on written and oral communication, technological proficiency and soft skills.

#### **UNIT I**

Communication: Definition; Concept; Barriers to Communication

Features of Professional Communication

Features of Technical Communication

Difference between General Communication and Technical Communication

#### **UNIT II**

Listening Skills: Active Listening

Passive Listening

Understanding Accent/ Stress/Intonation

Speaking Skills: Effective Speaking

Reading Skills: Types of Reading, Effective Reading

Writing Skills: Subject Verb Agreement; Tense; Narration; Active/ Passive Voice

### **Unit III**

Constituents of Technical/Business Written Communication

Forms of Tech/Business Communication Resume, Formal and Informal Letters, E-mail  
writing, Memorandum, notices,  
Agenda, Minutes

### **Unit IV**

Technical Writing Reports, Proposals, Technical Papers,  
Presentations

### **Unit V**

Personality Enhancement: Proxemics/Kinesics  
Evaluation of Strengths and Weaknesses  
Group Discussion  
Teamwork

### **Recommended Readings:**

Eric Baber. *Business English, Using the Internet*. (Black Swan Publishing, 2011)

Ken Taylor. *Telephone and Teleconferencing skills*. (Orient  
Swan, 2005)

Black

Ken Taylor. *50 Ways to Improve Your Telephoning and Teleconferencing Skills* (Summertown  
Publishing, 2008.)

Savithri Sreehariand Suresh Kusa. *Communication Skills and Soft Skills*(Pearson, 2010.)

Shalini Sharma. *Concepts of Professional Communication* (Acme Learning, 2009)

Singh, R.P. *Professional Communication*. (OUP, 2001)

Singh, R.P., L U B Pandey:*A Manual of Practical Communication*(2011)

### **Mode of Examination**

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

**Section A:** will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

**Section B:** will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit.(total 40 marks) Word Limit-(150-200)

**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks) Word Limit-(300-350)



## Detailed Syllabus of MA in English

### Semester IV

**Type of Course:** Core

**Title of Course:** Post-Colonial Writings

#### **OBJECTIVES:**

The objective of this course is to acquaint the students with the development of Postcolonial Literature from the social, historical and literary perspective. The students will be introduced to Literatures from colonised cultures and study literary and theoretical concepts related to these literatures. This will help students to engage critically with the issues and texts these creative works address and study **key issues** that lie at the heart of Postcolonialism such as:

Colonial/Postcolonial, De-colonization, Enlightenment, Eurocentrism, Identity Politics, Region, Race, Gender, Hybridity, Alterity/Otherness, Ambivalence, Culture/Acculturation, Mimicry, Double consciousness, Appropriation/Catachresis, Binarism/Manicheanism, Contact Zone/Transculturation, Contrapuntal Reading, Essentialism/Strategic Essentialism, Globalization/Glocalization, Nation, Negritude, Neo-colonialism/neo-liberalism, World system theory of Immanuel Wallerstein.

#### **UNIT I: Essays**

- i) Bill Ashcroft et al. 'Introduction' to *The Post-Colonial Studies Reader* (1995)
- ii) Ngugi wa Thiong'o, 'The Language of African Literature' in *Decolonising the Mind*
- iii) Homi K. Bhabha, 'Signs Taken for Wonders,' in Julie Rivkin and Michael Ryan, eds. *Literary Theory: an Anthology*.

#### **UNIT II: Poetry**

Kipling, 'White Man's Burden'  
Derek Walcott, 'Ruins of a Great House'  
Judith Wright 'Nigger's Leap, New England'

#### **Unit III: Fiction**

Chinua Achebe, *Things Fall Apart*

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

Saman Rushdie, *Midnight's Children*

## Unit V: Fiction

Maria Campbell *Half Breed*

### Recommended Reading:

**Edward Said.** *Orientalism*

Edward W. Said, the 1994 Afterword to his 1978 *Orientalism*, pp. 329-352

**Aime Cesaire,** *Discourse on Colonialism*

**Albert Memmi,** *Colonizer and Colonized*

Ania Loomba. *Colonialism/Postcolonialism* .

Aijaz Ahmad. *In Theory: Classes, Nations, Literatures*.

Young, Robert J. C. *Postcolonialism: A Very Short Introduction*. New York: Oxford UP, 2003.

Bill Ashcroft, Gareth Griffiths and Helen Tiffin *Post-Colonial Studies The Key Concepts*.

London: Routledge, 2000.

Bill Ashcroft, Gareth Griffiths and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post Colonial Literatures*. 2002.

Bill Ashcroft, *Utopianism in Postcolonial Literatures*. London: Routledge, 2016.

King Bruce. *New Literatures in English*

Trivedi, Harish and Meenakshi Mukherjee, eds. *Interrogating Post-Colonialism: Theory, Text and Context*. Shimla: Indian Institute of Advanced Study, 1996.

Castle, Gregory. *Postcolonial Discourses: An Anthology*. 2001. Malden, MA: Blackwell, 2006. Print.

Patrick Williams & Laura Chisman, eds.: *Colonial Discourse and Post-Colonial Theory: A Reader*

Dennis Walder: *Post-Colonial Literatures in English: History, Language, Theory* March 1998, Wiley-Blackwell

Vishvanathan Gauri. *Masks of Conquest: Literary Study and British Rule in India*

Simone, Sherry and Paul St Pierre, eds. *Changing the Terms: Translating the Postcolonial Era*. New Delhi: Orient Blackswan, 2002.

Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*

Elleke Boehmer, *Colonial and Postcolonial Literature*.

Franz Fanon. *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008)

**Frantz Fanon,** *The Wretched of the Earth*.

### Mode of Examination

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

**Section A:** will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

**Section B:** will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit.(total 40 marks) Word Limit-(150-200)

**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks) Word Limit- (300-350)

## **Detailed Syllabus of MA in English**

### **Semester IV**

**Type of Course:** Core

**Title of Course:** Comparative Literature (World)

#### **OBJECTIVE:**

This course aims to introduce students to a selection of classical and modern literary works from various parts of the world in their respective socio-historical contexts, with a special focus on the theme of encounter, textual or cultural.

The course will take a transcultural and transdisciplinary approach to the subject and students will be acquainted with certain key concepts such as World Literature, Transborder/Transculture, Interdependence, Hypertext, Discourse, Intertextuality, Culture, Language, Provincialism, "all higher knowledge is gained by comparison and rests on comparison" (Max Muller), Characterization, Interpretation, Narration, Explanation, Evaluation, Folk-lore, Folk-tales.

#### **Unit I:**

- i) History of World Comparative Literature (Ancient to Modern).
- ii) Relevance and Contemporary Issues in World Comparative Literature
- iii) Comparative Literature from alternative perspectives
- iv) Myth and Rereading of Myth in World Comparative Literature.

#### **Unit II: Essays**

- i) Goethe: "Weltliteratur"
- ii) Tagore: "VishwaSahitya"
- iii) Rene Wellek "Problem of Methodology of World Literature"

#### **Unit III: Poetry**

- i) Rumi: "Dervish at the Door"
- ii) Bulleh Shah: "Be Silent Now"
- iii) Emily Dickinson: "Because I Could Not Stop for Death"

#### **Unit IV: Drama**

- i) John Osborne: *Look Back in Anger*
- ii) Eugene O'Neill: *Hairy Ape*

### **Unit V: Fiction**

- i) Helen Fielding: *Bridget Jones' Diary*
- ii) Rupa Gulab: *Girl Alone*

### **Recommended Reading:**

Chaudhary, S. *New Approach to World literature*. DPS Publishing House, 2011.

Chaudhari, Indranath. *Comparative Indian Literature, Some Perspective*. Delhi, 1992.

Francois Jost: *Introduction to Comparative Literature*.

Kapoor, Kapil. *Comparative Literary Theory*. 2014.

Prawar, S.S. *Karl Marx and World Literature*. Oxford University Press. 1978.

David Damrosch. *What is World Literature?* Princeton University Press, 2003.

Sarah Lawall, ed.: *Reading World Literature: Theory, History, Practice*. University of Texas Press, 1994.

Steiner, George. *The Death of Tragedy*. London: Faber and Faber, 1961.

Styan, J.L. *The Elements of Drama*. Cambridge: CUP, 1969.

---. *Modern Drama. Theory and Practice*. 3 vols. Cambridge: CUP, 1981.

Wellek, Rene and Austin Warren: *Theory of Literature*.

Williams, Raymond. *Drama: From Ibsen to Brecht*. London: Chatto & Windus, 1965

### **Mode of Examination**

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

**Section A:** will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

**Section B:** will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit. (total 40 marks) Word Limit-(150-200)

**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks) Word Limit- (300-350)

## **Detailed Syllabus of MA in English**

### **Semester IV**

**Type of Course:** Core

**Title of Course:** Literature of Dissent

**OBJECTIVE:** Literature of Dissent in the twentieth century represents individual, social and political ideologies that run counter to dominant culture. The course will acquaint the students with a sharper understanding and appreciation of literature as an imaginative, ideological and discursive site of dissent, resistance and individual, social, psychological and political empowerment. The course will familiarize the students with key concepts like Progressive Writes Association (PWA), Ideology, Discourse, Hegemony, Subaltern, Nationalistic Historiography/ Subaltern historiography, Contrapuntal Reading, Agitprop, Class Consciousness, Post Progressive Writings and Heterotopias.

#### **UNIT I: Essays**

Jean Paul Sartre: 'Why Write?'

Gayatri Spivak: 'Can the Subaltern Speak?'

Noam Chomsky: 'Notes on Anarchism'

#### **UNIT II: Poetry**

Namdeo Dhasal: 'Hunger', 'Man You Should Explode'

Arun Kolatkar: 'Breakfast Time at Kala Ghoda', 'Pi-dog'

Meena Kandaswamy: 'Backstreet Girls', 'Mohandas Karamchand'

Tenzin Tsundue: 'Horizon', 'A Tibetan in Bombay'

#### **Unit III: Short Stories**

Premchand: 'The Shroud' ('Kafan')

Manto: *ḍToba Tek singhḍ*

#### **Unit IV:Drama**

Shiv Kumar Batalvi: *Luna*

#### **Unit V: Fiction**

Subhash Vyam and Durgabai Vyam: *Bhimayana*

The last unit will specifically focus on Case Studies, Project Work on various conceptual, historical and cultural and literary aspects of protest, resistance and empowerment.

#### **Recommended Readings:**

DeShazer, Mary. *A Poetics of Resistance*. Michigan: University of Michigan Press, 1994

Guha, Ranajit, ed. *A Subaltern Studies Reader 1986-1995*. New Delhi: OUP

\_\_\_\_\_. *Small Voice of History: Collected Essays*, Ed. Partha Chatterjee, New Delhi: Permanent Black, 2009

Harlow, Barbara. *Resistance Literature*. London: Methuen Publishing 1987

Kumar, Akashay. *Poetry, Politics and Culture: Essays on Indian Texts and Contexts*.

Russell, Ferguson, et. al., eds. *Out There: Marginalization & Contemporary Culture*. Massachusetts: The MIT Press, 1994.

Barsky, R.F. *Noam Chomsky. A Life of Dissent*. Cambridge, MA: MIT, 1998

DeShazer, Mary. *A Poetics of Resistance*. Michigan: University of Michigan Press, 1994

Foucault. Michael. *Michael Foucault (Routledge Critical Thinkers)*. London: Routledge. 2003.

Gopal. Priyamvada. *Literary Radicalism in India: Gender, Nation and the Transition to Independence*. London: Routledge. 2005

Gramsci. Antonio. *Antonio Gramsci (Routledge Critical Thinkers)*. London: Routledge. 2006.

Guha, Ranajit and Gayatri Chakravorty Spivak. Eds. *Selected Subaltern Studies*. New York: Oxford UP, 1988

Guha, Ranajit, ed. *A Subaltern Studies Reader 1986-1995*. New Delhi: OUP

\_\_\_\_\_. *Small Voice of History: Collected Essays*, Ed. Partha Chatterjee, New Delhi: Permanent Black, 2009

Harlow, Barbara. *Resistance Literature*. London: Methuen Publishing, 1987

Guevara, Che. Rosa Luxemburg, Karl Marx and Friedrich Engel. *Manifesto: Three classic Essays on How to Change the World*. USA: Ocean Press, 2005

Gopal Guru: *Humiliation*. New Delhi: OUP, 2011.:

Freire, P. *Pedagogy of the Oppressed*. Trans. M. B. Ramos. Rev. Ed. New York: Continuum, 1997.

Limbale, Sharan Kumar: *Towards an Aesthetic of Dalit Literature*. *Dalit Aesthetics*. Trans. Alok Mukherjee. Hyderabad: Orient Blackswan, 2004.

Kumar, Akashay. *Poetry, Politics and Culture: Essays on Indian Texts and Contexts*. New Delhi: Routledge, 2009.

Russell, Ferguson, et. al., eds. *Out There: Marginalization & Contemporary Culture*. Massachusetts: The MIT Press, 1994.

Sartre. Jean Paul. *What is Literature?*. London: Routledge. 2001

--- Jean Paul Sartre (Routledge Critical Thinkers). London: Routledge. 2009.

Spivak. Gayatri. *Gayatri. Spivak Chakraborty* (Routledge Critical Thinkers). London: Routledge. 2002.

Zecchini. Laetitia. *Arun Kolatkar and Literary Modernism in India*. London: Bloombury. 2014.

### **Mode of Examination**

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

**Section A:** will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

**Section B:** will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit. (total 40 marks) Word Limit-(150-200)

**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks) Word Limit-(300-350)

## Detailed Syllabus of MA in English

### SEMESTER IV

**Type of Course :** Elective

**Course Title :** Folklore and Theatre in India

**Objective:** This course acquaints the students with the art and structure of theatre and folklore in India to develop their analytical ability.

#### **Unit I: Culture – Tradition – Folklore**

Definition, Nature and Scope

Relation of Culture, Tradition to Folklore and Society

Mono Culture and Cultural Pluralism

Tribal Culture ó Folk ó Elite

–LittleøTradition and –GreatøTradition

#### **Unit II: Theatre**

Introduction to the art of Theatre.

Elements of Theatre.

Structure of a dramatic text.

Types of Theatre: Street, Musical, Dance, Opera theatre

Smaller Drama theatres

#### **Unit III: Folklorists: An Introduction**

Definition and Growth of Folklorists

Scope and Characterizes of Folklorists

Relation between Folk, Folklore and Folklorists

Concept of Folkways and Folklife

#### **Unit IV: Essays**



Jawahar Lal Handoo. *Folklore in Modern India*. Mysore: CIIL Press, 1972

Vladimir Propp. *Theory and History of Culture*, Chapter 1- 'The Nature of Folklore'. Trans. Aradna Y. Martin . Ed. Anatoly Liberman. Manchester: Manchester University Press, 1984.

Professor Penny Gay: 'Pygmalion Meets the 20<sup>th</sup> Century'  
Womanö University of Sydney

Robert Chohen, Aristotle, Eric Bentley (Essays on theatre)

**Unit V: Folklore and theatre in J&K**

Heren  
Kud Dance  
Bhand Pathar  
Rouf  
Alley Yate

**Recommended Reading:**

1. N.C. Jain : Indian Theatre , Vikash Publishing House, New Delhi,1992.
2. O.G. Brocket : History of Theatre ,Allyn and Bacon Inc, London 1991.
3. O.G. Brocket : The Essential Theatre , Holt Rinehart & Winston Inc. New York.
4. A. Nicoll : Theory of Drama , Doaba House, New Delhi
5. Sophocles 'The Theban Plays' E.F Watling Penguin Goup, 1974
6. Navnindra Behl : Natak Sahit, Publication Bureau, Punjabi Uni.Patiala 1991
7. Balwant Gargi : Rangmanch, Navyug Publisher Delhi.
8. Satish Kumar Verma,Punjabi Sahit Da Itihas,Punjabi Academy Delhi. 2005
9. Medhni,Swarajbir,Chetna Parkash,Ludhiana,2002.
10. Amritsar Da Rangmanch,Kewal Dhaliwal (ed.),manch rangmanch,Amritsar.
11. Mohan Rakesh,'Ashaad Ka Ek Din',Rajpal and Sons.kashmiri Gate Dehli,2004.
12. Nemichandra Jain, 'Mohan Rakesh Ke Sampuran Natak', Rajpal and Sons. Kashmiri Gate, Delhi 1999.
13. ThreePlays:nagamandala,Hayavadan,Tughlaq,Girish Karnad.Oxford University Press,usa(1996).

**Mode of Examination**

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

**Section A:** will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

**Section B:** will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit.(total 40 marks) Word Limit-(150-200)

**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks) Word Limit- (300-350)

## Detailed Syllabus of MA in English

### SEMESTER IV

**Type of Course:** Elective

**Course Title :** Film and Media Studies

#### Film and Media Studies

The objective of this course is to enable students to understand the language of Cinema and Media. Students will be familiarized with the basic concepts, various creative and critical practices in the discipline. It will help them recognize significant film movements and theories as well as filmmakers who have shaped the course of world cinema and Indian cinema. This course aims to make students appreciate the language of cinema and media in an academic way and acquaint them with the key concepts of film and media theory and to explore the relations between media, power and social justice by integrating film and media theory with critical and creative practice.

**Key Concepts:** *Storytelling/ Screenplay, Lighting, Cinematography, Special Effects Montage, Mis-en scene, Flashback, Blockbuster, Dialogue, Editing, Sound, Novelization/ Adaptation, Twist Endings, Antagonist/ Protagonist, Musical, theory, Media, Media Power, Broadcast/ Podcast/ Webcast, Mainstream/ Alternative Media, , Advertisement/ Commercial, Jingle, Audio-visual Media*

#### Unit I: Overview of the Development of Cinema

- a) History, Development of Cinema and Types of Cinema
- b) Film theory or Cinema Studies: Formalist, Feminist, Auteur, Neo formalism, S.L.A.B theory, Apparatus, Marxist, Psychoanalytic, Screen, Structuralist, Technique of Filmmaking
- c) Indian Cinema: Popular/ Parallel Cinema

#### Unit II: Overview of the Development of Media

- a) Brief Introduction to Communication theories and models.
- b) Overview of Media Industry. Role and influence of Mass Media
- c) Elements of News, difference between article, news feature, backgrounder and editorial.

#### Unit III: Essays on Film and Media Theory

- a) **Laura Mulvey:** “Visual Pleasure and Narrative Cinema”
- b) **Marshall McLuhan:** “The Medium is the Message”

c) **Noam Chomsky:** “What makes Mainstream Media Mainstream”

#### **Unit IV: Book and Film Adaptation**

i) Adaptation: Text to Screen

ii) *Five Point Someone: Chetan Bhagat / Three Idiots*

#### **Unit V**

a) *Film Review*

b) *Book Review*

#### **Recommended Reading**

1. Satyajit Ray, *Our Films Their Films*
2. Sergei Eisenstein, *Film Sense*
3. Vinay Lal and Ashis Nandy (Ed), *Fingerprinting Popular Culture: The Mythic and the Iconic In Indian Cinema*
4. Making Meaning in Indian Cinema ó R. Vasudevan
5. *Ideology of the Hindi Film: A Historical Construction* ó M. Madhava Prasad
6. *Our Films Their Films* ó S. Ray
7. *A Case Study of Indian Popular Cinema* ó R. Vasudevan
8. *An Intelligent Critic's Guide to Indian Cinema* ó A. Nandy
9. *Bombay Cinema* (Ranjani Mazumdar), Orientblackswan pvt. Ltd
10. *Screen Education: From Film Appreciation to Media Studies*; By Terry Bolas
11. *Film Study: An Analytical Bibliography*, Volume 1 By Frank Manchel
12. *A Short History of Film* By Wheeler W. Dixon, Gwendolyn Audrey Foster
13. *Film As Film: Understanding And Judging Movies* by Victor F. Perkins
14. *Understanding the Film: An Introduction to Film Appreciation*, Student Edition by Jan Bone, Ron Johnson
15. *Theory of Film: The Redemption of Physical Reality*; By Siegfried Kracauer
16. *Media Studies: The Basics* by Julian M cDougall
17. *Media Studies: The Essential Resource* by Sarah Benyahia, Abigail Gardener, Philip Rayner and Peter Wall
18. *The Sage Handbook of Media Studies* by John Downing 2004.
19. *Peter Fourie. Media History, Media and Society. 2008.*
20. *A Theory of Adaptation. Linda Hutcheon. 2006*

#### **Mode of Examination**

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

**Section A:** will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

**Section B:** will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit.(total 40 marks) Word Limit-(150-200)

**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks) Word Limit- (300-350)

## **DETAILED SYLLABUS OF M.A. ENGLISH**

### **SEMESTER IV**

**Type of Course:** Elective

**Course Title:** Literature and Philosophy

**Objectives:** This course is meant for non- literature students. It will bring out the philosophical foundation of literary texts. The course will survey the relationship of Philosophy and Literature from the times of Socrates to the 20<sup>th</sup> Century.

#### **UNIT I**

##### **Introduction: Philosophy and Reality**

- (i) Idealism
- (ii) Realism
- (iii) Pragmatism
- (iv) Existentialism
- (v) Post modernism: Philosophy and Literature

#### **UNIT II**

##### **The Ancient Philosophers**

Life, times, and philosophical contribution of

- (i) Socrates
- (ii) Plato
- (iii) Aristotle

#### **UNIT III**

##### **Introduction: Challenging the Ancients**

- (i) Rene Decartes
- (ii) Francis Bacon
- (iii) John Locke

#### **UNIT IV**

##### **Knowledge and Self**

- (i) Jean ó Jacques Rousseau
- (ii) Immanuel Kant
- (iii) Georg Hegel Wilhelm Fredrick
- (iv) Karl Marx

## UNIT V

### Subjectivity and Truth

- (i) Soren Kierkegaard
- (ii) Jean Paul Sartre

### Required Readings:

Johann Friedrich Habart  
William James  
John Dewey

### Recommended Readings:

Charlesworth ,M. *The Existentialists and Jean Paul Sartre*. London: George Prior,1976.  
Durrant ,Will. *The Story of Philosophy*. New York: Simon & Schuster,1933.  
Feibleman ,James,Kern. *Understanding Philosophy*. New York: Horizon Press, 1973.  
Kenny. A. L. Ed.*The Oxford History of Western Philosophy*. Oxford, England: OUP, 2000.  
Krant, R. ed. *The Cambridge Companion to Plato*. Cambridge: Cambridge University Press.  
Russell ,Bertrand. *History of Western Philosphy*. New York: Simon & Schuster, 1945.

### Mode of Examination

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

**Section A:** will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

**Section B:** will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit.(total 40 marks)

**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks)

## **Detailed Syllabus of MA in English**

### **SEMESTER IV**

**Type of Course:** Elective

**Course Title :** Linguistic Theories and Application

### **Objectives**

This course aims at acquainting students with the development of modern linguistics and its major theories in the 20th century such as structuralism, transformational generative grammar and functional linguistics.

The course aims to provide understanding of the terminology, the basic assumptions, methods and limitations of each theory. The objective of the course is two-fold: (i) to introduce students to the basic methodology and results of modern linguistics, (ii) to teach analytic reasoning through the examination of linguistic phenomena and data.

### **Unit I**

#### **Structural Linguistics: Saussure and Bloomfield**

This section of the course introduces the rise and development of modern linguistics. It explains why and how the study of language should focus on synchronic structure of languages. This section also explains how language study was proposed to be scientific.

Topics:

Synchronic and diachronic study of language

Nature of Linguistic sign: signifier and signified

Organising Principle of Language: paradigmatic and syntagmatic relations

Language as habit formation

Linguistics as Scientific study of language

Discovery procedures: minimal pairs, pattern congruity, complementary and contrastive distribution; IC Analysis

### **Unit II**

#### **Transformational Generative Linguistics**

This section of the course introduces how language studies moved from taxonomic study to theoretical study and from language as a social construct to language as a mental construct.

Topics:

Language Acquisition Device: language as species specific  
Competence and performance  
Deep and Surface structure of language  
Phrase structure rules  
Basic transformations: addition, deletion, contraction and movement  
Kernel, negative, interrogative and passive constructions

### **Unit III**

#### **Functional Linguistics**

This section of the course introduces functional perspectives on language.

Topics:

Functions of language: ideational, interpersonal and textual  
Clause structure: Transitivity, Modality and Theme organization  
Context and text variety: field, tenor and mode  
Text and texture: cohesion

### **Unit IV**

#### **ELT**

This section of the course introduces how insights, methods and concepts of linguistic theories are applied to English Language Teaching practice and to analyse and understand literary texts.

Topics:

ELT:  
Behaviourist Psychology and language learning: classical conditioning, operant conditioning  
Structural Approaches to Language Teaching: Direct method, Audio-lingual method  
Functional Approaches to Language Teaching: Communicative approach (H.G. Widdowson) and  
Context based Approach (MAK Halliday)

### **Unit V**

#### **STYLISTICS**

Foregrounding- deviation and parallelism  
Style as Deviation- levels and types  
Style as choice

## **Recommended Books:**

Haegman, L. & J. Gueron. *English Grammar: A Generative Perspective*. Blackwell, London

O'Grady, William, John Archibald, Mark Aronoff, Janie Rees-Miller (2017) *Contemporary Linguistics* (Seventh Edition). New York: Bedford/St. Martin's

Pinker, Steven (1995) *The Language Instinct: How the Mind Creates Language*. New York: Harper Collins.

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

H.A. Gleason Jr. , *Linguistics and English Grammar*. Holt, Rinehart and Winston, Inc. London

Geoffrey N. Leech, *A Linguistic Guide to English Poetry*. Longman, London

Ruqaiya Hassan, *Linguistics, Language and Verbal Art*. Deakin University Press

Michael H. Short, *Exploring the Language of Poems, Plays and Prose*. Longman Harlow

Lesley Jeffries and Daniel McIntyre, *Stylistics*. Cambridge Textbooks in Linguistics

Geoffrey N. Leech & Paul Rayson, *The expression of obligation and necessity in British English across the twentieth century: developments in matching corpora*. 14th International Conference on English Historical Linguistics (14 ICEHL) - Bergamo, Italy

H.A. Gleason Jr. , *Linguistics and English Grammar*. Holt, Rinehart and Winston, Inc. London

F.D. Saussure, *Course in General Linguistics*. Columbia University Press  
Leonard Bloomfield, *Language*. University of Chicago Press,

S.K. Verma & N. Krishnaswamy, *Modern Linguistics: An Introduction*. Oxford University Press  
New Delhi

Radford, A. et al. 1999. *Linguistics: An Introduction*. Cambridge University Press, Cambridge

MAK Halliday and Christian Mathhissen, *Introduction to Functional Grammar*. Arnold London

Geoffrey N. Leech, *Language in literature : style and foregrounding*. Pearson Longman

## **Mode of Examination**

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

**Section A:** will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).



**Section B:** will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit.(total 40 marks) Word Limit-(150-200)

**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks) Word Limit-(300-350)

## **Detailed Syllabus of MA in English**

### **Semester IV**

**Type of Course:** Interdisciplinary

**Title of Course:** English for Academic and Professional Communication

**Objectives:** The course focuses on speaking, listening, reading and writing skills in a professional environment. You will learn how to write short academic texts effectively, as well as to improve your grammar and vocabulary. Strategies for scan and skim reading are also included. Furthermore, you will gain confidence in speaking English in an academic and professional context.

#### **Unit 1: Listening**

At the completion of the course students will be able to:

1. Use academic listening strategies; including prediction and identification of main ideas. They will learn to listen for specific details and note taking.
2. Respond appropriately to spoken instructions.
3. Recognize formal and informal spoken English.
4. Comprehend all kinds of accents and dialects of English.

#### **Unit II: Speaking**

At the completion of the course, students will be able to:

1. Speak with appropriate accuracy and fluency using basic and moderately complex sentence structures.
2. Verbally connect ideas in paragraph like discourse.
3. Use appropriate verbal intonation and rhythm.
4. Engage in verbal role playing in formal and informal situations.
5. Express advice and personal opinions with supporting information.

6. Paraphrase stories and information.
7. Make formal and informal oral presentations.

### **Unit III: Reading**

At the completion of the course, students will be able to:

1. Read and comprehend authentic English language publications relating to university life.
2. Comprehend after reading print and online newspapers, brochures, course catalogues, campus maps and internet based communication platforms.
3. Demonstrate a working knowledge of appropriate reading and pre-reading strategies; including scanning, annotating, predicting outcomes, making inferences and identifying stated or implied main ideas and supporting details.
4. Use strategies to ascertain meaning from unfamiliar vocabulary encountered in context.
5. Increase reading rate.
6. Understand a writer's purpose.

### **Unit IV: Writing and Grammar**

At the completion of the course, students will be able to:

1. Demonstrate an understanding and application of grammar rules; including The appropriate use of verb tenses, subject verb agreement, modals, personal pronouns and articles.
2. Use adverbs and adjective clauses.
3. Use comparative and superlative forms.
4. Use gerund and infinitive phrases.
5. Apply capitalization and comma use rules.
6. Compose simple, complex, compound, and compound complex sentences.
7. Use structural conventions of written English to compose paragraphs and essays.
8. Practice peer editing, self editing, and revising skills.

### **Unit V: Across Multiple Language Domains**

At the completion of the course, students will be able to:

1. Acquire and use new academic vocabulary.
2. Demonstrate an understanding of grammar in speaking and writing.
3. Understand inconsistencies between pronunciation and spelling.
4. Accurately compose moderately complex sentences with basic transitions to connect ideas in spoken and written discourse.  
Identify written and spoken language patterns; including sequential events, cause and effect, compare and contrast, and problem/solution narratives.

## **Recommended Reading**

“*Fluency in English – A Course book for Engineering Students*” by Board of Editors:  
Hyderabad: Orient BlackSwan Pvt. Ltd. 2016. Print.

Raman, Meenakshi and Sharma, Sangeeta. “*Technical Communication- Principles and Practice*”. Third Edition. New Delhi: Oxford University Press. 2015. Print.

‘*Technical Communication- Principles and Practice*’. Third Edition published by Oxford University Press.

‘*Good Manners*’ by J.C. Hill from *Fluency in English – A Course book for Engineering Students*” published by Orient Blackswan, Hyderabad.

‘*Father Dear Father*’ by Raj Kinger from *Fluency in English – A Course book for Engineering Students*” Published by Orient BlackSwan, Hyderabad

Green, David. *Contemporary English Grammar –Structures and Composition*. MacMillan India. 2014 (Print)

Rizvi, M. Ashraf. *Effective Technical Communication*. Tata Mc Graw óHill. 2015 (Print).

## **Mode of Examination**

There shall be three sections A, B & C

Four credit course shall be of three hour duration and shall comprise the following:

**Section A:** will consist of 10 multiple choice questions, two from each unit. Each question shall be of 1.5 marks (total 15 marks).

**Section B:** will consist of 10 short answer questions, two from each unit. Each question shall be of 8 marks. The candidate is required to conduct any 5 questions, selecting at least 1 from each unit.(total 40 marks) Word Limit-(150-200)

**Section C:** will consist of 5 long answer questions, one from each unit. Each question shall be of 15 marks. The candidate is required to attempt any three questions (total 45 marks) Word Limit-(300-350)



