

Schemes and Syllabus

M.A. (ENGLISH)

Department of English

School of Liberal Education



Patauda, Jhajjar, Haryana, 124108

I. MA ENGLISH Programme Details

Programme Objectives (POs)

The syllabus of MA English programme is designed to enhance a variety of literary, analytical, research, and theoretical skills among postgraduate students. The core, electives, and open electives courses in the syllabus are created to encourage students to think deeply and to reflect on what they have learned across the spatio-temporal, the socio-cultural and the economic-political transitions from ancient times to the present. It also aims to advance the domain of literary studies through an inter-disciplinary pedagogical framework.

Programme Specific Outcomes (PSOs)

By the end of the MA English programme students will have an in-depth understanding of how the literary underpins culture, politics and society transnationally. They will be able to apply proper research methods pertinent to English studies and related fields. In addition, they will also develop the ability to formulate research questions and write research papers and engage in critical writings.

Programme Structure

The MA English Programme is a two-year course divided into four-semester. A student is required to complete 88 credits (i.e. 12 Core, 04 Elective and 02 Open Elective Courses in the entire four semesters) for the completion of course and the award of degree.

Programme Credit Scheme

Semester	Core Courses			Elective Course			Open Elective Course			Total Credits
	No. of Courses	Credits (L+T)	Total Credits	No. of Courses	Credits (L+T)	Total Credits	No. of Courses	Credits (L+T)	Total Credits	
I	4	(4+1) x4	20							20
II	4	(4+1) x4	20							20
III	2	(4+1) x2	10	2	(4+1) x2	10	1	4x1	4	24
IV	2	(4+1) x2	10	2	(4+1) x2	10	1	4x1	4	24
Total	12		60	4		20	2		8	88

Credit Distribution

Course	Credit Count		
	Theory	Tutorial	Credits
Core Course I	4	1	5
Core Course II	4	1	5
Core Course III	4	1	5
Core Course IV	4	1	5
Core Course V	4	1	5
Core Course VI	4	1	5
Core Course VII	4	1	5
Core Course VIII	4	1	5
Core Course IX	4	1	5
Core Course X	4	1	5
Core Course XI	4	1	5
Core Course XII	4	1	5
Elective Course I	4	1	5
Elective Course II	4	1	5
Elective Course III	4	1	5
Elective Course IV	4	1	5
Open Elective I	4		4
Open Elective II	4		4
Total Credits			88

Notes:

- For each Core and Elective Course there will be 4 lecture hours of teaching per week.
- Open Electives of a total of 8 credits need to be taken by students as a part of the programme.
- Duration of examination of each paper shall be 3 hours.
- Each course of the M.A. English Programme including Dissertation will be of 100 marks (40 viva+60 dissertation). In case of Core and Elective Courses 60 marks shall be allocated for End Semester Examination and 40 marks for mid-term exams (CAT 1+CAT 2).

List of Courses

Semester - I

1. ENG I (Core): Introduction to Language and Linguistics
2. ENG II (Core): Early Modern World
3. ENG III (Core): Post-independence Indian Literature
4. ENG IV (Core): Fiction

Semester - II

5. ENG V (Core): 16th and 17th Century Drama
6. ENG VI (Core): Criticism and Theory I
7. ENG VII (Core): Postcolonial Literatures and Theory
8. ENG VIII (Core): Disability Studies and Literary Representations

Semester - III

9. ENG IX (Core): The Long Eighteenth Century
10. ENG X (Core): The Long Nineteenth Century
11. ENG XI (Elective): Classical to Pre-modern Literatures
12. ENG XII (Elective): Poetry I
13. ENG XIII (Elective): Politics, Literature and Philosophy
14. ENG XIV (Elective): Criticism and Theory II
15. ENG XV (Elective): Research Methodology
16. ENG XVI (Open Elective): Visual Studies
17. ENG XVII (Open Elective): Gender Studies

Semester IV

18. ENG XVIII (Core): The Long Twentieth Century
19. ENG XIX (Core): Dalit Studies
20. ENG XX (Elective): Aesthetics and Literature
21. ENG XXI (Elective): Introduction to the Study of Language
22. ENG XXII (Elective): Poetry II
23. ENG XXIII (Elective): Literatures of the Americas
24. ENG XXIV (Elective): Religion and Literature
25. ENG XXVI (Elective): Dissertation
26. ENG XXVII (Open Elective): Discursive Prose
27. ENG XXVIII (Open Elective): Violence and Memory Studies

Note: Selection of Elective Courses

The particular elective courses to be offered in any semester will depend on the availability of faculty. The department will have the right to offer / suspend any Elective Course from the list of available Elective Courses for any semester. However, the department will ensure that the students have an adequate number of Elective Courses offered in any particular semester.

M.A. ENGLISH**Scheme of Examination (Credit Distribution)****(Theory +Tutorial)****Semester I**

Sr. No	Course Code	Course Name	Credit Distribution				Internals	External	Total Marks	Course Type
			L	T	P	C	CAT1+ CAT2	TH		
1	071001 001	Introduction to Language and Linguistics	4	1	0	5	40	60	100	Core Course I
2	071001 002	Early Modern World	4	1	0	5	40	60	100	Core Course II
3	071001 003	Post-Independence Indian Literature	4	1	0	5	40	60	100	Core Course III
4	071001 004	Fiction	4	1	0	5	40	60	100	Core Course IV
		Total Credits	16	4	0	20				
		Total Marks						400		

Scheme of Examination (Credit Distribution)

(Theory +Tutorial)

Semester II

Sr. No	Course Code	Course Name	Credit Distribution				Internals	External	Total Marks	Course Type
			L	T	P	C	CAT1+ CAT2	TH		
1	071002 001	16 th and 17 th Century Drama	4	1	0	5	40	60	100	Core Course V
2	071002 002	Criticism and Theory I	4	1	0	5	40	60	100	Core Course VI
3	071002 003	Postcolonial Literatures and Theory	4	1	0	5	40	60	100	Core Course VII
4	071002 004	Disability Studies and Literary Representations	4	1	0	5	40	60	100	Core Course VIII
		Total Credits	16	4	0	20				
		Total Marks							400	

Scheme of Examination (Credit Distribution)

(Theory +Tutorial)

Semester III

Sr. No	Course Code	Course Name	Credit Distribution				Internals	External	Total Marks	Course Type
			L	T	P	C	CAT1+ CAT2	TH		
1	0710030 01	The Long Eighteenth Century	4	1	0	5	40	60	100	Core Course IX
2	0710030 02	The Long Nineteenth Century	4	1	0	5	40	60	100	Core Course X
3	0710030 03	Criticism and Theory II	4	1	0	5	40	60	100	Elective I
4	0710030 04	Research Methodology	4	1	0	5	40	60	100	Elective II
5	0710030 05	Gender Studies	4	0	0	4	40	60	100	Open Elective I
		Total Credits	20	4	0	24				
		Total Marks							500	

Scheme of Examination (Credit Distribution)

(Theory +Tutorial)

Semester IV

Sr. No	Course Code	Course Name	Credit Distribution				Internals	External	Total Marks	Course Type
			L	T	P	C	CAT1+ CAT2	TH		
1	071004 001	The Long Twentieth Century	4	1	0	5	40	60	100	Core XI
2	071004 002	Dalit Studies	4	1	0	5	40	60	100	Core XII
3	071004 003	Introduction to Language and Linguistics	4	1	0	5	40	60	100	Elective III
4	071004 004	Dissertation	4	1	0	5	40 Viva	60 (Diss)	100	Elective IV
5	071004 005	Violence and Memory Studies	4	0	0	4	40	60	100	Open Elective II
		Total Credits	20	4	0	24				
		Total Marks							500	

II. Course Wise Content Details for MA English Programme

MASTER of ARTS (ENGLISH)

Semester I

ENG I (Core): Introduction to Language and Linguistics

Marks 100

Credits 05

Course Objectives

1. To give an idea about the knowledge of language and different levels of linguistic analysis, keeping in mind various types of linguistic data.
2. To give an overview of relevant topics like language and script, linguistic areas, dialects etc.

Course Learning Outcomes

1. After attending the course, students will be able to conduct basic linguistic analysis in phonology and morphology; transcribe using the International Phonetic Alphabet (IPA), draw basic syntax trees and do parsing.

Contents

Unit I

What is Knowledge of Language? What is Plato's problem? What do we do in Linguistics?
Competence and Performance Universal Grammar, Rules of Language
Phonetics and Phonology, IPA

Unit II

Morphology

Introduction to Syntax

Syntax and Semantics

Unit III

Pragmatics, Computational Linguistics, Introduction to Typology

Linguistic Typology and Linguistic Area

Unit IV

Introduction to Sociolinguistics

Sociolinguistics and Endangered Languages

Language Documentation and Language Teaching

Suggested Readings:

1. Carnie, A. 2013. Syntax: A Generative Introduction. Wiley-Blackwell.
2. Fromkin, V., Rodman, R. and Hyams, N. 2003. An Introduction to Language. Thomson/Heinle.
3. Haegeman, L. 1994. Introduction to Government and Binding Theory. Wiley- Blackwell.

4. Katamba, F. 1993. Morphology. Palgrave-Macmillan.
5. Yule, G. 2006. The Study of Language. Cambridge University Press.
6. Akmajian, A., Demers, R.A. and Harnish, R.M. 2001. Linguistics: An Introduction to Language and Communication. MIT Press.
7. Jurafsky, D. and Martin J.H. 2008. Speech and Language Processing: An Introduction to Speech Recognition, Computational Linguistics and Natural Language Processing. Pearson.

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester I

ENG II (Core): Early Modern World

Marks 100

Credits 05

Course Objectives:

1. This course will familiarize students with the Early Modern World, earlier called the Renaissance, through poetry, fiction and philosophy.
2. The individual gained centrality in this age but the optimism in human potential was tempered by scepticism and anxiety due the challenge posed to religious beliefs.

Course Learning Outcomes:

1. Familiarize students with literary texts and intellectual debates of 16th and 17th century Europe
2. Discuss religious faith vs scepticism, rise of science, burgeoning imperialism

Contents

Unit I

Thomas More: *Utopia* trans. and ed. George M. Logan (New York: Norton, 2011).

Erasmus: —One must be born a king or a fool, *Erasmus on his Times* trans. and ed. Margaret Mann Phillips (Cambridge: Cambridge UP, 1967) pp. 35-44.

Unit II

Edmund Spenser: *Shepherd's Calendar* —April Eclogue.,

Letter to Raleigh.

The Faerie Queene Books III and VI.

Spenser: Poetical Works eds. J.C. Smith and E. de Selincourt and (Oxford UP, 1975)

Baldassare Castiglione: From *The Book of the Courtier* trans. George Bull (Harmondsworth: Penguin, 1983): Book I pp.65-68, Book II, pp.125-133, Book IV pp.284-289.

Unit III

Michel de Montaigne: *Apology for Raymond Sebond* trans. and ed. M.A. Screech (Harmondsworth: Penguin, 1987).

William Shakespeare: Sonnets 18, 29, 73, 94, 110, 129, 130, 138.

Shakespeare's Sonnets ed. Katherine Duncan-Jones, The Arden Shakespeare (Thomas and Nelson, 1997).

Metaphysical Poetry:

John Donne: —The Flea, —The Ecstasie, —The Relique, —Batter my heart, —Satyre: of Religion.

George Herbert: —The Collar, —The Pulley, —Love.

Andrew Marvell: —The Garden, —To his coy mistress, —Bermudas.

The Metaphysical Poets ed. Helen Gardner (Harmondsworth: Penguin, 1972)

Unit IV

Charles I: *Eikon Basilike* www.gutenberg.org.

John Milton: *Paradise Lost* Books 1-4, 9-10, ed. Alistair Fowler, Longman Annotated English Poets (London and New York: Longman, 1968).

Gerrard Winstanley: —The Law of Freedom ‘*The Works of Gerrard Winstanley*, ed. George Sabine (Eussell and Russell, 1965).

Suggested Readings:

Quentin Skinner, *The Foundations of Modern Political Thought* vol.1 (Cambridge; Cambridge UP, 1978)

Stephen Greenblatt, *Renaissance Self Fashioning from More to Shakespeare* (Chicago: Chicago UP, 1980)

Louis Montrose, —Spenser and the Elizabethan Poetical Imaginary *ELH* 69.4 (2002): 907-946

Rosalie Colie, *My Echoing Song: Andrew Marvell's Poetry of Criticism* (Princeton: Princeton UP, 1970)

Christopher Hill, *Milton and the English Revolution* (London: Faber and Faber, 1977)

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER OF ARTS (ENGLISH)

Semester I

ENG III (Core): Post-Independence Indian Literature

Marks 100

Credits 05

Course Objectives:

1. To introduce students to literary texts from a range of regional, cultural, social, and political locations within India since Independence
2. To inculcate in students an in-depth understanding of some of the major issues shaping this literary production

Course Outcomes:

1. To comprehend regional differences in issues discussed and in socio-cultural contexts
2. To analyze the use of the English language by non-native speakers and writers

Contents

Unit I

Salma: Toilets' (2020) Trans from Tamil by N. Kalyan Raman.

The Curse: Stories.

Attia Hossain: *Sunlight on a Broken Column*, 1961.

Aijaz Ahmad: *In the Mirror of Urdu: Recompositions of Nation and Community, 1947-65'*, Indian Institute of Advanced Study, Shimla, 1993.

Unit II

Srilal Shukla: *Raag Darbari* (1967), trans. Gillian Wright, New Delhi: Penguin.

Partha Chatterjee: *Politics of the Governed*, pp. 53-78 in *The Politics of the Governed: Reflections on Popular Politics in Most of the World'*, Columbia University Press: New York, 2004.

Unit III

Salman Rushdie: *The Moor's Last Sigh* (1995).

Imaginary Homelands, pp 1-9 in *Imaginary Homelands: Essays and Criticism 1981-1991*, Granta: London, 1991.

Unit IV

P. Lal and K Raghavendra Rao: Preface to *Modern Indo-Anglian Poetry*, Writers Workshop: Calcutta, 1958.

Arun Kolatkar: (i) Woman; (ii) Irani Restaurant Bombay; (iii) A note on the reproductive cycle of rubbish; (IV) The Potato Peelers
From JEJURI (1976): The Bus; Heart of Ruin; The Doorstep; The Door; Chaitanya; A Low Temple; An Old Woman; Chaitanya; The Butterfly; Makarand; Chaitanya; Between Jejuri and the Railway Station; *The Railway Station* The Station Master; and the setting sun, in *Arun Kolatkar: Collected Poems*

in English ed Arvind Krishna Mehrotra, Bloodaxe Books: Northumberland, 2017.

SARPA SATRA (2004) in *Arun Kolatkar: Collected Poems in English* ed Arvind Krishna Mehrotra, Bloodaxe Books: Northumberland, 2017, pp.186-214.

Arvind Krishna Mehrotra: What is an Indian Poem? in *Arun Kolatkar: Collected Poems in English* ed Arvind Krishna Mehrotra, Bloodaxe Books: Northumberland, 2017, pp.357-359.

Suggested Readings:

Antoinette Burton, *Dwelling in the Archive: Women Writing House, Home, and History in Late Colonial India* (Oxford UP, 2003).

Laetitia Zecchini, *Arun Kolatkar and Literary Modernism in India: Moving Lines* (Bloomsbury Academic USA, 2014).

Anjali Nerlekar, *Bombay Modern: Arun Kolatkar and Bilingual Literary Culture* (Speaking Tiger, 2017).

Ulka Anjaria, *Realism in the Twentieth-Century Indian Novel: Colonial Difference and Literary Form* (Cambridge UP, 2012).

Vassilena Parashkevova, *Salman Rushdie's Cities: Reconfigurational Politics and the Contemporary Urban Imagination* (Bloomsbury, 2012).

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester I

ENG IV (Core): Fiction

Marks 100

Credits 05

Course Objectives

1. To understand how fiction records and alters social and cultural realities
2. To understand the strategies of narrative, theme and image that fiction uses to take forward this task

Course Learning Outcomes

1. To train the student in methods of textual analysis
2. To sensitize students to the capacity of fiction to bring about social and cultural change.

Contents

Unit I

Jane Austen: *Persuasion*, Penguin Classics Paperback

Unit II

Charles Dickens: *Bleak House*, Penguin Random House.

Unit III

Milan Kundera: *The Unbearable Lightness of Being* (trans. Michael Henry Heim) Faber.
Hassan Blasim: —The Corpse Exhibition; The Reality and the Record,
The Iraqi Christ, *The Corpse Exhibition and Other Stories of Iraq* (trans.
Jonathan Wright), Penguin Books.

Unit IV

Rohinton Mistry: *Family Matters*, Faber.

Suggested Readings:

Georg Lukacs. *The Historical Novel*. Introduction by Fredric Jameson. Lincoln and London: University of Nebraska Press, 1983.

Tom Keymer, *Jane Austen: Writing, Society, Politics*, Oxford University Press.

Claudia L Johnson, *Jane Austen: Women, Politics, and the Novel*, University of Chicago Press.

Mildred Newcomb, *The Imagined World of Charles Dickens*, University of Ohio Press.

MM Bakhtin, *The Dialogic Imagination: Four Essays*, Edited by Michael Holquist
Translated by Caryl Emerson and Michael Holquist, University of Texas Press, 1982.

Milan Kundera, *The Art of the Novel*, London: Faber.

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTERS OF ARTS (ENGLISH)

Semester II

ENG V (Core): 16th and 17th Century Drama

Marks 100

Credit 05

Course Objectives:

1. This course will familiarize students with drama of the 16th and 17th centuries with a focus on the plays of Shakespeare and Jonson
2. Both comedy and tragedy of Shakespeare will be taught along with a Jacobean play by Jonson

Course Learning Outcomes:

1. The students will learn about the differences between the Renaissance and Jacobean drama as well as the generic differences between tragedy and comedy
2. The main features of Shakespearean drama will also be taught: liberty from the unities, philosophical complexity, realistic characterization
3. The student will be exposed to the main contemporary critical approaches to Shakespeare: feminist, new historicist presents etc.

Contents

Unit I

William Shakespeare: *A Midsummer Night's Dream* ed. Harold F. Brooks, Arden Shakespeare, Second Series (London: Bloomsbury, 1979).

Unit II

William Shakespeare: *Hamlet* ed. Harold Jenkins, Arden Shakespeare, Second Series (London and New York: Routledge, 1982).

Unit III

William Shakespeare: *King Lear* ed. R.A. Foakes, Arden Shakespeare, Third Series (Surrey: Thomas Nelson and Sons, 1997).

Michel de Montaigne: —On Repentance, *Michel de Montaigne: Essay* Trans. J. M. Cohen (Harmondsworth: Penguin, 1958) pp. 235-250.

Unit IV

Ben Jonson: *Volpone* ed. Robert M Watson, New Mermaid Edition.

Suggested Readings:

Stephen Greenblatt, *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England* (Oxford: Clarendon P, 1988)

Margreta de Grazia, *Hamlet without Hamlet* (Cambridge: Cambridge UP, 2007)

Janet Adelman, *Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare's Plays, Hamlet to The Tempest* (New York and London: Routledge, 1992)

Jonathan Dollimore and Alan Sinfield, eds. *Political Shakespeare* (Ithaca and London: Cornell UP, 1985)

Jeremy Black, *England in the Age of Shakespeare* (Bloomington: Indiana UP, 2019)

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester II

ENG VI (Core): Criticism and Theory I

Marks 100

Credits 05

Course Objectives:

1. To build on the foundations laid by the relevant core course.
2. To enable those who wish it to develop a specialized interest in the field.

Course Learning Outcomes:

1. Students will gain familiarity with a range of theoretical approaches.
2. Students will acquire skills in the handling of theoretical issues related to the study of literature and culture.

Contents

Unit I

Bhartrhari: —On Syntax and Meaning (from *Vakyapadiya*). *Indian Literary Criticism: Theory and Interpretation*. Ed. G. N. Devy. Orient Longman, 2002. (Page 20-25).

Anandavardhana: —*Dhwani*: Structure of Poetic Meaning (from *Dhvanyaloka*). *Indian Literary Criticism: Theory and Interpretation*. Ed. G. N. Devy. Orient Longman, 2002. (Page 31-40).

Kuntaka: —Language of Poetry and Metaphor (from *Vakrokti-Jivita*). *Indian Literary Criticism: Theory and Interpretation*. Ed. G. N. Devy. Orient Longman, 2002. (Page 47-60).

Unit II

Plato: *The Republic Book X*, trans. Benjamin Jowett. Random House, 1957.

Aristotle: *The Poetics*, Ed & trans. Anthony Kenny. Oxford University Press, 2013.

Unit III

Philip Sidney: *An Apology for Poetry* ed. Forrest G Robinson (Macmillan, 1985).

P B Shelley: —A Defence of Poetry. *English Critical Texts* Ed. D. J. Enright and Ernest De Chickera. OUP, 2001. (Page 225-255).

Matthew Arnold: —The Study of Poetry. *English Critical Texts* Ed. D. J. Enright and Ernest De Chickera. OUP, 2001. (Page 260-285).

Unit IV

I.A. Richards: —Metaphor and —The Command of Metaphor, Lectures V and VI, in *The Philosophy of Rhetoric*. Oxford University Press, 1965. (Page 87-138).

Cleanth Brooks: "The Formalist Critics," *Literary Theory: An Anthology*, Eds. Julie Rivkin and Michael Ryan. Maiden, MA: Blackwell, 2004. (Page 22-28).

Northrop Frye: "The Archetypes of Literature." *The Norton Anthology of Theory and Criticism*. 2001. (Page 1442-1457).

Suggested Readings:

Auerbach, Eric. *Mimesis: The Representation of Reality in Western Literature*. Princeton: Princeton UP, 2014.

Chaudhery, Satya Dev. *Glimpses of Indian Poetics*. New Delhi; Sahitya Academy, 2002. John Spencer Hill. *A Coleridge Companion: An Introduction to the Major Poems and the Biographia Literaria*. UK: Palgrave Macmillan, 1983.

Wimsatt, William K. and Cleanth Brooks. *Literary Criticism: A Short History*. New Delhi: Oxford and IBH, 1957.

Abrams, Meyer H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. New York: OUP, 1977.

Thompson, E. M., *Russian Formalism and Anglo-American New Criticism*. The Hague: Mouton, 1971.

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester II

ENG VII (Core): Postcolonial Literatures and Theory

Marks 100

Credits 05

Course Objectives:

1. Students will get a critical introduction to the fascinating yet highly contested field of postcolonial literature and theory.
2. Students will examine a diverse selection of postcolonial literatures emanating from some of the major former geographical centers of colonialism: South Asia, Africa and the Caribbean.

Course Learning Outcome:

1. Students will have learnt about a wide range of topics, including: the migration of people during and in the aftermath of the colonial encounter; trans-Atlantic slavery, the apartheid regime and its aftermath, and the Algerian struggle for liberation.
2. Students will also be able to think about diverse forms of anti-colonial resistance; the power and limits of anti-colonial nationalisms; the exclusions of nationalist discourse; the gendering of nations, and the patriarchal construction of women as emblems of the nation.

Contents

Unit I

Edward Said: *From Culture and Imperialism*, (Vintage: 1994): —Introduction (xi-xxviii); Chapter 1 (Sections titled —Empire, Geography and Culture, and —Discrepant Experiences 3-14 & 43-61), Chapter 2 (Section titled —Narrative and Social Space, 62-80).

Robert Young: —The National Liberation Movements: Introduction (161-167), and —Africa IV: Fanon, (274-280) in *Post colonialism: An Historical Introduction* (Oxford: Blackwell, 2001).

Frantz Fanon: *The Wretched of the Earth* trans. Richard Philcox, (New York: Grove Press, 1961; 2004): —On Violence, —Colonial Violence and Mental Disorders, —Conclusion

Unit II

J.M. Coetzee: *Age of Iron* (Penguin, 2010)

J.M. Coetzee: —Apartheid Thinking, *Giving Offense: Essays on Censorship*, Chicago: University of Chicago Press, 1997.

Unit III

Fred D Aguiar: *Feeding the Ghosts* (New York: Harper Perennial, 2000).

Brij V Lal's —The Tamarind Tree, Gitan Djali's —Mother Wounds, and Anirood Singh's

—Passage from India, from *We Mark your Memory: Writings from the Descendants of Indenture*, Eds. David Dabydeen, Maria del Pilar Kaladeen and Tina K. Ramnarine.

Unit IV

M.K. Gandhi: What is Swaraj? in *Hind Swaraj and Other Writings*, edited by Anthony J. Parel (Cambridge UP: 1997), 26-29.

Sri Aurobindo: —The Meaning of Swaraj, and —Swadeshi and Boycott, *Bande Matara: Political Writings and Speeches (1890- 1908) Volume 6 and 7 The Complete Works of Sri Aurobindo* (Sri Aurobindo Ashram Trust: 2002), 833-844.

Ania Loomba: Challenging Colonialism: Nationalisms and Pan-Nationalisms, *Colonialism/ Postcolonialism* (London: Routledge, 1994), 184-203.

Rabindranath Tagore: *The Home and the World*, trans.by Sreejata Guha (New Delhi: Penguin, 2005).

Tanika Sarkar: Many Faces of Love, Country, Woman and God in *The Home and the World*,

Rabindranath Tagore: *The Home and the World: A Critical Companion*, ed. by P. K. Datta, New Delhi: Permanent Black, 2003), 27-44.

Suggested Readings:

Robert Young, —Postcolonial Remains, *New Literary History* 43.1 (2012), 1942.

Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness*.

Mahmood Mamdani — Amnesty or Impunity: A Preliminary Critique of the Report of the Truth and Reconciliation Commission of South Africa, *Diacritics* 32.3/4 (Fall 2002), 1-27.

Anne McClintock, —Family Feuds: Gender, Nationalism, and the Family, *Feminist Review* 44 (1993): 61-80.

Vijay Mishra — Indenture and Diaspora Poetics, *The Literature of the Indian Diaspora, Theorizing the Diasporic Imaginary*, (London and New York: Routledge, 2007), 71-105.

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester II

ENG VIII (Core): Disability Studies and Literary Representations

Marks 100

Credits 05

Course Objectives:

1. To promote sensitivity and understanding regarding disability amongst future researchers and teachers in various disciplines through engaging students with a relatively fresh interdisciplinary domain of Disability Studies in relation to literature.
2. To familiarize students with historical outlooks, disability theories and issues in relation to socio-cultural context and disability representations in literature.

Course Learning Outcome:

1. By the end of this course, the students should be able to gain an understanding of issues and concerns of persons with disabilities who are fast being included in the mainstream higher education system, both in terms of numbers, as resources and also as voices in the academic curriculum.
2. The students will have an exposure and option of exploring Disability Studies as a relatively fresh area of study and research.

Contents

Unit I

Disability Theory

Michael Oliver: *Understanding Disability: from Theory to Practice*.

Palgrave MacMillan, 1996.

Unit II

Life Narratives

Malini Chib: *One Little Finger*. SAGE Publications, 2011.

Tom Sullivan: *If You Could See What I Hear*. Harper Collins. 1989.

Unit III

Fiction

Wilkie Collins: *Poor Miss Finch*. Fascimile Publisher. 1872.

Munshi Premchand: *Rangbhoomi*. trans. Manju Jain. Penguin. 2012.

Unit IV

Short Stories and Poetry

Raymond Carver: *Cathedral*. Vintage Classics, 2009.

Rabindranath Tagore: Shubha, *The Essential Tagore*, eds Fakrul Alam and Radha

Chakravarty. Harvard UP and Vishwa Bharati P, 2011.

Richards M. Deets: Christina's Courage. *Disabled World*. 15 Mar. 2012.

www.disabledworld.com/communication/poetry/christinas-courage.php. web.

Seamus Heaney: Bye-Child, *Wintering Out*. Faber and Faber, 2013.

Field of Vision, *Seeing Things*. Faber and Faber, 2013.

Wilfred Owen: Disabled, *Wilfred Owen: Selected Poetry and Prose*. Routledge, 2014.

Sylvia Plath: Tulips, and Lady Lazarus, *Sylvia Plath: The Collected Poems*. ed. Ted Hughes. Harper Perennial Modern Classics, 2018.

Suggested Readings:

Addlakha, Renu. *Disability Studies in India: Global Discourses, Local Realities*. 2013.

Colin Barnes, Geof Mercer and Tom Shakespeare. *Exploring Disability: A Sociological Introduction*. Cambridge; Malden, MA: Polity Press. 1999.

Ghai, Anita. *Rethinking Disability in India*. Routledge India. 2015.

Ghosh, Nandini. *Interrogating Disability in India: Theory and Practice*. Springer Verlag. 2016

Keller, Helen. *The Story of My Life* (1903). New York: Doubleday, 1954.

Mitchell, David and Snyder, Sharon. *The Biopolitics of Disability: Neoliberalism, Ablenationalism, and Peripheral Embodiment*. Ann Arbor: U of Michigan P. 2015.

Shakespeare, Tom. *Disability Rights and Wrongs*. London: Routledge, 2006.

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester III

ENG IX (Core): The Long Eighteenth Century

Marks 100

Credits 05

Course Objectives:

1. This course engages with the history of ideas and their figuration in multiple genres. It encompasses the didacticism of Johnson's England, the Continental philosophy of Rousseau and closes with canonical and non-canonical texts from British Romanticism.
2. To understand the formation of intellectual debate during this period

Course Learning Outcomes:

1. This course will train students to examine and interpret the long eighteenth century and its multiple revolutions through a transnational and cross-cultural perspective.
2. Students will be trained to understand the continuities between the eighteenth century and high modernity. Contents

Contents

Unit I

Alexander Pope: *Eloisa to Abelard* (1717).

Samuel Johnson: *The History of Rasselas, Prince of Abissinia* (1759). Penguin Classics

Unit II

Jean Jacques Rousseau: *Julie, or, The New Heloise* (1761). Translated by Judith H. McDowell. Penn State Press.

Unit III

Hannah More: —Slavery: A Poem (1788)

Helen Maria Williams: —The Bastille: A Vision (1790)

Anna Seward: "To the Poppy"(1789)

Charlotte Smith: "Sonnet: On Being Cautioned Against Walking on an Headland Overlooking the Sea, Because it was Frequented by a Lunatic"(1783), "To A Nightingale (1791)

Anna Laetitia Barbauld: "The Rights of Women"(1792) —Washing Day" (1797)

Mary Robinson: "London's Summer Morning" (1800) Felicia Dorothea Hemans; —Casabianca (1826), The Bride of the Greek Isles" (1828)

Unit IV

William Wordsworth: *The Prelude* (1805). Norton Critical Edition.

Suggested Readings:

Eric Hobsbawm. *The Age of Revolution: Europe 1789-1848*. London: Wiedenfeld and Nicholson. 1962.

Marilyn Butler. *Romantics, Rebels and Reactionaries: English Literature and Its Background, 1760-1830*. Oxford: Oxford University Press, 1981.

Jurgen Habermas. *The Structural Transformation of the Public Sphere: An Inquiry into the Category of Bourgeois Society*. 1962. Cambridge, Mass: MIT. 1989.

Martha Nussbaum. *The Cosmopolitan Tradition: A Noble but Flawed Ideal*. Cambridge, Mass: Harvard University Press. 2019.

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester III

ENG X (Core): The Long Nineteenth Century

Marks 100

Credits 05

Course Objectives:

1. The course will educate students about some key factors - nation / colony, community, class, gender and race—which went into the making of the 20th century, the modern world as we know it.
2. Through a choice of representative texts, the course will map the cultural cross-currents of this momentous era in world history, recording its important developments through the prisms of nation/ colony, community, class, gender and race.

Course Learning Outcomes:

1. The students should be able to analyze the period which witnessed England's emergence as a full-fledged industrial capitalist nation, the first in the world to become so.
2. This will enable the students to familiarize with England's self-consolidation as an imperial power with the setting up of a significant number of colonies in Asia and in Africa.

Contents

Unit I

George Elliot: *Middlemarch*

Harriet Taylor: 'The Enfranchisement of Women,' *John Taylor Mill and Harriet Taylor Mill, Essays on Sex Inequality*, ed. Alice Rossi (Chicago: Chicago University Press, 1970)

Unit II

Bankim Chandra Chatterjee: *Ananda Math* Trans. Julius J Lipner

Unit III

Walt Whitman: *Song of Myself* John

Keats: —The Eve of St. Agnes,

Unit IV

Henrik Ibsen: *A Doll's House*

Suggested Readings:

Raymond Williams, *Culture and Society* (New York: Columbia University Press. 1958).

Mary Poovey, *Uneven Developments: The Ideological Work of Gender in Mid-Victorian England* (Chicago: University of Chicago Press, 1988).

Dipesh Chakrabarty, *Provincializing Europe: Postcolonial Thought and Historical Difference*. (Princeton: Princeton UP, 2000).

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester III

ENG XI (Elective): Classical to Pre-modern Literatures

Marks 100

Credits 05

Course Objectives

1. To introduce the students to ideas of classicism across languages and regions.
2. To open the argument to include the pre-modern world.

Course Learning Outcomes

1. Students will have gained theoretical knowledge of different definitions of antiquity
2. Students will have gained a sense of how antiquity moves through to the pre-modern

Contents

Unit I

Aeschylus' *The Oresteia* Trans. Robert Fagles, Penguin Classics

Unit II

Bhasa: *Svapna-vasavadattam* or, *The Vision of Vasavadatta*, *Thirteen Plays of Bhasa*, tr.

A.C. Woolner and Lakshman Swarup, Motilal Banarasidas, 1985, pp. 37-70.

Anandavardhana: *The First Flash*, in the *Dhvanyalok of Amndavardham*, ed. and tr. K.

Krishnamoorthy, Motilal Banarasidas, 1974, pp. 2-37

Unit III

Horace: *The Complete Odes and Epodes with the 'Centennial Hymn'*, tr., with notes, by W.G.

Shepherd, with an introduction by Betty Radice (Penguin Books, 1983): Book 1: Odes 9, 11,25; Book 2: Ode 14; Book 3: Ode 30.

Horace: *Satires and Epistles; Persius: Satires*, tr. Niall Rudd (Penguin Books, 1997): Horace.

Book I, Satire 9.

Juvenal: *Sixteen Satires*, tr., with an Introduction and Notes by Peter Green (Penguin Books, rev. ed. 1998) Satire 3.

Marcus Aurelius: From *Meditations*, tr., Gregory Hays (London: Weidenfeld & Nicolson, 2003): Book 5; Book 7; Book 9.

Unit IV

Imru al Qais: *The Muallaqa, The Seven Odes* by AJ Arberry, Macmillan Company.

Amir Khusro: *Come Colour Me in Your Hue, The Fine Lads of Delhi, Mother, Today There is Colour, When Our Eyes Met, I Have Become You, Ghazal 1, Ghazal 155, Ghazal 257, Ghazal 417, Ghazal 490, Ghazal 1719, In the Bazar of Love: The Selected Poetry of Amir Khusro* by Paul E Losensky and Sunil Sharma, Penguin India.

Of Hamza, Muqbil, and Amar becoming blessed and acquiring occult gifts,
Of Amir Hamza's First Tryst with the apogee of elegance princess Mehr-
Nigar, Of Amir's departure for Mecca, and of his attaining Martyrdom in the
victorious service of the prophet Muhammad; and the culmination of the
dastan, Of the return journey of the lord of the auspicious planetary
conjunction from the lands of QAF to the confines of Earth, *The Adventures
of Amir Hamza* (Lakhnavi and Bilgrami) Trans. Musharraf Ali Farooqi,
Aleph Book, India

Suggested Readings

Myth and Tragedy in Ancient Greece, Jean-Pierre Vernant, trans. Janet Lloyd, Zone Books,
Black Athena, Martin Bernal. Rutgers University Press.

A Rasa Reader: Classical Indian Aesthetics, Sheldon Pollock, Columbia University Press.

Sanskrit Play Production in Ancient India, edited by Tarla Mehta, Motilal Banarsidass
Publisher.

Early Islamic Poetry and Poetics edited by Suzanne Pinckney Stetkevych, Routledge.

Abundance from the Desert: Classical Arabic Poetry by Raymond Farrin, Syracuse Universi-
ty Press.

Amir Khusraw: The Poet of Sultans and Sufis by Sunil Sharma, Oneworld Publisher.

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester III

ENG XII (Elective): Poetry I

Marks 100

Credits 05

Course Objectives:

1. To uncover the radical potential of poetry.
2. To lay the foundations of genre-based study embedded in historical context.

Course Learning Outcomes:

1. A foundational level of fluency with the basics of poetry will have been achieved.
2. A basic understanding of strategies of poetic organisation will have been laid down.

Contents

Unit I

Lyric Poetry

Sappho: Fragment 31. From, *Sappho: A New Translation*. Trans. Mary Barnard (University of California Press: Berkeley, 1999).

Robert Burns: —John Anderson My Jo, —A Red Red Rose,

T. E. Hulme: —Embankment,

Bob Dylan: —Visions of Johanna, —Like a Rolling

Stone, Ann Carson: —Apostle Town,

Ghalib: —My naive heart, what ails you, what?

—My wails need a lifetime to reach the heart, wait, O wait,

—Mir Taqi Mir, Of those who left the world behind, I too am one,

—Forgive me, forgive me my friends, I'm so very drunk,

Firaq Gorakhpuri: —Let not the quiet of dusk grow, it's too dark,

—A night, a slumber, a tale too,

From *Hazaron Khawaishen Aisi: The Wonderful World of Urdu Ghazals* selected, edited and translated by Anisur Rahman, Harper Collins (2018)

Unit II

Meditative Poetry

Henry Vaughan: —The Retreat,

G M Hopkins: —The Windhover, —The Candle Indoors,

Friedrich Holderlin: The Course of Life Rabindranath Tagore, Aguner Paroshmoni (The

Philosopher's Stone of Fire)

Seamus Heaney: —Digging,

Lal Ded: Poems: —I will weep and weep for you, my Soul

—My Guru gave me but one precept

—When can I break the bonds of shame?

—Who can stop the eaves drip during the frost?

—Thou art the earth, Thou art the sky

—Hoping to bloom like a cotton flower

Unit III

Ballad

—The Ancient Ballad of Chevy-Chase, Thomas Percy's Reliques of Ancient English Poetry

—The Wife of Usher's Well (79A, 79 B, 79), Francis James Child, English and Scottish Popular Ballads

The Ballad of John Henry (performed by Pete Seeger)

<https://www.youtube.com/watch?v=A9Zt0O2lyhk>

Goethe: —The Erl-King (trans. Walter Scott)

https://literaryballadarchive.com/PDF/Scott_8_Erl-King_f.pdf

ST Coleridge: The Rime of the Ancient Mariner,

[https://resources.saylor.org/wwwresources/archived/site/wp-](https://resources.saylor.org/wwwresources/archived/site/wp-content/uploads/2014/05/ENGL404-Coleridge-The-Rime-of-the-Ancient-Mariner.pdf)

[content/uploads/2014/05/ENGL404-Coleridge-The-Rime-of-the-Ancient-Mariner.pdf](https://resources.saylor.org/wwwresources/archived/site/wp-content/uploads/2014/05/ENGL404-Coleridge-The-Rime-of-the-Ancient-Mariner.pdf)

Unit IV

Elegy

Catullus: Carmen 101

John Donne: The Autumnal (Elegy IX)

Ben Jonson: Elegy on His Son

Alfred Tennyson: Break, Break, Break

W.B. Auden: In Memory of W.B. Yeats

The Battle of Karbala: A Marsiya of Anis translated into English Verse with an Introduction by David Matthews, Rupa & Co (1994)

Selected Stanzas: 1-11 (Page no 35-38), 24-46 (Page no 41-47), 148-165 (Page no 74-79), 177-194 (Page no 82-86)

Suggested Readings:

Rene Wellek, —Genre Theory, The Lyric and Erlebnis, from *Discriminations: Further Concepts of Criticism*. (New Haven, Yale University Press, 1970.)

Susan Stewart, Preface and Chapter I: In the Darkness, *Poetry and the Fate of Senses*. (University of Chicago Press, 2002)

Aamir Mufti — Towards A Lyric History of India, *Boundary 2*, Volume 31, Number 2, Summer 2004, pp. 245-274, Duke University Press

Loius Lohr Martz, *The Poetry of Meditation*. (New Haven, Yale University Press, 1955)

Martin Heidegger — ...Poetically Man Dwells..., from *Poetry, Language, Thought*. Trans. *Albert Hofstadter* (New York: Harper and Row, 1971)

Plato, *Ion*. <<https://www.gutenberg.org/files/1635/1635-h/1635-h.htm>>

Susan Manning — Antiquarianism, Balladry and the Rehabilitation of Romance, James Chandler (ed.) *The Cambridge History of English Romantic Literature*. (Cambridge University Press, 2009)

Peter Sacks, *The English Elegy: Studies in the Genre from Spenser to Yeats*. (Johns Hopkins Press, 1985)

Jahan Ramzani, *The Poetry of Mourning, The Modern Elegy from Hardy to Heaney*, (University of Chicago Press, 1994)

W.E. B. Du Bois, Chapter VII, The Sorrow Songs from *The Souls of Black Folks*, 1903
<<https://www.gutenberg.org/files/408/408-h/408-h.htm>>

Teaching Plan:

Unit 1: 13 Weeks

Unit 2: 13 Weeks

Unit 3: 13 Weeks

Unit 4: 13 Weeks

MASTER of ARTS (ENGLISH)

Semester III

ENG XIII (Elective): Politics, Literature and Philosophy

Marks 100

Credits 05

Course Objectives:

1. To amalgamate the three strands, politics, literature and philosophy.
2. To understand the principles of interdisciplinary study with regard to the three disciplines mentioned in the title.

Course Learning Outcomes:

1. The students will have achieved a basic understanding of the common principles underlined these three disciplines
2. A basic understanding of the intermingling of the philosophies of literature and politics will have been established.

Contents

Unit I

Sophocles: *Antigone*. Trans. Diana J. Rayor. Cambridge UP, 2011. Print. Thomas Hobbes: "Chapter 13, and —Chapter 14., *Leviathan*. Norton; 2020. Print.

Unit II

Dante: *The Divine Comedy*. Trans. C. H. Sisson Oxford UP; 2008. Print. Dante: *Monarchy*. Trans. & Ed. Prue Shaw. Cambridge UP, 1996. Print.

Unit III

Niccolò Machiavelli: *The Prince*. Trans. Peter Bondanella. Ed. Maurizio Viroli. Oxford UP; 2008. Print.

Shakespeare: *King Richard III*. Ed. James R. Siemon. Bloomsbury; 2009. Print.

Unit IV

Martin Luther King Jr.: "I have a Dream," *The Norton Anthology of African American Literature*. Volume 2, Third edition. Norton; 2014. Pp. 69-72. Print.

Malcolm X: "The Ballot or the Bullet," *The Norton Anthology of African American Literature*. Volume 2, Third edition. Norton; 2014. Pp. 79-90. Print.

Hansda Sowvendra Shekhar: —They Eat Meat," "November is the Month of Migrations," "Getting Even," "Baso-jhi" and "The Adivasi will not Dance, *The Adivasi Will Not Dance*. Speaking Tiger; 2017. Print.

Suggested Readings:

Quentin Skinner, *Visions of Politics* vol.2 (Cambridge UP, 2002)

PE Easterling and BMW Knox, eds., *The Cambridge History of Classical Literature* vol. 1: Greek Literature (Cambridge UP, 1985)

CM Bowra, *Sophoclean Tragedy* (Oxford UP, 1965)

Jonathan N. Badger, *Sophocles and the Politics of Tragedy: Cities and Transcendence* (Routledge, 2013)

Leo Strauss, *The Political Philosophy of Hobbes* (U of Chicago P, 1952)

Patricia Springborg, ed. *The Cambridge Companion to Hobbes* (Cambridge UP, 2012)

Peter Saccio, *Shakespeare's English Kings: History, Chronicle and Drama* (Oxford UP, 2000)

EMW Tillyard, *Shakespeare's History Plays* (Vintage, 1975)

Joan M. Ferrante, *The Political Vision of the Divine Comedy* (Princeton UP, 1984)

Paul Stern, *Dante's Philosophical Life* (Pennsylvania UP, 2018)

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester III

ENG XIV (Elective): Criticism and Theory II

Marks 100

Credits 05

Course Objectives:

1. To build on the foundations laid by the relevant core course.
2. To enable those who wish it to develop a specialised interest in the field.

Course Learning Outcomes:

3. Students will gain familiarity with a range of twentieth and twenty-first century theoretical approaches.
4. Students will acquire skills in the handling of theoretical issues related to the study of literature and culture.

Contents

Unit I

Structuralism, Post-structuralism, New Formalism

Tzvetan Todorov: —Structural Analysis of Narrative, *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch (New York: Norton, 2001), 2097-2106.

Vladimir Propp: —Morphology of the Folk-Tale, *Literary Theory: An Anthology* 2nd ed., edited by Julie Rivkin and Michael Ryan (Maiden, MA: Blackwell Publishing, 2004), 72-75.

Jacques Derrida: —That Dangerous Supplement, *Of Grammatology*, trans. By Gayatri Chakravorty Spivak (Baltimore: Johns Hopkins University Press, 1976;2016),141-164.

Roland Barthes: —The Death of the Author, *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch (New York: Norton, 2001), 1457-1461 & 1466-1470.

Marjorie Levinson: —What is New Formalism? *PMLA* 122.2 (March 2007): 558-569.

Unit II

Marxism and Literature

Karl Marx: —Grundrisse— *Literary Theory: An Anthology* 2nd ed., edited by Julie Rivkin and Michael Ryan (Maiden, MA: Blackwell Publishing, 2004), 650-653.

Leon Trotsky: —The Formalist School of Poetry and Marxism, *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch (New York: Norton, 2001), 1002-1017.

Mikhail Bakhtin: —Rabelais and his World, *Literary Theory: An Anthology* 2nd ed., edited by Julie Rivkin and Michael Ryan (Maiden, MA: Blackwell Publishing, 2004), 686-692.

Fredric Jameson: —The Political Unconscious: Narrative as a Socially Symbolic Act, *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch (New York: Norton, 2001), 1932-1960.

Unit III

Theorizing 'Minority' and Minor Literature

Gilles Deleuze and Felix Guattari: —What is a Minor Literature? — *Kafka: Towards a Minor Literature*, *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch (New York: Norton, 2001), 1593-1601

Arjun Appadurai: —Fear of Small Numbers, in *Fear of Small Numbers: An Essay on the Geography of Anger* (Durham and London: Duke UP, 2006), Excerpt, 49-65 & 82-85.

Aamir Mufti: —Auerbach in Istanbul: Edward Said, Secular Criticism and the Question of Minority Culture, *Critical Inquiry* 25.1 (1998): 95-125.

Unit IV

Feminist and Queer Theory: Implications for Literary and Cultural Studies in India

Nivedita Menon: —Recovering Subversion, *Recovering Subversion: Feminist Politics beyond the Law* (Delhi: Permanent Black, 2004), 204-245.

Sharmila Rege: —A Dalit Feminist Standpoint, *Gender and Caste*, edited by Anupama Rao (New Delhi: Kali, 2003), 90-101.

Shohini Ghosh: 'The Troubled Existence of Sex and Sexuality: Feminists Engage with Censorship' in *Gender & Censorship: Essays in Contemporary Indian Feminism*, edited by Brinda Bose (New Delhi: Women Unlimited/Kali for Women, 1999; 2006), 233-259.

Akshay Khanna, —Introduction, *Sexualness* (New Delhi: New Text, 2016), 1 - 76.

Suggested Readings:

Etienne Balibar, —*Homo nationalis: An Anthropological Sketch of the Nation-Form*, *We the People of Europe: Reflections on Transnational Citizenship*.

B.R. Ambedkar, —Representation of Minorities,

Ratna Kapur, *Erotic Justice: Law and the New Politics of Postcolonialism* (London: Glasshouse Press, 2005).

Zakia Pathak and Rajeswari Sunder Rajan, —Shahbano, — *Feminists Theorize the Political*, ed. Judith Butler and Joan Scott.

Gopal Guru, —Dalit Women Talk Differently— *Gender and Caste*, Ed. Anupama Rao.

Sharmila Rege, *Writing Caste, Writing Gender: Narrating Dalit Women's Testimonies* Delhi: Zubaan Books, 2013

—Rape and Sexual Violence, Justice J.S. Verma Committee Report, January 23, 2013.

Akhil Katyal, *The Doubleness of Sexuality: Idioms of Same-Sex Desire in Modern India*, (New Delhi: New Text, 2016).

A. Revathi, *A Life in Transactivism*, as told to Nandini Murali.

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester III

ENG XV (Elective): Research Methodology

Marks 100

Credits 05

Course Objectives

1. To familiarize students with the basic concepts of research on the postgraduate level before heading towards higher dimensions of research.
2. To enable students to understand various paradigms of research, its tools, ethics and challenges related to English studies and related fields and develop creative and academic skills in them.

Course Learning Outcomes

By the end of this course, the students should be able to:

1. Apply proper research methods pertinent to English studies and related fields
2. Formulate their own research questions and write research papers.

Evaluation

- Presentations / Research Proposals for internal assessment
- Term Paper for final evaluation

Contents

Unit I

What is literary research? (This unit incorporates following essays from Research Methods in English Studies: Gabriele Griffin)

Textual Analysis as a Research Method (Catherine Belsey)

Archival Methods (Carolyn Steedman)

Discourse Analysis (Gabriele Griffin),

Creative Writing as a Research Method (Jon Cook)

Unit II

Introduction to research methodology (Research, Hypothesis. Analysis of data and interpretation)

Research question

Review of literature

Data collection- Primary and Secondary Sources

Unit III

Components and Requirements

- Research Proposal/ Synopsis
- Research Paper

- Thesis/Dissertation Research tools
- MLA Style Sheet (Latest Edition)
- Ethics in Research and Plagiarism

Unit IV

Workshop and Presentation 1

Workshop and Presentation 2

*The students will be divided into smaller groups for presentations

Suggested Readings

Research Methods in English Studies: Gabriele Griffin Research

Methodology: Methods and Techniques: C. R. Kothari Research

Methods in English: M.P. Sinha

Academic Writing 1: Paragraph: Alice Savage and Mausod Shafiei

Academic Writing: A Handbook for International Students: Stephen Bailey

MLA handbook for Writers of Research Papers: Latest edition

The Chicago Manual of Style: Latest edition

Quentin Skinner's "Motives, Intentions and Interpretation", *Visions of Politics*, Volume 1 By Quentin Skinner)

Peter Winch's "Can we understand ourselves?", *Philosophical Investigations* 20: 3 July,

Teaching Plan

Unit 1: 13 Weeks

Unit 2: 13 Weeks

Unit 3: 13 Weeks

Unit 4: 13 Weeks

MASTER of ARTS (ENGLISH)
Semester III
ENG XVI (Open Elective): Visual Studies

Marks 100

Credits 04

Course Objectives

1. To train students to understand the social and cultural history within which works of art develop and change
2. To train students to interpret visuality and to read visual politics

Course Learning Outcomes

1. A training in new ways of reading non-verbal social and cultural history
2. A training in interdisciplinary mode of thought

Contents

Unit I

Renaissance, Mannerism, Baroque:

Masaccio, Leonardo da Vinci, Titian, Caravaggio

Alberti: *On Painting* trans. John R Spencer (Yale UP, 1956)

Unit II

18th and 19th Century: Reynolds, Kauffman, Constable, Turner

Joshua Reynolds, *Discourses* III, IV and VII (www.archive.org)

Unit III

Impressionism and Post-Impressionism:

Manet, Monet, Degas, Cezanne, Mary Cassatt, Van Gogh

Roger Fry

Unit IV

India in the 19th and 20th Century: Raja Ravi Verma, Abanindranath Tagore, Amrita Shergil, MF Hussain, Atul Dodia E B Havell, Christopher Pinney

Suggested Readings

EF Gombrich, *Art and Illusion: A Study in the Psychology of Pictorial Representation* (Princeton UP, 1961) www.scribd.com

Kenneth Burke, *The Nude: A Study in Ideal Form* (Princeton UP, 1958)

Nicholas Mirzoeff, *An Introduction to Visual Culture* (London and New York: Routledge, 1992)

WJT Mitchell, *What Do Pictures Want?* (U of Chicago P, 2005)

Partha Mitter, *Art and Nationalism in Colonial India: 1850-1922* (Cambridge UP, 1994)

Tapati Guha Thakurta, *The Making of a New 'Indian' Art: Aesthetics and Nationalism in Bengal c 1850-1920* (Cambridge South Asian Studies 52, 1992)

Teaching Plan

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester III

ENG XVII (Open Elective): Gender Studies

Marks 100

Credits 04

Course Objectives

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

Course Learning Outcomes

1. The student's knowledge of gender theory, its evolution from feminism to queer theory and masculinity studies will be strengthened.
2. The student will be taught to identify gender politics at work within a text.
3. The student will learn to interpret a text and read social change through the lens of gender.

Contents

Unit I

Virginia Woolf: *Orlando*

Judith Butler: *Gender Trouble: Feminism and the Subversion of Identity* (New York and London: Routledge, 1990)

Chapter 1: Subjects of sex/Gender/Desire
"Women" as the subject of Feminism
The compulsory order of Sex/Gender/Desire
Language, Power, and the Strategies of Displacement pp.1-6, 25-34

Chapter 2: Prohibition, Psychoanalysis, and the
Production of the Heterosexual

Matrix

Gender complexity
and the Limits of
Identification
pp.66-72

Chapter 3:

Subversive Bodily
Acts

The Body Politics of Julia
Kristeva

Monique Wittig: Bodily
Disintegration and Fictive Sex
Bodily Inscriptions, Performative
Subversions pp. 79-92, 111-141

Unit II

Azar Nafisi: *Reading Lolita in Tehran*

Bama: *Karukku*

Unit III

Poetry

- (i) HD: —Eurydice; —Helen,
- (ii) Adrienne Rich: —Aunt Jennifer's Tigers; —Snapshots of a Daughter-in-law,
- (iii) Amrita Pritam: —Meeting the Self; —Image; —The Scar of a Wound; —Words/
Meanings,
- (iv) Kamala Das: —The Dance of the Eunuchs; —The Stone Age; —The Old Play House;
—Freaks,
- (v) Sujata Bhatt: —White Asparagus; —Language; —My Mother's Way of Wearing a Sari

Unit IV

Alan Hollinghurst: *The Line of Beauty*

Radhika Chopra, Caroline Osella, Filippo Osella, eds.: *South Asian Masculinities: Contexts of Change, Sites of Masculinity* (Women Unlimited, 2004)

Chapter 1: —Encountering Masculinity: An Ethnographer's Dilemma,

Suggested Readings:

Julia Kristeva, *Revolution in Poetic Language* (New York: Columbia UP, 1974)

Julia Kristeva, *Powers of Horror: An Essay in Abjection* (New York: Columbia UP, 1980)

Monique Wittig, *The Straight Mind and Other Essays* (Beacon P, 1992)

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

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

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER OF ARTS (ENGLISH)

Semester IV

ENG XVIII (Core): The Long Twentieth Century

Marks 100

Credits 05

Course Objectives

1. To familiarise the students with the literary trends/movements that evolved in the course of the 20th Century
2. To enable the students to analyse texts and identify the generic distinctions across prominent milieus and regions

Course Learning Outcomes

1. An understanding of what constitutes the twentieth century will have been established.
2. The foundations of representation and genre will also have been established.

Contents:

Unit I

T.S. Eliot: *Murder in the Cathedral* (1935)

Tennessee Williams: *A Streetcar named Desire* (1947)

Unit II

L. Frank Baum: *The Wonderful Wizard of OZ* (1900)

J R R Tolkien: *The Hobbit* (1937)

Unit III

James Joyce: *A Portrait of the Artist as a Young Man* (1916)

Ernest Hemingway: *For Whom the Bell Tolls* (1940)

Unit IV

W H Auden: *Musee de Beaux Arts, Lullaby, September 1, 1939*

Dylan Thomas: *Do not go gentle into that good night, Love in the asylum*

Anne Michaels: *Memoriam, A Height of Years from The Weight of Oranges* (McClelland & Stewart Inc., 1986)

Faiz Ahmed Faiz: *Dogs, Love do not ask, Freedom's Dawn* Faiz translated by Victor G Kiernan (1971)

Agha Shahid Ali: *Postcard from Kashmir, A Butcher, I see Kashmir from Delhi at Midnight*

Anne Michaels: *Memoriam, A Height of Years from The Weight of Oranges* (McClelland & Stewart Inc., 1986)

Suggested Readings:

The Hybrid Muse: Postcolonial Poetry, Jahan Ramzani, University of Chicago.

Twentieth Century Poetry: Selves and Situations, Peter Robinson, Oxford University Press.

Aestheticism & Modernism: Debating Twentieth-century Literature 1900-1960, Richard Danson Brown, Suman Gupta, Routledge

The Popular & the Canonical: Debating Twentieth-century Literature 1940-2000, David Johnson, Routledge.

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester IV

ENG XIX (Core): Dalit Studies

Marks 100

Credits 05

Course Objectives

- (1) To train the students in a multi-genre approach to Dalit writings
- (2) To move toward an understanding of a Dalit aesthetic

Course Learning Outcomes

- (1) A raising of social and cultural consciousness with regard to the need for liberation and change
- (2) A movement toward a new kind of literary and social history

Contents:

Unit I

G. Kalyan Rao: *Untouchable Spring* (Translated from Telugu by Alladi Uma and M. Sridhar. New Delhi: Orient BlackSwan, 2010.)

B.R. Ambedkar: *Annihilation of Caste* (Bombay: Thacker and Co, 1946)

Unit II

Baby Kamble: *The Prisons We Broke* (Translated from Marathi by Maya Pandit. New Delhi: Orient BlackSwan, 2011)

Sharmila Rege: *Against the Madness of Manu: B.R. Ambedkar's Writings on Brahmanical Patriarchy*. New Delhi: Navayana, 2013)

Unit III

Premanand Gajvee: *The Strength of Our Wrists* (Translated from Marathi by Shanta Gokhale and M.D. Hatkanangalekar. New Delhi: Navayana, 2013.)

Jotiba Rao Phule: *Gulamgiri* (Collected Works of Mahatma Jotirao Phule. Volumes I. Translated by P.G. Patil. Bombay: Education Department, Government of Maharashtra, 1991.)

Unit IV

Poetry: Namdeo Dhasal: Mandakini Patil: A Young Prostitute: The Collage I Intend (Marathi)

Nirav Patel: The Song of Our Shirt (Gujarati)

M.R. Renukumar: The Question Paper (Malayalam)

Lal Singh Dil: The Outcasts (Punjabi) Balbir

Madhopuri: My Old Man (Punjabi)

Mohandas Namishrai: We will Fight (Hindi)

Rajni Tilak: Beat of a Thousand Feet (Hindi)

Challapalli Swaroop Rani: Water (Telugu)

Basudev Sunani: Prayer (Odia).

Sharankumar Limbale: *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. (Translated from Marathi by Alok Mukherjee. New Delhi: Orient Longman, 2004.)

Suggested Readings:

Abraham, Joshil K. and Misrahi-Barak, Judith. *Dalit Literatures in India*. (Ed.) New Delhi: Routledge, 2016.

Basu, Swaraj. *Readings on Dalit Identity: History, Literature and Religion*. New Delhi: Orient BlackSwan, 2016.

Nagaraj, D.R. *The Flaming Feet and Other Essays: The Dalit Movement in India*. Ranikhet: Permanent Black, 2010.

Sinha, Archana and Alam, Mukhtar. *Dalit Muslims – Double Exclusion: A Study on the Dalit Muslims in Selected States of India*. Delhi: Indian Social Institute, 2010.

Teaching Plan

Unit 1: 13 Weeks

Unit 2: 13 Weeks

Unit 3: 13 Weeks

Unit 4: 13 Weeks

MASTER of ARTS (ENGLISH)

Semester III

ENG XX (Elective): Aesthetics and Literature

Marks 100

Credits 05

Course Objectives

1. To study the ways in which art and literature is understood by engaging with aspects of form, beauty, taste, rhythm and feeling as well as with symbols, icons, allegory and other rhetorical ways, in order to appreciate the disinterested study of art and literature.
2. To analyse and understand the social and practical dimensions of aesthetics.

Course Learning Outcomes

1. To inculcate disinterested and critical study of art and literature.
2. An appreciation of the ways in which different cultural modes of aesthetic studies function so that a comparative framework can be generated and fostered.

Contents

Unit I

Foundational Texts

Longinus: *On the Sublime* (Translations: A.O. Prickard or Thomas R.R. Stebbing)

Rabindranath Tagore: —The Significance of a Poem, —Literary Creation, and —Sense of Beauty, (The Oxford Tagore Translations, ed. Sukanta Chaudhuri).

Friedrich Schiller: *On the Aesthetic Education of Man* (Letters 6,11, 12, 13,14, 15, 16, 21)

Arindam Chakrabarti: —Refining the Repulsive: Toward an Indian Aesthetics of the Ugly and the Disgusting., (*Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy and Art*).

Unit II

Defining Form

Arthur C. Danto: From *the Transfiguration of the Commonplace: A Philosophy of Art* (Chapters 1, 3, 4, 6, 7)

Maurice Merleau Ponty: From the Visible and the Invisible (Chapter 4—The Intertwining-the Chiasm).

Susanne K. Langer: From *Feeling and Form* (Part I, —The Art Symbol,).

Jacques Ranciere: From *Aesthetics and Its Discontents* (Introduction and Part I-Politics of Aesthetics)

Unit III

Aesthetics and the Social

Mikhail Bakhtin: "Author and Hero in Aesthetic Activity," *Art and Answerability: Early Philosophical Essays*

Filippo Tommaso Marinetti: *Manifesto of Futurism*

Elaine Scarry: From *On Beauty and Being Just* (Parts I and II)

Tridip Suvrui: *Towards a Gandhian Aesthetics (Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy and Art)*

Unit IV

Art Practice

John Keats: On Shakespeare and —Eternal Poetry, Letter to J. H. Reynolds, 17, 18 April 1817

On the Imagination and —a Life of Sensations rather than of Thoughts, Letter to Benjamin Bailey, 22 November 1817

On Negative Capability: Letter to George and Tom Keats, 21? 27 December 1817

On the Aims of Poetry: Letter to J. H. Reynolds, 3 February 1818

On Axioms and the Surprise of Poetry: Letter to John Taylor, 27 February 1818

Mukund Lath: —Thoughts on Svara and Rasa: Music as Thinking/Thinking as Music, (*Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy and Art*).

Benodbehari Mukhopadhyaya: *Chitrkar: The Artist* (translated by K. G. Subramanyan. Calcutta, Seagull Books, 2006)

Suggested Readings

Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas on the Sublime and the Beautiful* (1757) www.gutenberg.org

Gotthold Ephraim Lessing, *Laocoon* (1766) www.archive.org

VS Sethuraman, *Indian Aesthetics: An Introduction* (Trinity P, 2000)

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester IV

ENG XXI (Elective): Introduction to the Study of Language

Marks 100

Credits 05

Course Objectives

1. To familiarise the students to the approaches to the study of language and
2. To impart to the students a linguistic perspective to the study of English.

Course Learning Outcomes

1. After the successful completion of the course, a student should be able to understand and, to an extent, analyse both the social and formal aspects of language in general and English in particular.

Contents

Unit I

Approaches to the study of language

- (a) The properties of language, its origin and evolution
Fromkin et al: Chapters 1 & 2
Pinker: Chapters 1, 2 & 3
- (b) Major thinkers: Pre-Saussurean; Saussure and structuralism; and Chomsky and the biolinguistic approach
Walton: Chapter 2
Sanders: Chapters 4, 5, & 8
Smith: Chapter 1
- (c) Language varieties and linguistic diversity
Fromkin et al: Chapter 5
Akmajian: Chapter 7
Wardhaugh: Chapters 2 & 7

Unit II

Language Ideology and Policy

- (a) Language, ideology and power
Milroy: Ideology of standard language
Eckert and McConnell-Ginet: Chapters 1 & 2
- (b) Language policy and planning
Wright: Language policy and language planning
- (c) English in the new order
Phillipson: English in the New World Order

Unit III

Elements of English I Sounds and words

- (a) Segmental aspects: articulation and classification of English speech sounds
Fromkin et al: Chapter 6
- (b) Syllable and suprasegmental features: stress, intonation, and rhythm
Fromkin et al: Chapter 6
- (c) Word: Morpheme, structure of words, and word formation
Fromkin et al: Chapter 3

Unit IV

Elements of English II Structure and meaning

- (a) Syntactic categories, constituents and structure of sentence
Fromkin et al: Chapter 4
- (b) Theories of meaning, meaning relationships, compositionality of meaning
Fromkin et al: Chapter 5
Chierchia and McConnell-Ginet: Chapter 1
- (c) Pragmatics and Discourse Analysis
Hall et al: Chapter 4
Akmajian et al: Chapter 9
Meyer: Chapter 3

Suggested Readings:

Akmajian, Adrian, Richard A Demers, and Robert M Harnish. 2010. *An introduction to language and communication*. Cambridge, MA: MIT Press. (Sixth edition)

Austin, Granville. 1966. Language and the Constitution: The half-hearted compromise. In Granville Austin, *The Indian Constitution: Cornerstone of a nation*, New Delhi: Oxford University Press. Also in Asha Sarangi ed. 2009. *Language and politics in India*. New Delhi: Oxford University Press.

Bourdieu, Pierre. 1991. The Production and reproduction of legitimate language. Chapter I of *Language and Symbolic Power*. Cambridge: Polity.

Chierchia, Gennaro and Sally McConnell-Ginet. 1990. *Meaning and Grammar, Second Edition An Introduction to Semantics*. The MIT Press Cambridge, Massachusetts London, England

Eckert, Penelope and Sally McConnell-Ginet. 2003. *Language and Gender*. Cambridge University Press.

Fromkin, Victoria, Robert Rodman, and Nina Hyams. 2017. *An introduction to the study of language*. Boston, MA: Cengage. (Eleventh Edition)

Hall, Christopher J, Patrick H Smith and Rachel Wicaksono. 2011. *Mapping applied linguistics: A guide for students and practitioners*. New York: Routledge.

Hymes, Dell. 1996. Speech and Language: On the Origins and Foundations of Inequality among Speakers. Chapter 3 of *Ethnography, linguistics, narrative inequality: Toward an understanding of voice*. London: Taylor and Francis.

Kachru, Braj. 2005. *Asian Englishes: Beyond the Canon*. Aberdeen: Hong Kong University Press.

Ladefoged, Peter and Keith Johnson. 2011. *A course in phonetics*. Wadsworth, Cengage Learning

Meyer, Charles F. 2009. *Introducing English linguistics*. Cambridge: Cambridge University Press.

Milroy, James. 2007. Ideology of standard language. In Carmen Llamas, Louise Mullany, and Peter Stockwell eds. *The Routledge companion to sociolinguistics*. London: Routledge.

Pandit, Maya. 2014. Global vs. Local: Problematizing the cultural politics of English. In Alladi Uma, K Suneetha Rani and D Murali Manohar eds. 2014. *English in the Dalit context*. Hyderabad: Orient BlackSwan.

Phillipson, Robert. 2000. English in the new world order: Variations on a theme of linguistic imperialism and —world, English. In Thomas Ricento ed. *Ideology, politics, and language policies*. Amsterdam: John Benjamins.

Pinker, Steven. 2003 *The Language Instinct*. Penguin.

Sanders, Carol. 2004. *The Cambridge Companion to Saussure*. Cambridge University Press.

Smith, Neil. 1999. *Chomsky: Ideas and ideals*. Cambridge: Cambridge University Press.

Walton, David. 2012. *Doing cultural theory*. London: Sage.

Sonntag, Selma K. 2001. Ideology and policy in the politics of the English language in North India. In Thomas Ricento ed. *Ideology, politics, and language policies*. Amsterdam: John Benjamins.

Wardhaugh, Ronald. 2006. *An introduction to sociolinguistics*. Malden, MA: Blackwell.

Wright, Sue. 2007. Language policy and language planning. In Carmen Llamas, Louise Mullany, and Peter Stockwell eds. *The Routledge companion to Sociolinguistics*. London: Routledge.

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester IV

ENG XXII (Elective): Poetry II

Marks 100

Credits 05

Course Objectives:

- (1) This course, like Poetry I, is organized by genre and takes forward some of the arguments and possibilities of poetry and poetics outlined in the earlier course.
- (2) The idea is not to study poetry purely in terms of periods but also in terms of styles, stylistics, and performance. The critical/theoretical readings enhance, contextualize, and complicate some of the arguments and themes of the course.

Course Learning Outcomes:

- (1) Students will gain a critical appreciation of varied genres of poetry and their contexts building upon skills and insights they acquired in Poetry I.
- (2) They will get a sense that poetry is not only written text but also the spoken word and has oral as well as aural possibilities.

Contents

Unit I

Narrative Poetry

Isaiah: Chapters 1-10

Lord Byron: *Don Juan*, Cantos 1 and 2

Edgar Allen Poe: —The Raven,

Henry W Longfellow: —Paul Revere's Ride,

Unit II

Nonsense Poetry

Edward Lear: —The Owl and the Pussycat,

Lewis Carroll: —Jabberwocky,

Mervyn Peake: —Rhymes Without Reason,

Sukumar Ray: —*Tyansh Goru*, and —*Head Officer Boro Babu*, from *Abol Tabol* (translated by Sukanta Chaudhuri)

Unit III

Modernist Poetry

W B Yeats: —Lapis Lazuli, —Byzantium,

Wallace Stevens: —Peter Quince at the Clavier,

T S Eliot: *The Waste Land*

Elizabeth Bishop: —Questions of Travel, —Arrival at Santos, in *The Complete Poems 1927-1979* (New York: FSG)

Unit IV

Performance/ Slam Poetry

Grace Nichols: —Hurricane hits England, —Weeping Women, Benjamin Zephaniah: —Dis poetry, —Talking Turkeys,

John Agard: —Listen Mr Oxford Don, —Put the Kettle On, Kate Tempest: —My Shakespeare, —Europe is Lost, Rafeel Ziadeh: —We Teach Life, Sir, —Shades of Anger, Mark Smith: —My Father's Coat, —Small Boy,

Suggested Readings:

Brian McHale, —Beginning to Think about Narrative in Poetry, *Narrative* 17 (2009): 11–30.

Peter Hühn and Jörg Schönert, —Introduction: The Theory and Methodology of the Narratological Analysis of Lyric Poetry., In *The Narratological Analysis of Lyric Poetry: Studies in English Poetry from the 16th to the 20th Century*, edited by Peter Hühn and Jens Kiefer. Berlin: de Gruyter, 2005, 1–14.

Michael Heyman, —An Indian Nonsense Naissance” in *The Tenth Rasa: An Anthology of Indian Nonsense*. New Delhi: Penguin, 2007.

Bruce Heiden, *Narrative in Poetry: A Problem of Narrative Theory*

G.K. Chesterton, —A Defence of Nonsense, in *The Defendant*

Noel Malcolm, *The Origins of English Nonsense* (Harper Collins, 1999)

George Orwell, —Nonsense Poetry, in *Shooting an Elephant and Other Essays*.

Wim Tigges, *An Anatomy of Literary Nonsense* (Rodopi, 1988)

Emile Cammaerts, *The Poetry of Nonsense* (E. P. Dutton, 1926)

Gilles Deleuze, *The Logic of Sense*, Trans. Mark Lester (Columbia University Press, 1990)

—Introduction: Is There a There There? from Sean Latham and Gayle Rogers, *Modernism: Evolution of an Idea* (London: Bloomsbury, 2015), pp. 1-16.

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester II

ENG XXIII (Elective): Literatures of the Americas

Marks 100

Credit 05

Course Objectives:

- (1) This introductory course offers insights into the literatures of the Americas written in English and in translation.
- (2) It reflects the shift away from US-centric writings in American Studies to a more hemispheric focus wherein issues of race, settler colonial violence, memory, and immigration are highlighted.

Course Learning Outcomes:

- (1) This course will introduce students to writings across the Americas.
- (2) It will enable them to think about a body of writings that is varied and complex and enables critical perspectives on the Americas.

Contents

Unit I

Herman Melville: *Moby Dick* (1851; Penguin Books, 2003)

Amy Tan: —Rules of the Game, from *The Joy Luck Club* (New York: Penguin, 2006)

Unit II

Ralph Ellison: *Invisible Man* (1952; Penguin Classics, 2016)

James Baldwin: *The Fire Next Time* (Penguin Books, 1963)

Unit III

Gabriel Garcia Marquez: *One Hundred Years of Solitude*, Trans. Gregory Rabassa (Penguin India, 1996)

Jorge Luis Borges: —Funes the Memorious, in *Labyrinths*, Trans. Donald A. Yates and James E. Irby (New Directions, 1962)

Unit IV

Lorraine Hansberry: *A Raisin in the Sun* (New York, London: Samuel French, 1959)

Arthur Miller: —Tragedy and the Common Man, from *The Theater Essays* of Arthur Miller (Viking Press, 1978) pp. 3-7.

Suggested Readings:

Hector St John de Crevecoeur, *Letters from An American Farmer*, Letter III (1782; London: J M Dent & Sons Ltd, 1951)

A N Kaul, *The American Vision* (New Haven: Yale University Press, 1963)

F O Matthiessen, *The American Renaissance* (New York, London: Oxford University Press, 1941)

Richard Wright, *Native Son* (1940; Harper Perennial, 2005)

Teaching Plan

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester IV

ENG XXIV (Elective): Religion and Literature

Marks 100

Credits 05

Course Objectives

1. To study the ways in which religion and literature engage with each other - -- as modes of humanistic thought --- across systems of belief and geopolitical contexts, so that they continue shape the world today
2. To analyse the range of literary modes --- such as folk narrative, iconology, discursive essay, allegory and devotional lyric --- that enable such an engagement

Course Learning Outcomes

1. An ability to evaluate the continuing significance of patterned relationships that emerge in fields such as identity-construction, state formation, and aesthetic representation
2. An appreciation of the way in which different modes of rhetoric and narrative reconfigure themselves to express the changing realities of the relationship between religion and literature

Contents

Unit I

Foundational Readings (West)

Jonathan Z. Smith, —Religion, Religions, Religious.,

Rodolf Otto, *The Idea of the Holy* (Chapters I, II, III, IV)

E. R. Dodds, *The Greeks and the Irrational* (Chapters I, II and VIII)

Mircea Eliade *The Sacred and the Profane* (Introduction, Chapters 1 and II)

Unit II

Foundation Readings (Indian subcontinent and the East)

Hermann Oldenberg: *The Religion of the Veda* (Chapters I and II).

Friedhelm Hardy: *Viraha Bhakti: The Early History of Krsna Devotion in South India* (Parts One, Two, Five and Six)

Diana Eck: —The Deity: The Image of God, (in *The Life of Hinduism*. Edt. J.S. Hawley and V. Narayanan)

A. Azfar Moin: *The Millennial Sovereign: Sacred Kingship and Sainthood in Islam* (Chapters I and II).

Unit III

Orality, Magic, Storytelling

Keith Thomas: *Religion and the Decline of Magic* (Prologue, Chapters 2-6, Chapter 19 and Chapter 22).

Mary Douglas: *Purity and Danger* (Chapter 2 and Chapter 4).

Kirin Narayan: *Storytellers, Saints and Scoundrels: Folk Narrative in Hindu Religious Teaching*. (Part I-Chapters 2; Part II-Chapter 5; Part III, Conclusions)

Unit IV

Experiencing Literature

John Bunyan: *The Pilgrim's Progress*, Part 1, (1678)

Thomas Traherne: 'Wonder'

William Blake: 'The Divine Image' (from *Songs of Innocence*)

Dante Gabriel Rossetti: 'Autumn Song'

Gerard Manley Hopkins: 'Spring and Fall'

William Butler Yeats: 'Crazy Jane talks to the Bishop'

Lal Ded: 'I, Lalla set out to bloom like a cotton flower'

Suggested Readings

Cleanth Brooks, *Community, Religion, and Literature Essays*, University of Missouri Press, 1995.

Manav Rathi, *Postsecular Imagination: Postcolonialism, Religion, and Literature*, 2013.

Louise Lee, Mark Knight, *Religion, Literature and the Imagination: Sacred Worlds*, Bloomsbury Academic, 2009

Vasudha Dalmia & Heinrich von Stietencron, (ed.) *Representing Hinduism: The construction of religious traditions and national identity*, Delhi: Sage Publications, 1995

Will Kymlicka (ed) *The Rights of Minority Cultures*, Oxford: OUP, 1995

David George Mullan, *Religious Pluralism in the West: An Anthology* Oxford: Wiley-Blackwell, 1997

A Chapman, J Coffey and B Gregory (eds) *Seeing Things Their Way: Intellectual History and the Return of Religion*, New York: U of Notre Dame, 2009

Teaching Plan

Unit 1: 13 Weeks

Unit 2: 13 Weeks

Unit 3: 13 Weeks

Unit 4: 13 Weeks

MASTER of ARTS (ENGLISH)
Semester IV
ENG XXV (Elective): Dissertation

Marks 100

Credits 05

Outline:

1. The ability to formulate research questions and conduct independent research
2. To write an extended analytical piece based on such research
3. To learn the basics of academic writing, including formatting as per MLA Style

Outcomes:

1. To learn organisation and argumentation
2. To attempt to formulate an original argument
3. To use secondary sources responsibly

Requirements:

Only those who have taken the Research Methodology Course will be eligible to enroll for the Dissertation.

No more than 120 students will be enrolled in any semester.

The Dissertation will be marked on 100. There is no Internal Assessment component for this course.

Further details about the Dissertation will be circulated to all enrolled students at the beginning of every semester.

MASTER of ARTS (ENGLISH)

Semester IV

ENG XXVI (Open Elective): Discursive Prose

Marks 100

Credits 04

Course Objectives

To familiarise the students with the various ways in which prose writings have evolved down the ages

To enable the students to analyse prose writings/non-fiction writings and identify the formal aspects that differentiate each genre

Course Learning Outcomes

An understanding of what constitutes prose writings will have been established.

The foundations of representation and genre will also have been established.

Contents:

Unit I

Environmental Humanities

Amitav Ghosh: —Part I: Stories, *The Great Derangement: Climate Change and the Unthinkable*. Penguin Books, 2016.

Arundhati Roy: —The Greater Common Good, from, *The Algebra of Infinite Justice*, Penguin Books, 2001

Dipesh Chakrabarty: —The Climate of History: Four Theses., *Critical Inquiry*. 35.1. (2009): 197-222.

Unit II

Medical Humanities

Samuel Pepys: —June 1655”, *Eyewitness Accounts: London’s Great Plague*. Amberley Publishing, 2014.

Atul Gawande: —Whose Body Is It, Anyway? —When Doctors Make Mistakes,, *Complications*, Profile Books, USA.

Michel Foucault: —The Old Age of the Clinic, —The Lesson of the Hospitals, from, *The Birth of the Clinic: An Archaeology of Medical Perception*, (Translated from the French by A.M. Sheridan), Routledge, 1994.

Susan Sontag: —Illness as Metaphor, *Illness as Metaphor and AIDS and Its Metaphors*. Penguin Modern Classics, 1991.

Unit III

Travel Narratives

Frater, Alexander: —Prologue, —Chapter 1, and —Chapter 2, *Chasing The Monsoon: A Modern Pilgrimage Through India*, Picador, 2011 (Selections)

Sidonie Smith: —The Logic of Travel and Technologies of Motion. *Moving Lives Twentieth-Century Women's Travel Writing*, University of Minnesota Press. 2001.

Lauren Elkin: "Flâneuse - ing", *Flâneuse: Women Walk the City in Paris, New York, Tokyo, Venice and London*. Farrar, Straus and Giroux, 2017.

Unit IV

Writings on Food

Gopal Guru: —Food as a Metaphor for Cultural Hierarchies. University of Pennsylvania, 2009. <<http://casi.ssc.upenn.edu/index.htm>>

Arjun Appadurai: —How to Make a National Cuisine: Cookbooks in Contemporary India, *Comparative Studies in Society and History* 30.1 (Jan 1988) 3-24.

Jhumpa. Lahiri: —Indian Takeout: How a family of pirates from Rhode Island brought home all the flavors of Calcutta in a single suitcase., <<https://www.foodandwine.com/articles/indian-takeout>>

Yasmin Alibhai- Brown: —Prologue, and "Paradise Found, AD-68-1920". *The Settler's Cookbook: A Memoir of Love, Migration and Food*. London: Portobello Books, 2008.

Suggested Readings

Raphl Russel, Daud Rahbar, Edward Said

Pieter Vermeulen: —Anthropocene Agencies, *Literature and the Anthropocene*, Routledge.

Jacques Derrida, *Memoirs of the Blind: The Self-portrait and Other Ruins*, Musée du Louvre University of Chicago Press, 1993

Pico Iyer. *Falling Off the Map: Some Lonely Places of The World*. Vintage, 1994

Carole Counihan and Penny Van Esterik (ed. *Food and Culture: A Reader*. New York: Routledge.2013

Bourdieu, Pierre. 1984. *Distinction: A Social Critique of the Judgement of Taste*. Cambridge, MA: Harvard University Press, 1984.

Rob Nixon, —The Anthropocene: The Promise and Pitfalls of an Epochal Era., *From Future Remains: A Cabinet of Curiosities for the Anthropocene*, (Ed.) Gregg Mitman, Marco Armiero and Robert Emmett. University of Chicago Press, 2018.

Michel Foucault — Panopticism from *Discipline and Punishment: The Birth of the Prison* (Translated from the French by Alan Sheridan), Vintage, 1995.

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester IV

ENG XXVII (Open Elective): Violence and Memory Studies

Marks 100

Credits 04

Course Objectives:

This course offers an introduction to the ways in which violence is represented, remembered, and memorialized across varied contexts. The trajectory of the course ranges from the Holocaust to the Partitions in South Asia to Israel/Palestine. While each of these events can be seen as singular, the readings will highlight continuities and disjunctions within and amongst the larger structures of violence and war. The literary and critical readings deal with themes such as trauma, exile, the idea of the refugee, borders, and the nation-state.

Course Learning Outcomes:

Students will acquire a sense of the ways in which violence is represented and remembered in specific contexts and across times. They will gain insights into the theoretical as well as social aspects of violent events and how they are commemorated.

Contents:

Unit I

The Holocaust

Primo Levi: *If This Is a Man*. Trans. Stuart Woolf (London: Abacus, 1987. First Pub. 1958)

Shoshana Felman and Dori Lau: *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*, pp. xiii-xx.

Unit II

Partitions of South Asia, 1947

Ritu Menon and Kamla Bhasin: —Honourably Dead: Permissible Violence Against Women, *Borders and Boundaries: Women in India's Partition* (New Delhi: Kali for Women, 1998,), pp. 31-64
—Borders and Bodies: Recovering Women in the Interest of the Nation, *Borders and Boundaries: Women in India's Partition* (New Delhi: Kali for Women, 1998) pp. 65-130.

Sa'adat Hasan Manto: —Open It, in *Black Margins: Saadat Hasan Manto Stories*, trans. M.] Asaduddin, ed. Muhammad Umar Memon (New Delhi: Katha, 2003).

Cathy Caruth: —Introduction: The Wound and the Voice, *Unclaimed Experience: Trauma, Narrative and History* (Baltimore: The John Hopkins University Press, 1996), pp. 1-9 and 113-117.

Rajinder Singh Bedi: —Lajwanti., Trans. Rajinder Singh Bedi, *India Partitioned: The Other Face of Freedom*, Ed. Mushirul Hasan (New Delhi: Roli, 1995), pp. 177-189.

Jamila Hasmi: —Banished., *An Epic Unwritten: The Penguin Book of Partition Stories from Urdu* Ed. Muhamad Umar Memon (New Delhi: Penguin, 1998), pp. 87-105.

Unit III

Partitions of South Asia, 1971

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