

**FACULTY OF HUMANITIES AND ARTS**  
**DEPARTMENT OF ENGLISH AND FOREIGN LANGUAGES**  
**M.A. ENGLISH (2 YEAR C.B.C.S.)**  
**SCHEME OF EXAMINATION**  
**M.A. ENGLISH (C.B.C.S.)**  
**(SEMESTER I - IV)**  
**(w.e.f. Session 2022-23)**

**Programme Specific Outcomes:**

- P.S.O.1.** Firm orientation in English Literature and Literary Studies
- P.S.O.2.** Ability to contextualize literature in a wider intellectual backdrop
- P.S.O.3.** Ability to relate literature to a wider artistic context
- P.S.O.4.** Ability to comprehend literature in a wider cultural context
- P.S.O.5.** Ability to read literature in tandem with philosophical postulations
- P.S.O.6.** Better developed humanistic and cosmopolitan perspective
- P.S.O.7.** Enhanced competence in the use of English language phonologically and syntactically and add to general abilities for employment
- P.S.O.8.** Eligibility to teach English Language and Literature at College and University levels

Course Curriculum Committee:

Programme: M.A. ENGLISH (2 YEAR C.B.C.S.)

- 1) Prof. Jaibir S. Hooda, Convener
- 2) Prof. Randeep Rana, Co-Convener
- 3) Prof. Manjeet Rathee, Member
- 4) Prof. Rashmi Malik, Member
- 5) Prof. Gulab Singh, Member
- 6) Prof. Sudhir Kumar, Member
- 7) Dr. Neelam, Member
- 8) Dr. Anju, Member
- 9) Dr. Kavita, Member

## Session 2022-23 (SEMESTER I)

Course No	Course Code	Nomenclature of Course	L-T-P	Credit/Hrs.	Max Marks	Theory	Internal Assessment	Duration of Exam
I (Core Course-I)	22ENG21C1	Chaucer to the Puritan Age	4-1-0	5	100	80	20	3 hrs
II (Core Course-II)	22ENG21C2	The Augustans to the Pre-Romantics	4-1-0	5	100	80	20	3 hrs
III (Core Course-III)	22ENG21C3	The Romantic Age	4-1-0	5	100	80	20	3 hrs
IV (Core Course-IV) Option-i	22ENG21C4	Language – I (Phonetics and E LT)	4-1-0	5	100	80	20	3 hrs
IV (Core Course-IV) Option-ii	22ENG21C5	European Drama (Only for visually challenged)	4-1-0	5	100	80	20	3hrs
V(Core Course-V)	22ENG21C6	Indian Literary Theory and Criticism	4-1-0	5	100	80	20	3 hrs

**Total Credits                      25**

**Session 2022-23 (SEMESTER II)**

Course No	Course Code	Nomenclature of Course	L-T-P	Credit/Hrs.	Max Marks	Theory	Internal Assessment	Duration of Exam
VI (Core Course -VI)	22ENG22C1	The Victorian Age	4-1-0	5	100	80	20	3 hrs
VII (Core Course - VII)	22ENG22C2	The Twentieth Century	4-1-0	5	100	80	20	3 hrs
VIII (Core Course-VIII) (opt. i)	22ENG22C3	Language – II (Linguistics and ELT)	4-1-0	5	100	80	20	3 hrs
VIII (Core Course-I) (opt. ii)	22ENG22C4	Indian Feminist Thought (Only for visually challenged)	4-1-0	5	100	80	20	3 hrs
IX (Core Course-IX)	22ENG22C5	Indian Aesthetics and Writings in English - I (Pre-Independence)	4-1-0	5	100	80	20	3 hrs
X (Core Course-X)	22ENG22C6	Literary Theory and Criticism - I	4-1-0	5	100	80	20	3 hrs
Foundation Elective	22ENG22F1	From the Common Pool of Foundation Electives	2-0-0	2				
Open Elective	22ENG22O1	From the Common Pool of Open Electives	3-0-0	3				

**Total Credits****30**

**Session 2022-23 (SEMESTER III)**

Course No	Course Code	Nomenclature of Course	L-T-P	Credit/Hrs.	Max Marks	Theory	Internal Assessment	Duration of Exam
XI (Core Course-XI)	22ENG23C1	Basics of Research Methodology	4-1-0	5	100	80	20	3 hrs
XII (Core Course-XII)	22ENG23C2	American Literature	4-1-0	5	100	80	20	3 hrs
XIII (Core Course – XIII)	22ENG23C3	Indian Writings in English and Translations in English - II (Post-Independence)	4-1-0	5	100	80	20	3 hrs
XIV (Core Course - XIV)	22ENG23C4	Literary Theory and Criticism - II	4-1-0	5	100	80	20	3 hrs
XV (DSE Course – I)		<u>Opt any one:</u>						
(Opt. i)	22ENG23D1	Film Studies – I	4-1-0	5	100	80	20	3 hrs
(Opt. ii)	22ENG23D2	Cultural Studies – I	4-1-0	5	100	80	20	3 hrs
(Opt. iii)	22ENG23D3	Gender Studies – I	4-1-0	5	100	80	20	3 hrs
(Opt. iv)	22ENG23D4	Post Colonial Studies – I	4-1-0	5	100	80	20	3 hrs
(Opt. v)	22ENG23D5	Research Project (For Foreign Students Only)		5	100	60 (Project Report)	40 (Viva-Voce)	
Open Elective	22ENG23O2	From the common pool of Open Electives	3-0-0	3				

**Total Credits 28**

**Session 2022-23 (SEMESTER IV)**

Course No	Course Code	Nomenclature of Course	L-T-P	Credit/Hrs.	Max Marks	Theory	Internal Assessment	Duration of Exam
XVI(Core Course-XV)	22ENG24C1	Indian Writings in English - III (English Translations of Regional Writings)	4-1-0	5	100	80	20	3 hrs
XVII(Core Course-XVI)	22ENG24C2	Literary Theory and Criticism - III	4-1-0	5	100	80	20	3 hrs
XVIII (D.S.E Course-II) (opt i)	22ENG24D6	<u>Opt any one:</u> Diasporic Literature	4-1-0	5	100	80	20	3 hrs
(opt ii)	22ENG24D7	Canadian Literature	4-1-0	5	100	80	20	3 hrs
(opt iii)	22ENG24D8	African Literature	4-1-0	5	100	80	20	3 hrs
XIX (D.S.E. Course-III) (opt. i)	22ENG24D9	<u>Opt any one:</u> Film Studies - II	4-1-0	5	100	80	20	3 hrs
(opt. ii)	22ENG24D10	Cultural Studies – II	4-1-0	5	100	80	20	3 hrs
(opt. iii)	22ENG24D11	Gender Studies – II	4-1-0	5	100	80	20	3 hrs
(opt. iv)	22ENG24D12	Post Colonial Studies - II	4-1-0	5	100	80	20	3hrs
XX (D.S.E. Course-IV) (opt. i)	22ENG24D13	<u>Opt any one:</u> South Asian Literature	4-1-0	5	100	80	20	3 hrs
(opt. ii)	22ENG24D14	Travel Literature	4-1-0	5	100	80	20	3 hrs

**Total Credits 25****Grand Total Credits 25 + 30+ 28 + 25 = 108**

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**M.A. ENGLISH (2 YEAR C.B.C.S)**  
**SCHEME OF EXAMINATION**  
**M.A. ENGLISH C.B.C.S.**  
**(SEMESTER I)**  
**(w.e.f. Session 2022-23)**

Course No	Course Code	Nomenclature of Course	L-T-P	Credit/ Hr s.	Max Marks	Theory	Internal Assessment	Duration of Exam
I (Core Course-I)	22ENG21C1	Chaucer to the Puritan Age	4-1-0	5	100	80	20	3 hrs
II (Core Course-II)	22ENG21C2	The Augustans to the Pre-Romantics	4-1-0	5	100	80	20	3 hrs
III (Core Course-III)	22ENG21C3	The Romantic Age	4-1-0	5	100	80	20	3 hrs
IV (Core Course-IV) (opt. i)	22ENG21C4	Language – I (Phonetics and E LT)	4-1-0	5	100	80	20	3 hrs
(opt. ii)	22ENG21C5	European Drama (Only for visually challenged)	4-1-0	5	100	80	20	3 hrs
V(Core Course-V)	22ENG21C6	Indian Literary Theory and Criticism	4-1-0	5	100	80	20	3 hrs

**Total Credits****25**

**M.A. ENGLISH (CBCS)  
(SEMESTER I)  
(w. e. f. Session 2022-23)  
Chaucer to the Puritan Age**

Course Code: 22ENG21C1

Course I (Core Course I)

Nomenclature of the Course: Chaucer to the Puritan Age

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: 03 Hrs.

**Learning Outcomes:**

- C.S.O.1. Contextualizing the age which heralded writing in English in different genres along with the politico-cultural milieu
- C.S.O.2. Familiarizing with the authors and works of the Anglo-Saxons as precursors to Modern English works
- C.S.O.3. Developing an understanding of various stages, trends, types of narratives, dramatic writings, sonnets, and essays
- C.S.O.4. Enable to appreciate different styles of writing that evolved through the archaic English of Anglo-Saxon age, to the early Elizabethan, Jacobean and Caroline times

**Unit I**

- (i) John Wycliff, Thomas Nash, Wyatt and Surrey, Thomas Kyd, Philip Sidney, George Chapman, Ben Jonson, John Webster, Thomas Heywood, Sir Thomas More.
- (ii) John Lily: *Eupheus*, William Langland: *Piers Plowman*, Daniel: *Delia*, Spenser: *Amoretti*, Milton: *Paradise Lost*, Andrew Marvell: *The Garden*, Christopher Marlowe: *Doctor Faustus*, John Webster: *The Duchess of Malfi*, Machivelli: *The Prince*, Ben Jonson: *The Silent Women*.

**Unit II**

Geoffrey Chaucer: *The Prologue to the Canterbury Tales*

**Unit III**

John Donne: "Death be not Proud" (Sonnet 10)  
 "Batter my heart, three person'd God" (Sonnet 14)  
 "A Valediction: Forbidding Mourning"  
 "The Sun Rising"

Christopher Marlowe: *Hero and Leander*

**Unit IV**

William Shakespeare: *Hamlet*

**Unit V**

Francis Bacon: “Of Truth”, “Of Friendship”, “Of Travel”, “Of Studies”, “Of Marriage and Single Life”, “Of Unity in Religion”

**Unit VI**

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

Black Death, Peasant's Revolt, Scottish Chaucerians, Tottel's Miscellany, Sonnets, Medieval Drama, Interludes, University Wits, Renaissance, Humanism, Reformation, Metaphysical Poetry, Cavalier Poets, Blank Verse, Jacobean Drama.

**Instructions to the Paper setter and the Students**

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

**Suggested Readings:**

Anne, Ferry. *All in War with Time: Love Poetry of Shakespeare, Donne, Jonson and Marvell*.  
 Ansari, K H. *Imagery of John Webster's Plays*.  
 Ashton, Gail. *Chaucer: The Canterbury Tales*.  
 Augusta Mary Scott. *The Essays of Francis Bacon*.  
 Bennett, Joan. *Five Metaphysical Poets: Donne, Herbert, Vaughan, Crashaw, Marvell*.  
 Bayley, Peter. *Edmund Spenser: Prince of Poets*.  
 Bennett, H. *Studies in Shakespeare: British Academy Lectures*.  
 Bliss, Lee. *The World's Perspective: John Webster and the Jacobean Drama*.  
 Bloom, Harold. ed. *Viva Modern Critical Interpretations: William Shakespeare's Sonnets*.  
 Callaghan, Dymphna. *Shakespeare's Sonnets*.  
 Coleman, David. *John Webster, Renaissance Dramatist*.  
 Clements, L. Arthur ed. *John Donne's Poetry*.  
 Fowler, Alastair. ed. *Spenser's Images of Life*.  
 Hawkins, Harriett. *Poetic Freedom and Poetic Truth: Chaucer, Shakespeare, Marlowe, Milton*.  
 Heilman, Robert B. ed. *Anthology of English Drama before Shakespeare*.  
 Kermode, Frank. *Shakespeare, Spenser, Donne*.  
 Kolve, V.A. *The Canterbury Tales: Nine Tales and the General Prologue by Geoffrey Chaucer*.  
 Krieger, Murray. *A Window to Criticism: Shakespeare's Sonnets and Modern Poetics*.  
 Leishman, J B. *Themes and Variations in Shakespeare's Sonnets*.  
 Maclean, Hugh. ed. *Edmund Spenser's Poetry*.  
 Muir, Kenneth. *Shakespeare's Sonnets*.  
 Nabar, Vrinda. ed. *Paradise Lost: Books 1 and 2 John Milton*.



Redpath, Theodore. ed. *The Songs and Sonnets of John Donne*.  
Schoenfeldt, Michael. ed. *A Companion to Shakespeare's Sonnets*.  
Seymour-Smith, Martin, ed. *Shakespeare's Sonnets*.  
Shakespeare, William, and George Rylands. *Hamlet*.  
Quinton, Anthony. *Francis Bacon*.  
Wait, R. J. C. *The Background to Shakespeare's Sonnets*.  
Wells, Stanley. *Literature and Drama with special reference to Shakespeare and his Contemporaries*

Course Coordinator - (Dr. Neelam Hooda)

**(SEMESTER I)**  
**(w. e. f. Session 2022-23)**  
**The Augustans to the Pre-Romantics**

Course Code: 22ENG21C2

Course II (Core Course II)

Nomenclature of the Course: The Augustans to the Pre-Romantics

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: Hrs.

**Learning Outcomes:**

- C.S.O.1. Understanding of British literature of the Ages of Restoration and Enlightenment  
 C.S.O.2. Understanding the rise of new literary forms with reference to macro cultural and intellectual developments  
 C.S.O.3. Acquaintance with various aspects of prose, fiction, poetry and drama  
 C.S.O.4. Ability to situate literary texts within the changing historical, political, and cultural contexts of the seventeenth and the eighteenth centuries

**Unit I**

- (i) Publius Vergilius Maro (Virgil), Quintus Horatius Flaccus (Horace), Daniel Defoe, Matthew Prior, George Farquhar, Aphra Behn, Samuel Richardson, Laurence Sterne, Thomas Gray, Edward Gibbon
- (ii) John Dryden: *An Essay of Dramatic Poesy*, John Bunyan: *The Pilgrim's Progress*, Samuel Butler: *Hudibras*, Samuel Richardson: *Pamela*, Jonathan Swift: *The Modest Proposal*, Tobias Smollett: *The Adventures of Roderick Random*, Alexander Pope: *Essay on Criticism*, Samuel Johnson: *The Vanity of Human Wishes*, *The Lives of the Most Eminent Poets*, Mary Wollstonecraft: *A Vindication of Rights of Women*

**Unit II**

- Joseph Addison: No. 10 (12 March 1711 *The Spectator*)  
 No. 1 (1 March 1711 *The Spectator*)  
 No. 159 (1 September 1711 *The Spectator*)
- Richard Steele: No. 2 (2 March 1711 *The Spectator*)  
 No. 114 (11 July 1711 *The Spectator*)  
 No. 132 (1 August 1711 *The Spectator*)
- Samuel Johnson: No. 154 (7 September 1751 *The Rambler*)  
 No. 156 (14 September 1751 *The Rambler*)  
 No. 3 (27 March 1750 *The Rambler*)

**Unit III**

Alexander Pope:	“An Epistle to Dr. Arbuthnot”
William Blake:	“The Little Black Boy”, “The Lamb” (From <i>Songs of Innocence</i> )
	“Holy Thursday”
	“The Chimney Sweeper” (From <i>Songs of Experience</i> )

## Unit IV

William Congreve: *The Way of the World*

## Unit V

Henry Fielding: *Joseph Andrews*

## Unit-VI

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

Mock Epic, Graveyard Poetry, Enlightenment, Heroic Tragedy, Heroic Couplet, Rise of Novel, Gothic Fiction, Glorious Revolution, The Diarists, Neoclassicism.

Daniel Defoe: *Robinson Crusoe*, Laurence Sterne: *The Life and Opinions of Tristram Shandy*, R.B. Sheridan: *The School for Scandal*, John Dryden: *Mac Flecknoe*, Horace Walpole: *The Castle of Otranto*, Anne Redcliffe: *The Mysteries of Udolpho*, Thomas Gray: "Elegy Written in a Country Churchyard", Jonathan Swift: *Gulliver's Travels*

### Instructions to the Paper setter and the Students

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

### Suggested Readings:

Addison, Joseph. "Notes upon the Twelve Books of Paradise Lost" *Spectator* No. 303.

Ann, Arbor. *Eighteenth Century Collections.*

Addison, Joseph. *Selected Essays from The Spectator*.

Blake, William. *Songs from Innocence and Experience*.

Burch, Dinah. *The Oxford Companion to English Literature*.

Choudhury, Bibhash. *English Social and Cultural History: An Introductory Guide and Glossary*.

Clingham, Greg. *The Cambridge Companion to Samuel Johnson*.

Collier, Jeremy. *A Short View on the Immorality and Profaneness of the English Stage Together with the Sense of Antiquity upon this Argument..*

Congreve, William. *The Way of The World*.

- Daiches, David. *A Critical History of English Literature*. Vol. I and Vol. II.
- Davis, Paul. *Joseph Addison Tercentenary Essays*.
- Edwin, John Ellis. *The Works of William Blake. Poetic, Symbolic and Critical*.
- Fielding, Henry. *Joseph Andrews*.
- Ford, Boris. *The Pelican Guide to English Literature: From Dryden to Johnson*. Vol. 4. Penguin Publishers. 1956.
- Greenblatt, Stephen, et al. *The Norton Anthology of English Literature*.
- Johnson Samuel. *Essays from The Rambler, the Adventurer and the Idler*.
- Johnson, Samuel. *Selected Essays from The Rambler*.
- Kant, Immanuel. *An Answer to the Question: What is Enlightenment?* Penguin. 2009.
- Nayyar, P.K. *A Short History of English Literature*. Amity University Press. 2018.
- Pope, Alexander. "Epistle to Dr. Arbuthnot"
- Rogers, Pat. *The Cambridge Companion to Alexander Pope*.
- Sampson, George. *The Concise Cambridge History of English Literature*.
- Watt, Ian. "Realism and the Novel Form." *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*.
- Whittaker, John. *Divine Images: The Life and Works of William Blake*.

Course Coordinator - (Dr. Anju Mehra)

**(SEMESTER I)**  
**(w.e.f. Session 2022-23)**  
**The Romantic Age**

Course Code: 22ENG21C3

Course III (Core Course III)

Nomenclature of the Course: The Romantic Age

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: 03 Hrs.

**Learning Outcomes:**

- C.S.O.1. Stimulating students about the social, cultural and intellectual background of the literature of the romantic age of British Literature
- C.S.O.2. Acquaintance with the major representative literary works of the Romantic age
- C.S.O.3. Develops skills to analyze a wide spectrum of romantic literature across various genres
- C.S.O.4. Instills a marked understanding and critical perspective of key literary concepts and terminology of the age

**Unit I**

**Non-Detailed Reading:**

- (i) William Lisle Bowles, Samuel Rogers, Maria Edgeworth, Sydney Smith, Francis Jeffrey, Thomas Campbell, James Henry Leigh Hunt, John Gibson Lockhart, Thomas Hood, Winthrop Mackworth Praed, Thomas Lovell Beddoes, John Wilson
- (ii) Blake's *Songs of Innocence and of Experience Shewing the Two Contrary States of the Human Soul*, James Hogg's *The Private Memoirs and Confessions of a Justified Sinner*, Walter Scott's *The Lay of the Last Minstrel*, Robert Southey's *Joan of Arc*, Walter Savage Landor's *Imaginary Conversations*, Matthew Gregory Lewis' *The Monk: A Romance*, Thomas Moore's *Irish Melodies*, Byron's *English Bards, And Scotch Reviewers*, De Quincey's *Confessions of an English Opium-Eater*, Richard Harris Barham's *The Ingoldsby Legends*, Felicia Dorothea Hemans' *Casabianca*, John William Polidori's *The Vampyre*,

**Unit II**

- |                     |  |
|---------------------|--|
| William Wordsworth: | “Lines Written a Few Miles above Tintern Abbey”<br>“Ode: Intimations of Immortality from Recollections of Childhood” |
| S. T. Coleridge:    | “The Rime of the Ancient Mariner”<br>“Kubla Khan”  |

**Unit III**

Percy Bysshe Shelley: "Ode to the West Wind"  
"England in 1819"  
"To a Skylark"

John Keats: "Ode to a Nightingale"  
"Hyperion (Lines 1-22)"  
"Ode on a Grecian Urn"  
"Ode to Psyche"

#### Unit IV

Charles Lamb: "Dream-Children; A Reverie"  
"The Praise of Chimney-Sweepers"  
"The Convalescent"

William Hazlitt: "On Going a Journey"  
"On the Indian Jugglers"  
"On the Pleasure of Painting"

#### Unit V

Jane Austen: *Pride and Prejudice*

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

#### Unit VI

French Revolution, Pantheism, Willing suspension of Disbelief, Negative Capability, The Byronic Hero, The Gothic, Liberalism, Individualism, Transcendence, Sublime, Humanism, Industrial Revolution, Aesthetic Beauty, Supernatural Elements.

#### Instructions to the Paper setter and the Students

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

#### Suggested Readings:

Alexander, Meena. *Women in Romanticism: Mary Wollstonecraft, Dorothy Wordsworth, and Mary Shelley.*

Austen, Jane. *Pride and Prejudice.*

Beers, Henry A. *A History of English Romanticism in the Nineteenth Century.*

- Bennett, Andrew. *Romantic Poets and the Culture of Posterity*.  
 Berlin, Isaiah. *The Roots of Romanticism*.  
 Bowra, C. M. *The Romantic Imagination*.  
 Casalggi, Carmen. *Romanticism: A Literary and Cultural History*.  
 Clery, E. J. *The Rise of Supernatural Fiction*  
 Curran, Stuart. *The Cambridge Companion to British Romanticism*.  
 Dart, Gregory. *Rousseau, Robespierre and English Romanticism* (Cambridge Studies in Romanticism).  
 Ferber, Michael. Ed. *A Companion to European Romanticism*.  
 Gamer, Michael. *Romanticism and the Gothic: Genre, Reception, and Canon Formation*.  
 Gao, Haiyer (February 2013). "Jane Austen's Ideal Man in *Pride and Prejudice*" *Theory and Practical in Language Studies*.3 (2): 384-388. Doi:10.4304/tpls.3.2.384-388  
 Hay, Daisy. *Young Romantics: The Shelleys, Byron, and Other Tangled Lives*.  
 Hobsbawm, Eric. *The Age of Revolutions: 1789-1848*.  
 Looser, Devoney (2017). *The Making Jane Austen*. Baltimore, MD: Johns Hopkins University Press. P. 76 ISBN 978-1421422824  
 Mahoney, Charles. Ed. *A Companion to Romantic Poetry*.  
 McGann, Jerome. *The New Oxford Book of Romantic Period Verse*.  
 Mellor, Anne K. *Romanticism and Gender*.  
 O'Neill, Michael. *Literature of the Romantic Period: A Bibliographical Guide*.  
 Quindlen, Anna (1995). *Introduction. Pride and Prejudice By Austen, Jane*. New York: Modern Library. p.vii. ISBN 978-0-679-60168-5  
 Riasanovsky, Nicholas V. *The Emergence of Romanticism*.  
 Rodway, Allan. *The Romantic Conflict*.  
 Roe, Nicholas. *Romanticism: An Oxford Guide*.  
 Schneider, Joanne. *The Age of Romanticism (Greenwood Guides to Historic Events 1500-1900)*  
 Wellbery, David E. *The Specular Moment: Goethe's Early Lyric and the Beginnings of Romanticism*.

Course Coordinator - (Prof. Sudhir Kumar)

**(SEMESTER I)**  
**(w.e.f. Session 2022-23)**  
**Language-I**  
**Phonetics and English Language Teaching**

Course Code: 22ENG21C4

Course: IV (Core Course - IV) (opt. i)

Nomenclature of the Course: Language – I (Phonetics and English Language Teaching)

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: 3 Hrs.

**Learning Outcome:**

C.S.O.1 Will develop understanding of phonology as mechanics of language

C.S.O.2 Will develop a systematic, conscious, consideration of prosodic features of language

C.S.O.3 Will develop a theoretical grounding in pedagogy by evaluating and interpreting the teaching methods, enabling them to develop innovative, imaginative strategies for classroom teaching.

**Unit I**

(i) Organs of Speech and Classification of Sounds;

Speech Mechanism with reference to the Role of different Organs of Speech. Description of Vowels and Consonants, Place and Manner of Articulation, Diphthongs, Minimal Pairs, Cardinal Vowels.

(ii) Three-Term Label and detailed description of R.P. Vowels and Consonants.

**Unit II**

(i) **English Phonology:**

Phonemes, Allophones, English Vowels and Consonants, Syllable Structure, Syllabic Consonant.

(ii) **Supra-Segmental Features of English:**

Speech, Word Accent, Stress & Rhythm in Connected Speech, Intonation (Rising and Falling only).

**Unit III**

(i) General Indian English and Common Problems with reference to RP Sounds and suggestions to overcome these Problems

(ii) Advanced Phonology: Assimilation, Elision, Linking- r

(iii) Phonetic Transcription: According to Symbols used in Hornby's Advanced Learner's Dictionary (10th edition)

**Unit IV**

English Language Teaching (ELT)

1. Basic Abilities of Language

2. First Language Acquisition



3. Second Language Acquisition/Learning
4. The Direct Method
5. The Bilingual Method
6. The Oral Approach & Situational Language Teaching
7. The Structural Approach
8. Communicative Language Teaching
9. Information and Communication Technology (ICT) in Language Teaching and Learning

**Note: For the purpose of Internal Assessment, students may be evaluated in Language Lab.**

### **Instructions to the paper-setter and students:**

There will be four questions based on Units I, II, III and IV respectively. All questions carry equal marks. All questions will have sub parts with at least fifty percent choice.

In question 1, students will be asked to give three term label description also

In question 2, there will be three sub-parts with equal marks

In question 3, students will be asked to transcribe words and phrases also

In question 4, students will be required to write notes on 4 of the given 6 topics

### **Prescribed Texts**

Balasubramanian. T. *A Text Book of English Phonetics for Indian Students*. Macmillan, 1981.

Bansal, R.K. and S.B. Harrison. *Spoken English for India*. Orient Longman, 1983.

Hornby, Albert Sydney and Diana Lee. *Oxford Advanced Learner's Dictionary of Current English*, Oxford University Press, 2020.

### **Suggested Reading:**

Abercrombie, D. *Elements of General Phonetics*. Edinburgh University Press, 1967.

Catford, J.C. *A Practical Introduction to Phonetics*. Oxford: Clarendon Press, 1988.

Clark, J.C. Yallop and J.Fletcher. *An Introduction to Phonetics and Phonology*, vol 3, Blackwell, 2007.

Cook, Vivian J. *Second Language Learning and Language Teaching*. London: Hodder Education, 2008.

Culler, Jonathan D. *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature*. London: Routledge and Kegan Paul, 1975.

Ellis R. *Understanding Second Language Acquisition*. Oxford University Press, 1986.

Gimson, A C. *Gimson's Pronunciation of English*. London: Edward Arnold, 1962.

Harmer, Jeremy. *The Practice of English Language Teaching*. Pearson Longman, 2007

Hinkel, Eli. *Teaching Academic Esl Writing: Practical Techniques in Vocabulary and Grammar*. 2012

Howatt, Anthony P. R, and Henry G. Widdowson. *A History of English Language Teaching*. Oxford: Oxford University Press, 2018.

Jones D. *An Outline of English Phonetics for Indian Students*. Cambridge: Macmillan India, 1981.

Ladefoged, Peter. *A Course in Phonetics* (4th Edn.), Fl: Harcourt Inc., 2001.

Larsen. F, Diane. *Techniques and Principles in Language Teaching*. Oxford University

- Press, 2000.
- Laver, J. "Principles of Phonetics." *Child Language Teaching and Therapy*. 1996.
- Nagraj, Geetha. *English Language Teaching: Approaches, Methods and Techniques*, Orient Blackswan Private Limited, 2008.
- Nolan, F. et al. *Handbook of the International Phonetic Association*. Cambridge: Cambridge University Press, 1999.
- O'Connor, J D. *Better English Pronunciation*. Cambridge University Press, 2012.
- Prabhu N S. *Second Language Pedagogy*. Oxford University Press, 1987.
- Richards, Jack C and Theodore S. Rodgers. *Approaches and Methods in Language Teaching: A Description and Analysis*, Cambridge University Press, 2001.
- Richard and Rod Bolitho (ed). *Currents of Change in English Language Teaching*. Oxford University Press.
- Ur, Penny. *A Course in English Language Teaching*. Cambridge University Press, 2012.
- Watkins Peter. *Teaching and Developing Reading Skills: Cambridge Handbooks for Language Teachers*. Cambridge University Press, 2018.

Course Coordinator - (Prof. Rashmi Malik)

**(SEMESTER I)**  
**(w.e.f. Session 2022-23)**  
**European Drama**

Course Code: 22ENG21C5

Course: IV (Core Course - IV) (opt. ii)

Nomenclature of the Course: European Drama (Only for visually challenged)

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: 3 Hrs.

**Learning Outcomes:**

- C.S.O.1. Developing understanding of drama as a medium of interpersonal and cultural communication
- C.S.O.2. Enables to analyse drama as social and political narrative
- C.S.O.3. Familiarity with innovative writing style
- C.S. O.4. Contextualizing dramatic texts in larger socio-cultural background

**Unit- I**

**Non-Detailed Reading:**

- (i) Robert Garnier, Pierre Corneille, Molière, Jean-Baptiste Lully, Jean Racine, Jean-Paul Sartre, Arthur Adamov, Jean Genet, Fernando Arrabal, Frederic Nietzsche, Strindberg, Chekhov, Artaud, Goethe.
- (ii) *Doctor Faustus, The Merchant of Venice, The School For Scandal, The Glass Menagerie, Look Back in Anger, Who's Afraid of Virginia Woolf, The Home Coming, Uncle Vanya, She Stoops to Conquer, Candida, The Importance of Being Earnest.*

**Unit- II**

Bertolt Brecht: *Mother Courage and Her Children*

**Unit- III**

J M Synge: *The Playboy of the Western World*

**Unit- IV**

Luigi Pirandello: *Six Characters in Search of an Author*

**Unit- V**

Eugene Ionesco: *Journeys among the Dead*

**Unit VI**

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

Sophocles: *Oedipus the Rex*, Aristophanes: *The Frogs*, August Strindberg: *The Great Highway*, Samuel Beckett: *Waiting for Godot*, Stanislaw Wyspianski: *The Wedding*, Ibsen: *A*

*Doll's House*, Helene Cixous: *Drums on the Dam*, Vaclav Havel: *The Memorandum* and, Arnold Wesker: *The Roots*.

### Instructions to the Paper setter and the Students

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

### Suggested Readings:

Aristotle: *Poetics* Ch 1-3  
 Banham E. Martin. *The Cambridge Guide to the Theatre*.  
 Barr, Allan P. Ed. *Modern Women Playwrights of Europe*.  
 Bloom, Harold. ed. *Greek Drama*.  
 Brecht, Bertolt. *Brecht on Theatre: The Development of an Aesthetic*  
 Cixous, Hélène. *Politics, Ethics and Performance: Hélène Cixous and the Théâtre du Soleil*.  
 Edited by Lara Stevens  
 Donaldson, Ian. *Transformation in Modern European Drama*.  
 Fischer-Lichte, Erika. *History of European drama and theatre*.  
 Gascoigne, Bamber. *Twentieth-Century Drama*. 1962.  
 Gaskell, Ronald. *Drama and Reality: The European Theatre since Ibsen*  
 Howatson M. C. *The Oxford Companion to Classical Literature*.  
 Innes, Christopher. *A Sourcebook on Naturalist Theatre*.  
 Innes, Christopher. *Avant Garde Theatre, 1892-1992*.  
 Innes, Christopher. *Modernism in European Drama: Ibsen, Strindberg, Pirandello, Beckett*:  
 Marker, Frederick J. and Christopher Innes, ed. *Essays from Modern Drama*.  
 Lyman, Jane, ed. *Perspectives on Plays*.  
 McGuire, Susan Bassnett. *Luigi Pirandello*.  
 Moi, Toril. *Henrik Ibsen and the Birth of Modernism: Art, Theatre, Philosophy*  
 Morash, Chris. *A History of Irish Theatre 1601- 2000*  
 Nicoll, Allardyce and Arthur Wilmurt. *World Drama: From Aeschylus to Anouilh*.  
 Orr, John. *Tragic Drama and Modern Society: A Sociology of Dramatic Form from 1880 to the Present*.  
 Knopf, Robert. Ed. *Theatre of the Avant-Garde 1890-1950: A Critical Anthology*.  
 Stanislavski, Constantin. *An Actor Prepares*  
 Steiner, George. *The Death of Tragedy*  
 Tornqvist, Egil. *A Doll's House*  
 Trussler, Simon. *20<sup>th</sup> Century Drama*.  
 Williams, Raymond. *Drama from Ibsen to Brecht: A Critical Account and Revaluation*.

Course Coordinator - (Prof Gulab)

**(SEMESTER I)**  
**(w. e. f. Session 2022-23)**  
**Indian Literary Theory and Criticism**

Course Code: 22ENG21C6

Course V (Core Course V)

Nomenclature of the Course: Indian Literary Theory and Criticism

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: 03 Hrs.

**Learning Outcomes:**

- C.S.O.1. Contextualizes the socio-cultural background of criticism /literary writings
- C.S.O.2. Puts in perspective the various literary movements, styles and concepts manifested through different critical writings
- C.S.O.3. Inculcates an appreciation for Indian classical theory and its application through the prescribed texts
- C.S.O.4. Situates theoretical reference point for present day Indian writing in English

**Unit I**

Kuntaka: “Language of Poetry and Metaphor”  
*(Indian Literary Criticism: Theory and Interpretation, by G. N. Devy)*

Ananda Coomaraswamy: “The Dance of Shiva”  
*(The Dance of Shiva Delhi: Munshi Ram Manohar Lal Publishers.)*

**Unit II**

Dhananjaya: “Definitions and Descriptions in Drama”  
*(Indian Literary Criticism: Theory and Interpretation, by G. N. Devy)*

Rabindranath Tagore: “World Literature”  
 “The True Nature of Literature”  
*(Rabindranath Tagore: Selected Writings on Literature and Language, edited by Sisir Kumar Das and Sukanta Chaudhuri)*

**Unit III**

G.N. Devy: “Tribal Verse” in *Painted Words*  
 S. H. Vatsyayan ‘Agyeya’: “Memory and Culture”  
*(The Writer as Critic: Essays in Literature, History & Culture by Jasbir Jain)*

**Unit IV**

Jotirao Govindrao Phule: “Preface to *Ghulamgiri*”

(*The Writer as Critic: Essays in Literature, History & Culture* by Jasbir Jain)  
 Sharan Kumar Limbale: “Dalit Literature and Aesthetics”  
 (*Towards an Aesthetics of Dalit Literature*)

## Unit V

Sitakant Mahapatra: “Indian Culture: Quest for Perspective – Dualities, Resolutions and Transcendence” (from *The Writer as Critic: Essays in Literature, History & Culture* by Jasbir Jain)

U. R. Ananthmurthy: “The Literary Situation in India: Search for an Identity”

## Unit VI

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

Patañjali, Bhatta Nayaka, Dandin, Rajsekhar, Nitya Chaitanya Yati, Mukkutiparambilchuthan, Ved Vyasa, Bharatmuni, Tholkappiyar, Akka Mahadevi, Krishna Chandra Bhattacharya, *Chhandahsutra*, *The Sapatasataka (The Seven Hundred)* of Hala, *Vākyapadīya*, Apabhraṃśa

## Instructions to the Paper setter and the Students

There will be ten essay type questions set on Units I to V. Two questions will be set from each Unit. Students will be required to attempt one question from each Unit. All questions carry equal marks. The examiner shall mention Units.

## Suggested Readings:

Ahmed, Aijaz. “Languages of Class, Ideologies of Migration “. *In Theory; Classes, Nations, Literatures*.

Banerji, Debashish. Ed. *Rabindranath Tagore in the 21st Century: Theoretical Renewals*.

Bhattacharya, Krishna Chandra. “The Concept of Rasa”

Bhushan, Nalini and Jay L. Garfield. Eds. *Indian Philosophy in English: From Renaissance to Independence*.

Chakraborty, Arindam. “Refining the Repulsive: Toward an Indian Aesthetics of the Ugly and the Disgusting” *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art*.

De, Aparajita et al. Eds. *Subaltern Vision: A Study in Postcolonial Indian English Text*.

Devy, G. N. Ed. *Indian Literary Criticism: Theory and Interpretation*.

--- “After Amnesia”, *After Amnesia: Tradition and Change in Indian Literary Criticism*.

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

Hunt, Sarah Beth. *Hindi Dalit Literature and the Politics of Representation*.

Ilaiah, Kanha, “Towards the Dalitization of Nation”. *Wages of Freedom: Fifty Years of Indian Nation- State*. Ed. Partha Chatterjee.

Krupat, Arnold. “Indian Autobiography: Origins, Type, and Function”.

- Kumar, Raj. *Dalit Literature and Criticism*.
- Lal, Basant Kumar. *Contemporary Indian Philosophy*.
- Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*.  
--- Twice Born Fiction.
- Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*.
- Narasimhaiah, C.D. and C.N Srinath. Eds. *A Common Poetic for Indian Literatures*.
- Parekh, Bhikhu. "Indianisation of Autobiography", *Colonialism, Tradition and Reform*.
- Raghavan V. and Nagendra. *An Introduction to Indian Poetics*.
- Ramanujan, A.K. "Is There an Indian Way of Thinking?"
- Rao, Raja. *The Meaning of India*.
- Rodríguez, Guillermo. *When Mirrors Are Windows: A View of A.K. Ramanujan's Poetics*.
- Sethuraman, V. Ed. *Indian Aesthetics: An Introduction*.
- Suhrud, Tridip. "Towards a Gandhian Aesthetics," *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art*.

Course Coordinator - (Prof. Randeep Rana)

**FACULTY OF HUMANITIES AND ARTS**  
**DEPARTMENT OF ENGLISH AND FOREIGN LANGUAGES**  
**M.A. ENGLISH (2 YEAR C.B.C.S)**  
**SCHEME OF EXAMINATION**  
**M.A. ENGLISH (SEMESTER II)**  
**(w.e.f. Session 2022-23)**

Course No	Course Code	Nomenclature of Course	L-T-P	Credit/Hrs.	Max Marks	Theory	Internal Assessment	Duration of Exam
VI (Core Course -VI)	22ENG22C1	The Victorian Age	4-1-0	5	100	80	20	3 hrs
VII (Core Course - VII)	22ENG22C2	The Twentieth Century	4-1-0	5	100	80	20	3 hrs
VIII (Core Course-VIII) (opt. i)	22ENG22C3	Language – II (Linguistics)	4-1-0	5	100	80	20	3 hrs
VIII (Core Course-VIII) (opt. ii)	22ENG22C4	Indian Feminist Thought (Only for visually challenged)	4-1-0	5	100	80	20	3 hrs
IX (Core Course-IX)	22ENG22C5	Indian Aesthetics and Indian Writings in English - I (Pre-Independence)	4-1-0	5	100	80	20	3 hrs
X (Core Course-X)	22ENG22C6	Literary Theory and Criticism - I	4-1-0	5	100	80	20	3 hrs
Foundation Elective	22ENG22F1	From the common pool of Foundation Electives	2-0-0	2				
Open Elective	22ENG22O1	From the common pool of Open Electives	3-0-0	3				

**Total Credits                      30**



**(SEMESTER II)**  
**(w.e.f. Session 2022-23)**  
**The Victorian Age**

Course Code: 22ENG22C1

Course: VI (Core Course - VI)

Nomenclature of the Course: The Victorian Age

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: 3 Hrs.

**Learning Outcomes:**

- C.S.O.1. Ability to establish a link/negotiate with the preceding and following ages in British history and literature
- C.S.O.2. Familiarity to a range of major and minor Victorian thinkers, writers, and texts
- C.S.O.3. Gain in-depth knowledge of the various socio-political and literary trends and movements that shaped the different genres of the age
- C.S.O.4. Development of analytical knowledge regarding aspects of Victorian literature and culture

**Unit I**

**Non-Detailed Reading:**

- (i) John Henry Newman, Benjamin Disraeli, Edward Fitzgerald, Anthony Trollope, Bronte Sisters, Herbert Spencer, D.G. Rossetti, Christina Rossetti, George Meredith, H. G. Wells
- (ii) Charlotte Bronte's *Jane Eyre*, Emily Bronte's *Wuthering Heights*, Elizabeth Gaskell's *Mary Barton*, W. M. Thackeray's *Vanity Fair*, Coventry Patmore's "The Angel in the House", John Ruskin's *Unto This Last*, Lewis Carroll's *Alice in Wonderland*, Wilkie Collins's *The Moonstone*, Mathew Arnold's "Doves Beach," Robert Buchanan's *The Fleshly School of Poetry*

**Unit II**

- Alfred Tennyson: "Ulysses"  
"The Lotus Eaters"  
"The Brook"
- Robert Browning: "My Last Duchess"  
"The Bishop Orders His Tomb at Saint Praxed's Church"  
"The Lost Leader"  
"The Last Ride Together"

**Unit III**

- Charles Dickens: *Hard Times*

**Unit IV**

George Eliot: *The Mill on the Floss*

**Unit V**

Thomas Hardy: *Far From the Madding Crowd*

**Unit VI**

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

Utilitarianism, Victorian Morality, Oxford Movement, Chartist Movement, Pre-Raphaelite Poetry, Darwinism, The Decadent Movement, Social novels, *Origin of Species*, The Renaissance, Macaulay's *History Volume I* and *Critical Historical*, and *Miscellaneous Essays Vol. I – VI*, Walter Pater's *Essay on Style*, Huxley *Brave New World*, J. S. Mill's *The Subjection of Women*, Oscar Wilde's *The Importance of Being Earnest*.

**Instructions to the Paper setter and the Students**

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

**Suggested Readings:**

Abercrombie, Lascellas. *Thomas Hardy: A Critical Study*.  
 Allen, Walter. *The English Novel*.  
 Baker, William and Kenneth Womack. *A Companion to the Victorian Novel*.  
 Baum, Paul F. *Ten Studies in the Poetry of Matthew Arnold*.  
 Browning, Robert. *My Last Duchess*.  
 Browning, Robert. *The Last Ride Together*.  
 Buckley, Vincent. *Poetry and Morality: Studies on the Criticism of Matthew Arnold, T.S. Eliot, and F.R. Leavis*.  
 Collins, Philip. *Charles Dickens: The Critical Heritage*.  
 Corsan, Hiram. *An Introduction to the Study of Robert Browning's Poetry*.  
 Dickens, Charles. *Hard Times*.  
 Eliot, George. *The Mill on the Floss*.  
 Fletcher, Ian. *Decadence and the 1890s*.  
 Gaskell, Elizabeth. *The Life of Charlotte Bronte*.  
 Hardy, Thomas. *Far from Madding Crowd*.  
 Hawlin, Stefan. *The Complete Critical Guide to Robert Browning*.  
 Lippincott, Benjamin Evans. *Victorian Critics of Democracy: Carlyle, Ruskin, Arnold, Stephen, Maine, Lecky*.

Mitchell, Judith. *The Stone and the Scorpion: The Female Subject of Desire in the Novels of Charlotte Bronte, George Eliot, and Thomas Hardy*.  
Stevenson, Lionel. *The Pre-Raphaelite Poets*.  
Strachey, Lytton. *Eminent Victorians*.  
Tennyson, Alfred. *The Lotus Eater*.  
Tennyson, Alfred. *Ulysses*  
Tennyson, Alfred. *The Brook*.  
Tinker, C.B. and H.F. Lowry *The Poetry of Matthew Arnold: A Commentary*.  
West, Julius. *A History of the Chartist Movement*.

Course Coordinator - (Dr. Neelam )

**SEMESTER II**  
**(w.e.f. Session 2022-23)**  
**The Twentieth Century**

Course Code: 22ENG22C2

Course: VII (Core Course - VII)

Nomenclature of the Course: The Twentieth Century

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: 3 Hrs.

**Learning Outcomes:**

- C.S.O.1. Introduce Students to major and minor writers and texts of the 20<sup>th</sup> century
- C.S.O.2. Enables the students to have an interface of literature, politics, and society through various texts/works written during and after the two World Wars.
- C.S.O.3. Helps in acquiring the knowledge of the transformational changes taking place in different genres of literature
- C.S.O.4. Promote the development of critical temperament which helps in better understanding of texts

**Unit I**

**Non-Detailed Reading:**

- (i) A. C. Bradley, J.M. Barrie, Rudyard Kipling, John Galsworthy, E. V. Lucas, Bertrand Russell, Dorothy Richardson, Lytton Strachey, Rose Macaulay, Katherine Mansfield, Joyce Cary, The Sitwells, Agatha Christie, J. R.R. Tolkien, J.B. Priestley, Robert Graves, Christopher Isherwood, C. P. Snow, Christopher Fry, Harold Pinter, John Arden, Arnold Wesker, Seamus Heaney
- (ii) Conrad's *Heart of Darkness*, Lawrence's *Sons and Lovers*, Wilfred Owen's "Dulce et Decorum Est", James Joyce's *Ulysses*, E. M. Forster's *A Passage to India*, Virginia Woolf's *Mrs. Dalloway*, Aldous Huxley's *Brave New World*, Graham Greene's *The Power and the Glory*, George Orwell's *Animal Farm*, Lessing's *The Grass is Singing*, Golding's *Lord of the Flies*, Iris Murdoch's *Under the Net*, Anthony Burgess' *A Clockwork Orange*, Martin Esslin's *Theatre of the Absurd*, John Fowles' *The French Lieutenant's Woman*, Dylan Thomas' *Altarwise by Owl Night*, Edward Bond's *Bingo*, A.S. Byatt's *Possession*

**Unit II**

- |              |                            |
|--------------|----------------------------|
| T. S. Eliot: | <i>The Wasteland</i>       |
| W. B. Yeats: | "Easter 1916"              |
|              | "The Second Coming"        |
|              | "Sailing to Byzantium"     |
|              | "A Prayer for My Daughter" |

**Unit III**

George Orwell: *Nineteen Eighty Four*

#### Unit IV

John Osborne: *Look Back in Anger*

#### Unit V

V. S. Naipaul: *An Area of Darkness*

#### Unit VI

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

Robert Graves, Christopher Isherwood, C. P. Snow, Christopher Fry, Harold Pinter, John Arden, Arnold Wesker, Seamus Heaney, Imagism, War Poets, Irish Renaissance, Campus Novels, Kitchen Sink Drama, Angry Young Man Movement, Movement Poetry.

#### Instructions to the Paper setter and the Students

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

#### Suggested Readings:

Abrams, M.H. *A Glossary of Literary Term*.

Aaronovitch, David (8 February 2013). "1984: George Orwell's Road to Dystopia" BBC News. Retrieved 8 February 2013

Billington, Michael (30 March 2015). "Look Back in Anger: how John Osborne liberated theatrical language" via [www.theguardian.com](http://www.theguardian.com).

Bloom, Harold. *T.S. Eliot's The Wasteland*.

Carter, Ronald and John Mcrae. *The Routledge History of Literature in English*.

Chinitz, David E. *A Companion to T.S. Eliot*.

Daiches, David. *A Critical History of English Literature Vol. I and II*.

--- *Poetry and the Modern World: A Study of Poetry in England between 1900 and 1939*.

Dooley, Gillian (2006). *V.S Naipaul, Man and Write*. University of South Carolina Press. ISBN 978-1-57003-587-6. Retrieved 30 September 2013.

French, Patrick (2008). *The Worlds What It Is: The Authorized Biography of V.S Naipaul* New York: Alfred Knopf. ISBN 978-0-307-27035-1. Retrieved 19 September 2013.

Gobert, R. Darren. *The Theatre of Caryl Churchill*.

Hamilton, Ian. *The Oxford Companion to 20<sup>th</sup> Century Poetry in English*.

Kenner, Hugh. *The Invisible Poet: T.S.Eliot*.

Leetaur, kalev. "As Orwell's 1984 Turns 70 It Predicted Much of Today's Surveillance Society" Forbes. Retrieved 3 December 2019.

Prasad, G.J.V.(30 November 2017). *The Lost Temper: Critical Essays on Look Back in Anger* Macmillan India Limited.

Tate, Allen. *T.S. Eliot: The Man and His Work*.

Course Coordinator - (Prof. Sudhir Kumar)

**SEMESTER II**  
**(w.e.f. Session 2022-23)**  
**Language – II**  
**Linguistics**

Course Code: 22ENG22C3

Course: VIII (Core Course - VIII) (Option i)

Nomenclature of the Course: Linguistics

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: 3 Hrs.

**Learning Outcomes:**

- C.S.O.1. Will develop an understanding of the fundamental tools, essential for a systematic study of language.
- C.S.O.2. Will develop an understanding of normative rules of transformative/ generative grammar.
- C.S.O.3. Will develop an ability to understand language as a part of the contemporary theoretical stance.

**Unit I**

Introduction to Linguistics

(i) Language and Communication:

Characteristic Features of Language, Varieties of Language – Idiolect, Dialect, Standard Language, Register, Kinds of Ambiguity, Prescriptive and Descriptive Approaches to Language.

(ii) Language Structure:

The Concept of Linguistic Sign, Diachronic and Synchronic approaches, Syntagmatic and Paradigmatic Relations, Form and Substance, Langue and Parole, Competence and Performance

**Unit II**

Branches of Linguistics:

(i) Introduction to Historical Linguistics, Sociolinguistics, Psycholinguistics, Anthropological Linguistics, Neurolinguistics and Communicology.

(ii) Introduction to Pragmatics, Stylistics and Discourse Analysis, Invisible Meaning, Deixis, Anaphora, Presupposition, Direct and Indirect Speech Acts, Stylistic Study of Literature and its uses, Discourse Analysis and Aspects of Metaphor

**Unit III**

Morphology and Semantics:

- (i) Morphology: Simple and Complex Words; Root, Stem, Word; Free and Bound Morphemes; Morphs, Allomorphs, Zero Morpheme and Affixes; Inflectional and Derivational; Morphological Analysis of English Words
- (ii) Semantics: Meaning, Sense and Reference, Denotation and Connotation  
Lexical Relations: Paradigmatic and Syntagmatic Relations, Hyponymy, Synonymy, Antonymy, Polysemy, Homonyms, Homophones, Metonymy, Collocation, Foregrounding and Prototypes

#### Unit IV

Transformational Grammar:

- (i) Notions of Deep Structure, Surface Structure and Transformation.
- (ii) Basic Transformation of (a) Negation (b) Contraction (c) Interrogation  
(d) Passivization
- (iii) (a) Determining the constituents of a sentence (b) Derivation of Phrase Structure  
Rules for Noun Phrase and Verb Phrase

#### Instructions to the paper-setter and students:

There will be 4 questions based on Units I, II, III and IV respectively. All questions carry equal marks. All questions will have at least 50% internal choice. All questions will have sub parts.

#### Prescribed Texts

Jacobs, Roderick A, and Peter S. Rosenbaum. *English Transformational Grammar*.

Syal, Pushpinder and D.V. Jindal. *An Introduction to Linguistics: Language, Grammar and Semantics*.

Yule, George. *The Study of Language*.

#### Suggested Readings:

Akmajian, Adrian, Richard A. Demers, and Robert M. Harnish. *Linguistics: An Introduction to Language and Communication*.

Allen, J P. B, and Stephen P. Corder. *The Edinburgh Course in Applied Linguistics: Vol.2*.

Asher, R. (ed.). *Encyclopedia of Language and Linguistics*.

Bauer, L. *The Linguistics Student's Handbook*.

Beard, Adrian. *Texts and Contexts: An Introduction to Literature and Language Study*.

Bell R.T. *An Introduction to Applied Linguistics*.

Crystal, David. *A Dictionary of Linguistics and Phonetics*.

Disciullo A.M. and E. Williams. *Morphology by itself: Stems and Inflectional Classes*.

Fasolo R. and Jeff Connor Linton. *An Introduction to Language and Linguistics*.

Fronikin. Victoria ed. *Linguistics: An Introduction to Linguistic Theory*.

Hudson, Richard A. *Sociolinguistics*.

Huddleston, Rodney. *An Introduction to English Transformational Syntax*.  
Hurford, James R. et al. *Semantics: A Course Book*.  
Kaplan, Robert B. *The Oxford Handbook of Applied Linguistics*.  
Katamba F. and John Stonham. *Morphology: Palgrave Modern Linguistics* (edn. 2),  
Leech, G. N. *Semantics*.  
Lester, Mark. *Introductory Transformational Grammar of English*.  
Palmer, F R. *Semantics*.  
Quirkley, Austin E. *Theoretical Inquiry: Language, Linguistics, and Literature*.  
Spencer, Andrew. *Morphological Theory: An Introduction to Word Structure in Generative Grammar*.  
Verma S.K. and N.Krishnawamy. *Modern Linguistics*.  
Wardbaugh, R. *An Introduction to Sociolinguistics*.

Course Coordinator - (Prof. Rashmi Malik)



**SEMESTER II**  
**(w.e.f. Session 2022-23)**  
**Indian Feminist Thought**

Course Code: 22ENG22C4

Course: VIII (Core Course - VIII) (Option ii) (Only for visually challenged)

Nomenclature of the Course: Indian Feminist Thought

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: 3 Hrs.

**Learning Outcomes:**

C.S.O.1. Will be able to trace the trajectory of Indian feminist thought

C.S.O.2. Will be able to establish an understanding about feminist writing in its socio-cultural backdrop

C.S.O.3. Will have a critical understanding of genre –wise feminist expression

C.S.O.4. Will facilitate an understanding of narrative techniques and literary devices in feminist writings

**Unit I**

**Non-Detailed Reading:**

(i) Maitreyi, Gargi Vachaknavi, Savitri Bai Phule, Sarojini Naidu, Gayatri Chakravarty Spivak, Susie Tharu, Kamla Bhasin, Vina Mazumdar, Tanika Sarkar, Vandana Shiva

(ii) *Under Western Eyes: Feminist Scholarship and Colonial Discourses* by Chandra Talapade Mohanty, "Understanding Gender" by Kamla Bhasin, "The Structure of Patriarchy" by Bina Aggarwal, Gayatri Spivak, "Introduction", *Breast Stories* Seagull Books: 1997, Mahasveta Devi, "The Breast Giver" *Breast Stories*, Seagull Books: 1997. Simone de Beauvoir, *The Second Sex*, Chapter 1, Vintage: 1989. Sigmund Freud, "Female Sexuality" *Sexuality and the Psychology of Love*, Touchstone: 1997, 184-201. Bina Agarwal, "Bargaining and Gender Relations: Within and Beyond the Household" *Feminist Economics*, 1997, vol. 3, issue 1, pp. 1-51. Ranjana Khanna, "The Ethical Ambiguities of Transnational Feminisms" *Dark Continents: Psychoanalysis and Colonialism*, Duke University Press Books: 2003, 207-230

**Unit II**

Pandita Rama Bai: *The High Caste Hindu Woman* (1888)

**Unit III**

Meena Kandasamy: "Untitled Love"  
 "We will Rebuild Worlds"  
 "Inheritance"  
 "Another Paradise lost"

**Unit IV**

Rokeya Sakhawat Hossain: *Sultana's Dream*

### Unit V

Dina Mehta: *Brides are not for Burning*

### Unit VI

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

### Unit VI

Rassundari Devi: *My Life (AmarJibon)* translated by Enakshi Chatterjee  
 Dhiruben Patel: *Rainbow at Noon* (trans. of *Agantuk*)  
 Tarabai Shinde: *Stri Purush Tulna* (A Comparison between Men and Women)  
 Manjula Padmanahan: *Lights Out*  
 Shashi Deshpande: *The Dark Holds No Terrors*  
 Manju Kapoor: *Difficult Daughters*  
 Shanta Gandhi: *Razia Sultan*  
 Baby Halder: *A Life Less Ordinary*

Arundhati Subramaniam: "Home"

"Deleting the Picture"

"When Landscape Becomes Woman"

"This Could Be Enough"

Savitri Bai Phule: Poems from Kavya Phule (1854)

"The Plight of the Shudras"

"The Greatest Wealth"

"Go, Get Education"

"Rise, to learn and act"

Vanita Reddy: "The Nationalization of the Global Indian Woman: Geographies of Beauty in *Femina*" *South Asian Popular Culture* Volume 4, Issue 1 April 2006, pp. 61-85.

Sandra Harding: "The Instability of the Analytical Categories of Feminist Theory" *Signs*. Vol. 11, No. 4 (Summer, 1986), pp. 645-664

### Instructions to the Paper setter and the Students

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

### Suggested Readings

bell hooks, "Theory as Liberatory Practice" *Yale Journal of Law & Feminism* 4:1, 1991-1992.

Carole McCann, Seung-Kyung Kim (ed.), *Feminist Theory Reader: Local and Global Perspectives*.

- Chandra Talpade Mohanty, "Feminist Encounters: Locating the Politics of Experience" *Feminist Theory Reader: Local and Global Perspectives*.
- Maria C. Lugones and Elizabeth V. Spelman, "Have We Got a Theory for You!" *Women's Studies International Forum*, 1983
- Uma Narayan, "The Project of Feminist Epistemology: Perspective from a Nonwestern Feminist" *Feminist Theory Reader: Local and Global Perspectives*
- Luce Irigaray, "When Our Lips Speak Together" *Signs*, Vol. 6, No. 1, *Women: Sex and Sexuality*, Part 2 (Autumn, 1980), pp. 69-79
- Michel Foucault, "The Body of the Condemned" *Discipline and Punish: The Birth of the Prison*, Vintage: 1995, pp. 3-31
- Judith Butler, "Bodies and Power Revisited" *Feminism and the final Foucault* (ed.) Dianna Taylor, Karen Vintges.
- Susan Bordo, "Feminism Foucault and the Politics of the Body" *Feminist theory and the body: A Reader*, (ed.) Janet Price and Margrit Shildrick.
- Heidi I. Hartmann, "The Family as the Locus of Gender, Class, and Political Struggle: The Example of Housework" *Signs*, Vol. 6, No. 3 (Spring, 1981), pp. 366-394

Course Coordinator – (Prof. Jaibir S. Hooda & Prof. Gulab)

**SEMESTER II**  
**(w.e.f. Session 2022-23)**  
**Indian Aesthetics and Indian Writings in English –I (Pre Independence)**

Course Code: 22ENG22C5

Course IX (Core Course IX)

Nomenclature of the Course: Indian Aesthetics and Indian Writings in English -I (Pre-Independence)

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: Hrs.

**Learning Outcomes:**

- C.S.O.1. Ability to understand Indian writing in English's evolution through convention, experimentation and innovation highlighting the multicultural montage of Indian literature
- C.S.O.2. Familiarity with the concepts of 'Indianness', nativism, nationalism and Indian sensibility as exemplified in the socio-cultural, historical and linguistic contexts of Indian Literature written/translated in English
- C.S.O.3. Appreciation of the relevance of prescribed texts in the contemporary Indian literary scenario thereby focusing on the humanistic concern represented through the various works of Indian Writings in English.
- C.S.O.4. Understanding narrative techniques and thematic concerns of various literary writings.

**Unit I**

(i). Kalidasa, Abhinavgupta, Kabir, Mirabai, Raja Rammohan Roy, Henry Derozio, JyotibaPhule, Behramji M. Malabari, Toru Dutt, Swami Vivekanand, Lala Lajpat Rai, Manmohan Ghose,

(ii). *Panchtantra, Harshacharita, The Persecuted, Meghnad Bodh Kavya, Rajmohan's Wife, A Sheaf Gleaned in French Fields, Anandamath, Indulekha, The Indian War of Independence, Gitanjali,*

**Unit II**

Following 3 Chapters of *Natyashastra*:

Chapter One (Origin of Drama)

Chapter Six (Sentiments)

Chapter Seven (Emotional and Other States)

**Unit III**

Sarojini Naidu: "Damyante to Nala in the Hour of Exile"  
 "An Indian Love Song"  
 "The Bangle Sellers"  
 "Harvest Hymn"  
 "The Soul's Prayer"

**Unit IV**

M. K. Gandhi: *Hind Swaraj*

**Unit V**

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

**Unit VI**

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

Dada Bhai Nourozi, Sri Aurobindo, Romesh Chander Dutt, Toru Dutt, B R Ambedkar, Mulk Raj Anand, Raja Rao, Humayun Kabir, K.A Abbas, Asif Currimbhoy, *Unhappy India, Annihilation of Caste, The Bachelor of Arts, Twilight in Delhi, Motherland, The Discovery of India, All About H. Hatterr, Rajmohan's Wife, The Home and the World, Gora, The Wonder That Was India* (by A. L. Basham)

**Instructions to the Paper setter and the Students**

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

**Suggested Readings:**

Abhinavagupta. *Abhinavabharati*. Ed. & Trans. Dr. Nagender.  
 Basu, Swaraj. *Readings on Dalit Identity: History, Literature and Religion*.  
 Byrski, Christopher M. *Concept of Ancient Indian Theatre*.  
 Hawley, J.S and Mark Juergensmeyer. Trans. *Songs of the Saints of India*.  
 Iyengar, S. R. K. *Indian Writings in English*.  
 King, Bruce. *Three Indian Poets*.  
 Krishnaswamy, N. and L. Krishnaswamy. *The Story of English in India*.  
 Kushwaha, M.S. Ed. *Dramatic Theory and Practice: Indian and Western*.  
 Naik, M.K. *A History of Indian Literature in English*.  
 Narasimaih, C. D. *The Swan and the Eagle*.  
 Parel, J Anthony. *"Introduction" to Gandhi: 'Hind Swaraj' and Other Writings*.  
 Rao, Raja. *The Meaning of India*.  
 Richmond, Farley P, Swann, Darius L. and Zarrill, Phillip B. (eds.) *Indian Theatre: Traditions of Performance*.  
 Sangari, Kumkum. *Politics of the Possible: Essays on Gender, History, Narratives, Colonial English*.  
 Vatsyayan, Kapila. *Traditional Indian Theatre: Multiple Streams*.

Course Coordinator - (Prof. Randeep Rana)

**SEMESTER II**  
**(w.e.f. Session 2022-23)**  
**Literary Theory and Criticism – I**

Course Code: 22ENG22C6

Course X (Core Course X)

Nomenclature of the Course: Literary Theory and Criticism - I

Credits: 5

Total Marks: 100

Theory: 80

Internal Assessment: 20

Time: 3 hrs

**Learning Outcomes:**

- C.S.O.1. Helps in tracing the development of critical thought through different literary eras  
 C.S.O.2. Contextualizing critical theory within larger socio cultural milieu  
 C.S.O.3. Comprehension and application of various critical concepts on prescribed texts in various papers.  
 C.S.O.4. Developing an incisive understanding of various movements and thoughts as initiation into

**Unit I**

Aristotle: *The Poetics* (Trans. by Samuel Henry Butcher)  
 (Chapters I to XVII)

Longinus: *On the Sublime* (Trans. By W. Rhys Roberts) (Chapters I, II, VII, VIII, IX, XVI, XXX, XXXIX, XL)

**Unit II**

John Dryden: *An Essay of Dramatic Poesie* (Excluding “Examen of *The Silent Woman*”)

Samuel Johnson: Essay No. 4 (31 March, 1750 *The Rambler*)

**Unit III**

William Wordsworth: “Preface to *Lyrical Ballads*” (1802)

Matthew Arnold: “The Function of Criticism at the Present Time”

**Unit IV**

Virginia Woolf: *A Room of One’s Own*

Elaine Showalter: “Towards a Feminist Poetics” (*Modern Literary Theory: A Reader*, Edited by Philip Rice and Patricia Waugh, 4<sup>th</sup> edition)

**Unit V**

Sigmund Freud: “Creative Writers and Day-Dreaming”

<https://static1.squarespace.com/static/5441df7ee4b02f59465d2869/t/588e9620e6f2e152d3ebcfc/1485739554918/Freud+-+Creative+Writers+and+Day+Dreaming%281%29.pdf>

Jacques Lacan: “The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience” (*Modern Literary Theory: A Reader*, Edited by Philip Rice and Patricia Waugh, 4<sup>th</sup> edition)

**Unit VI**

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

Plato's *Republic*; Concept of Mimesis; Horace's *Ars Poetica*; Quintillian's *Institutio Oratoria*; Philip Sidney's *An Apology for Poetry*; Age of Enlightenment; Addison's *The Spectator* (No. 62 and 412); Samuel Johnson's "Cowley" from *Lives of English Poets*; Johnson's *Preface to Shakespeare*; French Revolution; T.L. Peacock's "The Four Ages of Poetry;" P.B. Shelley's "A Defence of Poetry;" Coleridge's concept of Fancy v/s Imagination; The concept of Sublime; Utilitarianism; Naturalism; Marxist aesthetics; Roaring Twenties; Cyborg; Écriture feminine; Abjection (Kristeva); Sigmund Freud's *The Interpretation of Dreams*; The concept of Id, Ego, and Superego; Oedipus Complex; Electra Complex; Gayle Rubin's "Charmed Circle" of sexuality; Theory of Neurotic Needs; Chicago School of Literary Criticism; Three Waves of Feminism; J.S. Mill's *The Subjection of Women*

### **Instructions to the Paper setter and the Students**

There will be ten essay type questions set on Units I to V. Two questions will be set from each Unit. Students will be required to attempt one question from each Unit. All questions carry equal marks. The examiner shall mention Units.

### **Suggested Readings:**

Burke, Edmund. *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*  
Butler, Judith. *Bodies that Matter*  
Carlyle, Thomas. "Midas." *Past and Present*  
Cixous, Helene. "The Laugh of the Medusa"  
Beauvoir, Simone de. "Myth and Reality." *Modern Criticism and Theory: A Reader* Ed. David Lodge and Nigel Wood.  
Deleuze, Gilles and Felix Guattari. "The Anti-Oedipus." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan.  
Eagleton, Mary .ed. *Feminist Literary Criticism*  
Ellman, Maud. *Psychoanalytic Literary Criticism*.  
Haraway, Donna. "A Manifesto for Cyborgs"  
Irigaray, Luce. "The Power of Discourse and the Subordination of the Feminine." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan.  
Lodge, David. *Twentieth Century Literary Criticism: A Reader*  
Mill, J.S .*Utilitarianism*  
Nayar, P. K. *Literary Theory Today*  
---. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*  
Peter Stansky. *Victorian Thinkers: Carlyle, Ruskin, Arnold, Morris*  
Prasad, B. *An Introduction to English Criticism*  
Rice, Philip and Patricia Waugh, editors. *Modern Literary Theory: A Reader*, 4<sup>th</sup> edition

Course Coordinator – (Dr. Kavita)

**Session 2022 – 23 (SEMESTER III)**

Course No	Course Code	Nomenclature of Course	L-T-P	Credit/Hrs.	Max Marks	Theory	Internal Assessment	Duration of Exam
XI (Core Course-XI)	22ENG23C1	Basics of Research Methodology	4-1-0	5	100	50+30 (3 Research Papers)	20	3 hrs
XII (Core Course-XII)	22ENG23C2	American Literature	4-1-0	5	100	80	20	3 hrs
XIII (Core Course – XIII)	22ENG23C3	Indian Writings in English and Translations in English and - II (Post-Independence)	4-1-0	5	100	80	20	3 hrs
XIV (Core Course - XIV)	22ENG23C4	Literary Theory and Criticism – II	4-1-0	5	100	80	20	3 hrs
XV (DSE Course – I) (Opt. i)	22ENG23D1	Film Studies – I	4-1-0	5	100	80	20	3 hrs
(Opt. ii)	22ENG23D2	Cultural Studies – I	4-1-0	5	100	80	20	3 hrs
(Opt. iii)	22ENG23D3	Gender Studies – I	4-1-0	5	100	80	20	3 hrs
(Opt. iv)	22ENG23D4	Post Colonial Studies – I	4-1-0	5	100	80	20	3 hrs
(Opt. v)	22ENG23D5	Research Project (Only for Foreign Students)	1(per student)	5	100	60 (Project Report)	40 (Viva - Voce)	
Open Elective	22ENG23O2	From the common pool of Open Electives	3-0-0	3				

**Total Credits 28**



**M. A. ENGLISH  
(SEMESTER III)  
M. A. English (CBCS) w. e. f. Session 2022-23  
Basics of Research Methodology**

Course Code: 22ENG23C1

Course: XI (Core Course - XI)

Nomenclature of the Course: Basics of Research Methodology

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: 3 Hrs.

**Learning Outcomes:**

C.S.O.1. Understanding the concept of research

C.S.O.2. Ability to use tools and methods of creation of knowledge

C.S.O.3. Ability to use various tools and methods of research as a part of the research design

C.S.O.4. Ability to integrate the results of research project

C.S.O.5. Ability to present research project, its findings in a universally acceptable standard format

C.S.O.6. Ability to raise research questions for further research

**Unit I**

**Essentials of research:**

Definition, concept and types of research

Preparing workable bibliography and review of literature

Identifying and formulating research problem/topic

Formulation of hypotheses, objectives and research questions

**Unit II**

**Research methods and their application to research:**

Library, internet, and other information resources

Observation and experiment

Preparation of a research proposal

**Unit III**

**Components of research:**

Data collection

Data analysis (sorting, displaying and description)

Analysis of text by applying literary theory/critical perspective (Literary theory/Critical

Perspectives prescribed in this semester)

**Unit IV**

**The research report:**

Format

Principles of scholarly writing of reports of findings  
Making recommendations

## Unit V

### Presenting the research report (MLA Handbook 9<sup>th</sup> Edition):

Documentation

In-text references

Preparing the list of works cited

## Unit VI (for Internal Evaluation/Assessment only)

Basic knowledge of computer and ICT: Microsoft Word, search engines, browsers, conversion of files from word to pdf and vice versa, uploading/downloading files

### Instructions for Paper-setting:

There will be five questions with internal choice based on Units I to V respectively. All questions are compulsory and carry equal marks. Questions may have subparts with at least fifty percent internal choice.

### Suggested Readings:

Ahuja, Ram. *Research Methods*.

Banerjee, Subhojit, and Ramendu Roy. *Fundamentals of Research Methodology*.

Basotia, G.R., and K. K. Sharma. *Research Methodology*.

Bhalla, Ranjit Kaur, and Mohit Puri. *Advanced Research Methodology*.

Bhattacharyya, Dipak Kumar. *Research Methodology*.

Bold, Christine. *Using Narrative in Research*.

Borse, M. N. *Handbook of Research Methodology: Modern Methods & New Techniques*.

Dagar, Sanchit. *Instant Notes on Research Methods*.

Dhiman, Anil Kumar. *Research Methodology: Basics of Research Methods, Tools and Techniques*.

Greenfield, Tony, and Sue Greener, editors. *Research Methods for Post Graduates*.

Kashyap, Alok Kumar. *Research Methodology: Tools and Techniques*.

Koli, L. N. *Research Methodology*.

Kothari, L.N. *Research Methodology: Theory and Practice*.

Kumar, Ranjit. *Research Methodology: A Step-by-Step Guide for Beginners*.

Pani, Prabhat Kumar. *Research Methodology: Principles and Practices*.

Raman, Anantanarayanan, and Jayshree Nimmagadda. *A Handbook of Research Process*.

Sharma, Sandhir, and Gautam Bansal. *Research Methodology*.

Trivedi, R. N., and D. P. Shukla. *Research Methodology*.

Course Coordinator – (Prof. Jaibir S. Hooda & Prof. Gulab)

**M. A. ENGLISH  
(SEMESTER III)  
M. A. English (CBCS) w. e. f. Session 2022-23  
American Literature**

Course Code: 22ENG23C2

Course: XI (Core Course - XI)

Nomenclature of the Course: American Literature

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: 3 Hrs.

**Learning Outcomes:**

- C.S.O.1. Makes the students understand the socio-political factors that shaped the American literary scene
- C.S.O.2. Helps the students explore literature in relation to the historical and cultural context
- C.S.O.3. Develops an awareness of the evolving American experience.

**Unit I**

**Non-Detailed Readings:**

- (i) John Winthrop, Fennimore Cooper, Ralph Waldo Emerson, Edgar Allan Poe, Fredrick Douglass, Herman Melville, Henry Brown, Mark Twain, Henry James, David Belasco, Benjamin Franklin, Abraham Lincoln
- (ii) *Uncle Tom's Cabin, The Scarlet Letter, Walden, The Red Badge of Courage, The Great Gatsby, Their Eyes Were Watching God, The Hairy Ape, Ariel, On The Road, Portnoy's Complaint, Who's Afraid of Virginia Woolf, Beloved*

**Unit II**

Walt Whitman: "Song of Myself" (Sections 1, 5, 6, 10, 20, 21, 32, 49, 50 52)

Emily Dickinson: "Hope is the Thing with Feathers"  
"I Felt a Funeral in My Brain"  
"I Heard a Fly Buzz when I Died"  
"Apparently with No Surprise"  
"Because I could not stop for Death"

**Unit III**

Lorraine Hansberry: *A Raisin in the Sun*

**Unit IV**

Henry D. Thoreau: "Civil Disobedience"  
F. Scott Fitzgerald: "Echoes of the Jazz Age"

**Unit V**

John Steinbeck: *Of Mice and Men*

William Faulkner: "A Rose for Emily"  
 "Dry September"  
 "That Evening Sun"

**Unit VI**

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

W.E.B Dubois, Robert Frost, Gertrude Stein, Wallace Stevens, Ernest Hemingway, Langston Hughes, Tennessee Williams, Arthur Miller, Allen Ginsberg, Adrienne Rich, Kate Millet, Sam Sheppard, Jamaica Kincaid, Colonization, European heritage, Puritanism, Transcendentalism, Realism and Naturalism in American Literature, Jazz Age, Roaring 20s, Lost Generation, Harlem Renaissance, Modernism, New Critics, Beat Generation, American Dream

**Instructions to the Paper setter and the Students**

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

**Suggested Reading:**

Bercovitch, Sacvan, ed. *The Cambridge History of American Literature*.

Bordman, Gerald Martin and Thomas S. Hirsch. *The Oxford Companion to American Theatre*. 3<sup>rd</sup> ed.

Elliot, Emory, ed. *The Columbia History of the American Novel*.

Gray, Richard J. *A Brief History of American Literature*.

Harris, Charles B. *Contemporary American Novelists of the Absurd*.

Horton, Rod William and Herbert W. Edwards. *Backgrounds of American Literary Thought*.

Kolin, Philip C, ed. *American Playwrights since 1945: A Guide to Scholarship, Criticism, and Performance*.

Leary, Lewis Gaston. *Articles on American Literature 1900-1950*.

Malkoff, Karl. *Crowell's Handbook of Contemporary American Poetry*.

Matthiessen, F. O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman*.

Ruland, Richard and Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature*.

Spiller, Robert E. et al., eds. *Literary History of the United States*.

White, Barbara Anne. *American Women Writers: An Annotated Bibliography of Criticism*.

Course Coordinators – (Prof. Jaibir S. Hooda & Prof. Gulab)

**M. A. ENGLISH  
(SEMESTER III)**

**M. A. English (CBCS) w. e. f. Session 2022-23**

**Indian Writings in English and Translations of Indian Writings in English – II (Post-Independence)**

Course Code: 22ENG23C3

XIII (Core Course – XIII)

Nomenclature of the Course: Indian Writings in English and Translations of Indian Writings in English – II (Post-Independence)

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: 03 Hrs.

**Learning Outcomes:**

- C.S.O.1. Makes the students conscious of socio-political and cultural concerns exemplified in Indian writings in English, with reference to Post-Independence Indian social reformations, Indian sensibility women education and empowerment in Twentieth century
- C.S.O.2. Induces social and cultural perception of Indianness epitomizing liberation and transformation
- C.S.O.3. Acquaintance with literary texts encapsulating regional, cultural, social, and political locations within India since Independence
- C.S.O.4. Instills a comprehensive understanding of key issues shaping twentieth century literary production

**Unit I**

**Non-Detailed Readings:**

- (i) Manohar Malgonkar, Khushwant Singh, C D Narasimhaiah, Nissim Ezekiel, Kamla Markandaya, Nayantara Sahgal, Chaman Nahal, Asif Currimbhoy, A.K Ramanujan, Kamala Das, Ruskin Bond, Meenakshi Mukherjee, Anita Desai, Arun Joshi, Salman Rushdie, Shashi Tharoor, Jeet Thayil, Amit Chaudhari, Kiran Desai
- (ii) *The Autobiography of an Unknown Indian, The Financial Expert, The Sunlight on a Broken Column, "The Striders," My Story, Rough Passage, Shame, The Fall of a Sparrow, The Shadow Lines, English August, A Suitable Boy, Final Solutions, Red Earth and Pouring Rain, India Unbound, Wedding Album, The Inheritance of Loss, India After Gandhi: The History of the World's Largest Democracy, The Immortals of Meluha, Chronicle of a Corpse Bearer*

**Unit II**

Shrilal Shukla: *Raag Darbari*

**Unit III**

Ramesh C Shah: *Vinayak* (Trans. By Sudhir Kumar Sahitya Akademi)

#### Unit IV

Nissim Ezekiel: "Night of the Scorpion"  
 "A Time to Change"  
 "Poet, Lover and Bird Watcher"  
 "The Patriot"  
 "The Visitor"

Kamala Das: "An Introduction"  
 "My Grandmother's House"  
 "The Old Playhouse"  
 "A Hot Noon in Malabar"  
 "The Dance of The Eunuchs"

#### Unit V

Gurcharan Das: *9 Jakhoo Hill*

#### Unit VI

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

Sunil Khilnani: "Gandhi and Nehru"  
 Shyamala A Narayan and Jon Mee: "Novelist of the 1950s and 1960s"  
 Rajeev S Patke: "Poetry Since Independence"  
 Shanta Gokhale: "The Dramatists"  
 Kapila Vatsayan: *Traditional Indian Theatre*  
 Vasudha Dalmia: *Narrating Nation, Performing Politics*  
 Shashi Deshpande: *That Long Silence*  
 Arundhati Roy: *The God of Small Things*  
 Mahesh Dattani: *Final Solutions*  
 Manjula Padmanabhan: *Harvest*  
 Arvind Adiga: *The White Tiger*  
 A K Ramanujan, Ashok Banker, Shobhaa De, Chetan Bhagat

#### Instructions to the Paper setter and the Students

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

#### Suggested Readings:

Bose, Brinda. ed. *Amitav Ghosh: Critical Perspectives*.  
 Bruce King *Modern Indian Poetry in English*

- Dalmia, Vasudha. *Poetics, Plays, and Performances: The Politics of Modern Theatre*.
- Dodiya, Jaydipsinh K, ed. *Indian English Poetry: Critical Perspectives*.
- Dwivedi, A.N. *The Poetic Art of A.K. Ramanujan*.
- Gandhi, Leela. *Postcolonial theory: A Critical Introduction*.
- Iyengar, S. R. K. *Indian Writings in English*.
- Khair, TabishBabu. *Fictions: Alienation in Contemporary Indian English Novels*.
- Khatri, C. L. and Sudhir K. Arora, eds. *Thunder on Stage: A Study of Girish Karnad's Plays*.
- King, Bruce. *Modern Indian Poetry in English*.
- Kumar, Ashok. ed. *Novels of ManjuKapur: A Feministic Study*.
- Madge, V. N. *Vijay Tendulkar's Plays: An Anthology of Recent Criticism*.
- Mee, Erin B. *Theatre of Roots: Redirecting the Modern Indian Stage*.
- Meenakshi Mukherjee. *Twice Born Fiction*.
- Meenakshi Mukherjee. *The Perishable Empire: Essays on Indian Writing in English*.
- Mehrotra ,Arvind Krishna. ed. *The Oxford Anthology of Twelve Modern Indian Poets*.
- Naik, M. K. and Shyamalal Narayan, eds. *Indian English Fiction: A Critical Study*.
- Nandy ,Pritish. *Indian Poetry in English Today*.
- Nanavati, U.M. and Profulla C. Kar. *Rethinking Indian English Literature*.
- Prasad, M. *Indian English Novelists: An Anthology of Critical Essays*.
- Raghavan, V. and Nagendra. *An Introduction to Indian Poetics*.
- Rahman, Anisur. *Form and Value in the Poetry of Nissim Ezekiel*.
- Ramazani, Jahan. *The Hybrid Muse: Postcolonial Poetry in English*.
- Ratnam, A. S. ed. *Critical Essays on Indian Women Writing in English*.
- Ray, Mohit Kumar and Rama Kundu (2006) *Salman Rushdie: Critical Essays, Volume 2*.
- Satchidanandan, K. *Indian Poetry: Modernism and After*.
- Sebastian, Mrinalini. *The Novels of Shashi Deshpande in Postcolonial Arguments*.
- Singh, Kanwar Dinesh. *Contemporary Indian English Poetry: Comparing Male and Female Voices*.
- Trivedi, Harish and Susan Bassnet. *Post –Colonial Translation: Theory and Practice*.
- Zecchini, Laetitia. *ArunKolatkhar and Literary Modernism in India: Moving Line (Historicizing Modernism)*.

Course Coordinator - (Prof. RandeepRana)

**M. A. ENGLISH  
(SEMESTER III)  
M. A. English (CBCS) w. e. f. Session 2022-23  
Literary Theory and Criticism – II**

Course Code: 22ENG23C4

Course: XIV (Core Course XIV)

Nomenclature of the Course: Literary Theory and Criticism - II

Credits: 5

Total Marks: 100

Theory: 80

Internal Assessment: 20

Time: 3 hrs

**Learning Outcomes:**

- C.S.O.1.** Traces the development of critical thought through different socio-political developments.
- C.S.O.2.** Develops an informed understanding of literary texts in the light of emerging critical trends.
- C.S.O.3.** Interprets textual references by foregrounding critical concepts.
- C.S.O.4.** Imbibes a discursive perspective.

**Unit I**

- T. S. Eliot: “Tradition and Individual Talent”
- Cleanth Brooks: “The Language of Paradox”

**Unit II**

- I.A. Richards: “The Four Kinds of Meaning” (from Richards’ *Practical Criticism*)
- Viktor Shklovsky: “Art as Technique” (from *Modern Literary Theory: A Reader*, edited by Philip Rice and Patricia Waugh, 4<sup>th</sup> edition)

**Unit III**

- Georg Lukacs: “What is Orthodox Marxism?” (from *History and Class Consciousness: Studies in Marxist Dialectics*, translated by Rodney Livingstone, MIT Press, 1971)

[https://monoskop.org/images/3/3b/Lukacs Georg History and Class Consciousness Studies in Marxist Dialectics.pdf](https://monoskop.org/images/3/3b/Lukacs_Georg_History_and_Class_Consciousness_Studies_in_Marxist_Dialectics.pdf)

- Terry Eagleton: “Introduction: What is Literature” (from Eagleton’s *Literary Theory: An Introduction*, 2<sup>nd</sup> ed.)

[https://mthoyibi.files.wordpress.com/2011/05/literary-theory\\_an-introduction\\_terry-eagleton.pdf](https://mthoyibi.files.wordpress.com/2011/05/literary-theory_an-introduction_terry-eagleton.pdf)

**Unit IV**

- Claude Levi Strauss: “The Structural Study of Myth” (*The Journal of American Folklore*, vol. 68, no. 270, Oct.-Dec. 1955. <http://www.jstor.org/stable/536768> )

- Roland Barthes: “The Death of the Author” (from *Modern Literary Theory: A Reader*, edited by Philip Rice and Patricia Waugh, 4<sup>th</sup> edition)



## Unit V

Simone de Beauvoir: Following from *The Second Sex*  
 “Myth and Reality”  
 “Woman’s Situation and Character”  
 “The Independent Woman”  
 Kamla Bhasin: *What is Patriarchy?*

## Unit VI

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

Chicago Critics; Formalism; Russian Formalism; Postmodernism; Structuralism; Post-Structuralism; Neo-Marxism; Ideology; Difference; Subaltern; Hegemony; Sign and Play; Raymond Williams “Literature” (from *Marxism and Literature*); Louis Althusser *Ideology and Ideological State Apparatus*; Ferdinand de Saussure’s “Nature of the Linguistic Sign;” Roman Jakobson’s “Two Aspects of Language;” Cleanth Brooks’ “The Heresy of Paraphrase;” Wimsatt and Beardsley’s “The Intentional Fallacy” and “The Affective Fallacy;” Cleanth Brooks’ *The Heresy of Paraphrase*; Roman Jakobson’s *Two Aspects of Language and Two Types of Aphasic Disturbances*; William Empson’s *Seven Types of Ambiguity*; Barthes’ *From Work to Text*; Gilbert and Gubar *The Madwoman in the Attic*; Monique Wittig’s “One is not Born a Woman;” bell hooks’ *Ain’t I a Woman*; Walter Benjamin’s “The Author as Producer”

## Instructions to the Paper setter and the Students

There will be ten essay type questions set on Units I to V. Two questions will be set from each Unit. Students will be required to attempt one question from each Unit. All questions carry equal marks. The examiner shall mention Units.

## Suggested Readings:

Roman Jakobson. “Linguistics and Poetics” *Modern Criticism and Theory: A Reader*” Ed. David Lodge and Nigel Wood.  
 Jonathan Culler. *Structuralist Poetics*.  
 Jean-Francois Lyotard. “The Postmodern Condition.” *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan.  
 Madan Sarup. *An Introductory Guide to Post-Structuralism and Post-modernism*.  
 Tony Davies “Marxist Aesthetics” (*Lit. Theory and Criticism* by Patricia Waugh),  
 Leon Trotsky, “The Formalist School of Poetry and Marxism” from *Literature and Revolution*.  
 Julie Rivkin and Michael Ryan, editors. *Literary Theory: An Anthology*.  
 Chaudhuri, Maitrayee (Ed.). *Feminism in India*.

Course Coordinator – (Dr. Kavita)

**M. A. ENGLISH  
(SEMESTER III)  
M. A. English (CBCS) w. e. f. Session 2022-23  
Film Studies – I**

Course Code: 22ENG23D1

Course- XV (DSE Course - I) (opt. i)

Nomenclature of the Course: Film Studies – I

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: 03 Hrs.

**Learning Outcomes:**

- C.S.O.1. Introduces students to the language of cinema and teaches them how to ‘read’ a film
- C.S.O.2. Students get acquainted with various aspects of film studies including film analysis, film history and film theory
- C.S.O.3. Enables literature students to read film texts and understand how they push forward the function of narrative
- C.S.O.4. Helps in understanding the language, conventions, ideology and issues of representation and gaze in cinema
- C.S.O.5. Creates a greater awareness of and insight into the language, medium, genres and methods of cinema

**Unit I**

**Non-Detailed Readings:**

- (i) Dadasahib Phalke, Bimal Roy, Satyajit Ray, Ritwik Ghatak, Govind Nihlani, Adoor Gopalakrishnan, Rituparno Ghosh, Guru Dutt, Ingmar Bergman, Federico Fellini, Francois Truffaut, Majid Majidi
- (ii) What is Cinema?, Grammar, composition and narrative logic in Cinema, Film Language, Film Form, History of Cinema, Film Movements, Auteur Theory, Film Genres, Representation and Cinema, Modernism , Postmodernism,

**Unit II**

Sergei Eisenstein: "Word and Image" (in *The Film Sense*, trans. and ed. by Jan Leyda (NY: Harcourt).

*M. Madhava Prasad*: "From Cultural Backwardness to the Age of Imitation: An Essay in Film History"

*Ira Bhaskar*: "The Indian New Wave"

(The second and the third essays from-*Routledge Handbook of Indian Cinemas*, edited by Moti Gokulsing and Wimal Dissanayake)

**Unit III**

Film *Angeer* (1982) Directed by Gulzar

(Adapted from the play *A Comedy of Errors* by William Shakespeare)

**Unit IV**

Film *Death of the Salesman* (1985) Directed by Volker Schlöndorff  
(Adapted from the play *Death of the Salesman* by Arthur Miller)

**Unit V**

Film *Parineeta* (2005) Directed by Pradeep Sarkar  
(Adapted from the novel *Parineeta* by Sarat Chandra Chattopadhyay)

**Unit VI**

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

Films:

<i>Shatranj Ke Khiladi</i>	Satyajit Ray
<i>Margarita with a Straw</i>	Shonali Bose
<i>The Lunchbox</i>	Anurag Kashyap
<i>Life of Pi</i>	Ang Lee
<i>Anand</i>	Hrishikesh Mukherjee
<i>Umrao Jaan</i>	Muzaffar Ali
<i>Bicycle Thieves</i>	Vittorio de Sica
<i>Little Women</i> (1994 version)	Gillian Armstrong
<i>Modern Times</i>	Charlie Chaplin
<i>Mank</i>	David Fincher
<i>Guide</i>	Vijay Anand
<i>Chitrakatha</i>	Kidar Sharma

**Instructions to the Paper setter and the Students**

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

**Suggested Readings:**

Abbotson, S. *Student Companion to Arthur Miller*.  
 Braudy, Leo & Marshall Cohen. Eds. *Film Theory and Criticism*.  
 Brian McFarlane. *Novel to Film: An Introduction to the Theory of Adaptation*.  
 Geiger, Jeffrey & R. L. Rusk. Eds. *Film Analysis: A Norton Reader*.  
 H. Levin. Ed. *Introduction, The Comedy of Errors by Shakespeare*.  
 Hutcheon, Linda. *A Theory of Adaptation*.  
 Kenneth Muir. *Shakespeare's Comic Sequence*.  
 Shepherd, B. J. (2009). *Adaptation from Novels into Films: A Study of Six Examples, with an Accompanying Screenplay and Self-analysis*. (Thesis, Master of Arts (MA)). The University of Waikato, Hamilton, New Zealand.  
 T.W. Baldwin. "On the Compositional Genetics of *Comedy of Errors*."  
 Woolf, Virginia, 'The Cinema' *Selected Essays*, ed. by David Bradshaw.

Course Coordinator - (Prof. Manjeet Rathee)

**M. A. ENGLISH  
(SEMESTER III)  
M. A. English (CBCS) w. e. f. Session 2022-23  
Cultural Studies- I**

Course Code: 22ENG23D2

Course- XV (DSE Course – I) (opt. – ii)

Nomenclature of the Course: Cultural Studies – I

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: 03 Hrs.

**Learning Outcomes:**

C.S.O. 1. Introduces students to the Cultural Studies as a literary domain.

C.S.O. 2. Equips students with the critical eye that Cultural Studies offers.

C.S.O.3. The students are acquainted with the specific thought streams, works and authors that have contributed in shaping Cultural Studies.

C.S.O.4. Orients students to the issues that Cultural Studies attempts to undertake through the works of different regions, languages and ages.

C.S.O.5. Stirs cultural sensitivities and sensibilities of the students towards an ethical evaluation of the modern society.

**Unit – I**

**Non - Detailed Readings:**

- (i) Karl Marx, Antonio Gramsci, E.P. Thompson, Richard Hoggart, Stuart Hall, Raymond Williams, Richard Johnson, Dick Hebdige, Paul Gilroy, Stephen Greenblatt, Clifford Geertz
- (ii) What is culture, Cultural Studies, Popular culture, Ideology, Ideological State Apparatus, Class Structures, National Formations, Ethnicity, Sexual Orientation, Gender, Cultural Hegemony, Inter-disciplinarity, Intersectionality

**Unit – II**

Stuart Hall: “Notes on Deconstructing the Popular” (*People’s History and Socialist Theory*. R. Samuel (Eds.), 1981. pp. 227–240. London: Routledge and Kegan Paul.)

Bhaskar Mukhopadhyay: “Cultural Studies and Politics in India Today” (Bhaskar Mukhopadhyay - *Theory, Culture and Society* 23 (7-8):2006, 279-292.)

**Unit – III**

Amrita Pritam: *Pinjar (The Skeleton)* Translated in English by Khushwant Singh

**Unit – IV**

Saadat Hasan Manto: “Toba Tek Singh”, Thanda Gosht, The Assignment, The Dog of Tethwal (*Manto: Selected Short Stories*, translated by Aatish Taseer)

Munshi Prem Chand: “Sadgati”, “Poos ki Raat”, “Thakur ka Kuan” “Kafan” (from *The World of Prem Chand: Selected Short Stories*, translated and with an introduction by David Rubin)

**Unit – V**

Chetan Bhagat: *Revolution 2020: Love, Corruption, Ambition*

**Unit VI**

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

Walter Benjamin: “The work of Art in the Age of Mechanical Reproduction”

Theodore Adorno and Max Horkheimer: “The Culture Industry: Enlightenment and Mass Deception”

Dick Hebdige: “Subculture: The Meaning of Style”

Graffiti and Street Art Movement, Readings from Hebdige: Subculture: The Meaning of Style

Beatles “Abbey road”

The Rolling Stones “Exile on Main Street”

Films

*Pyaasa* (1957) directed by Guru Dutt

*Bazaar* (1982) directed by Sagar Sarhadi

*Dor* (2006) directed by Nagesh Kuknoor

*Pink* (2016) directed by Aniruddha Roy Chowdhury

*Chashme Buddur* (1981) directed by Sai Paranjpye

**Instructions to the Paper setter and the Students**

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

**Suggested Readings:**

“The Tale of a Cleft Soul: Duality of Women in the Novels of Amrita Pritam”, *Indian Women Novelists: Set III: Vol. 7*. R. K. Dhawan (Ed.)

Ayesha Jalal and Nusrat Jalal (eds.), Manto: *Adab-e-Jadeed*.

Ayesha Jalal and Nusrat Jalal (eds.), Manto: *Siyah Hashiye*

Bhagat, Chetan. *Revolution 2020: Love. Corruption. Ambition*.

Chandra S. “Premchand and Indian Nationalism.” *Journal of Modern Asian Studies* 1982;16 (4):601-621.

Mathew, Talluri Bhaskar. "Chetan Bhagat's *Revolution 2020*: A Novel on Love, Corruption and, Ambition." *International journal of Arts, Humanities and Management Studies*, Volume 01, No.10, October 2015.

Chakaravarthy, D. Nivas. "Corruption in Chetan Bhagat's *Revolution 2020*." *International Journal of Humanities, Arts, Medicine and Sciences (BEST: IJHAMS)* Vol. 3, Issue 12, Dec 2015, 125-130.

Digole, D. P. "Amrita Pritam's *Pinjar The Skeleton*: a Metaphor of Violence Against Women." *Labyrinth* 1.2 (Sep 2010): 139-144.

Dr. Sachin Kumar R. Pandya. *Chetan Bhagat's Novels: A Critical Study*.

Gupta P C. *Makers of Indian Literature: Prem Chand*.

Hartley, John. *A Short History of Cultural Studies*.

Hasan, Mushirul. *Legacy of a Divided Nation; India's Muslims Since Independence*.

Narain G. *Premchand: Novelist and Thinker*.

Sardar, Ziauddin, and Boris Von Loon. *Introducing Cultural Studies*.

Partap, Aishvarya. "Social Reality and Change with Special Reference to Chetan Bhagat's Novels." *The Criterion: An International Journal In English*, Vol. 7, Issue I, February 2016.

Turner, Graeme. *British Cultural Studies: An Introduction*.

Alvi, Waris. *Manto: Aik Mutaliya*.

Course Coordinator - (Prof. Manjeet Rathee)

**M. A. ENGLISH  
(SEMESTER III)  
M. A. English (CBCS) w. e. f. Session 2022-23  
Gender Studies – I**

Course Code: 22ENG23D3

Course- XV (DSE Course - I) (opt. iii)

Nomenclature of the Course: Gender Studies – I

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: 03 Hrs.

**Learning Outcomes:**

- C.S.O.1 Students are acquainted with origin, purpose and the journey of feminism through the emerging narratives
- C.S.O.2 Develops critical skills to understand gender relations in historical and contemporary time
- C.S.O.3 Students get acquainted with key concepts and various nuances of gender debates
- C.S.O.4 Familiarizes students with major writers belonging to different gender and analyzing their works, along with strategies employed by them in their writing practices
- C.S.O. 5 These newly emergent fields help them undertake further advance research in respective fields

**UNIT I**

**Non-Detailed Readings:**

- (i) Meerabai, Savitribai Phule, Tarabai Shinde, Pandita Ramabai, Rashid Jahan, Ismat Chughtai, Mary Wollstonecraft, Clara Zetkin, Virginia Woolf, Simone de Beauvoir,
- (ii) *The Lifted Veil* by George Eliot, *Transcendental Wild Oats* by Louisa May Alcott, *Ethan Frome* by Edith Wharton, *The Awakening* by Kate Chopin, *Ai Ladki* by Krishna Sobti, *Letters from the Palace* by Kumudini  
Short stories: “A Love Child by Dorris Lessing”, “The Garden Party” by Katherine Mansfield, “Salt” by Mahasweta Devi, “Nafisa” by Krishna Sobti, “Thanuppu” (cold) by Kamala Das, “Sweat” by Zora Neale Hurston,

**Unit-II**

Chimamanda Ngozi Adichie: *We Should All be Feminists*

**Unit-III**

A. Revathi:

*Truth About Me: A Hijra Life Story*

**UNIT IV**

Vinodini: *Daaham (Thirst)*. (from Rani, S. (Trans.) & Mukherjee, T. (Ed.), *Staging Resistance: Plays by Women in Translation*)

## Unit-V

Imtiaz Dharkar

“Purdah I”

“Grace”

“Minority”

“Prayer”

(from *Purdah and Other Poems* by Imtiaz Dharkar  
Delhi: Oxford University Press, 1989).

## Unit VI

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

Kamla Bhasin: *Understanding Gender* (Kali for Women (2003)

Kamini Roy “In Silence” and “As the Days Pass” (Translation: Kamini Roy’s Bengali Poetry, the two poems translated by Srirupa, in *Setu, Bilingual Monthly Journal*)

Jasbir Jain. “From Experience to Aesthetics: The Dialectics of Language and Representation.” ( pp. 361-369.)

Doris Lessing’s *No Witchcraft for Sale*

Alice Walker’s poem “Before I Leave the Stage”

Alice Jaggar’s *Feminism and Humanism*,

Toril Moi’s “Who is Afraid of Virginia Woolf” (*Sexual Textual Politics* pp-1-8),

Simone de Beauvoir: *The Second Sex* (‘Introduction’),

Dorothy Parker’s “Good Souls”

Tharu and Lalitha, eds. *Women Writing in India vol.1 600 BC to the Early Twentieth Century-*

“Progressive Writer’s Association and The Indian People’s Theater Association” pp.79-83,

Vijay Tendulkar: *Silence: The Court is in Session*

Shashi Deshpande’s “Independence Day”

## Instructions to the Paper setter and the Students

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

## Suggested Readings

Chaturvedi, Rashmi. “Unveiling Womanhood: Dharker’s “Purdah”

de Souza, Eunice, Ed. *Nine Indian Women Poets*.

Dharker, Imtiaz, *Purdah*.

Jain, Jasbir, Ed. *Women’s Writing-Text and Context*.

Lahiri-Dutt, K. *Women of the rural communities in the Bengal delta*.

Lahiri-Dutt, K. (Ed.), *Fluid bonds: Views on gender and water*



Mukherjee, Tutun. *Staging Resistance: Plays by Women in Translation*.  
Revathi, A. *A Life in Trans Activism*. Trans. Nandini Murali.  
Revathi, A. *Truth About Me: A Hijra Life Story*. Trans. V. Geetha.  
Stryker, Susan and Stephen Whittle, ed. *The Transgender Studies Reader*.  
Tiwari, A.K. "Discreet Rebellion: The Poetry of Imtiaz Dharker."

Course Coordinator - (Prof. Manjeet Rathee)

**M. A. ENGLISH  
(SEMESTER III)  
M. A. English (CBCS) w. e. f. Session 2022-23  
Postcolonial Studies-I**

Course Code: 22ENG23D4

XV (DSE Course – I) (opt. iv)

Nomenclature of the Course: Postcolonial Studies- I

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: 3 Hrs.

**Learning Outcomes:**

- C.S.O.1 Familiarizes the students with theoretical concepts related to the literatures of the post-colonial world-African, Asian, Caribbean and Canadian etc.- which have remained outside discourse making for a long time
- C.S.O.2 Foregrounds issues such as history, class, race, gender, nation, culture, marginality, diasporic consciousness etc. emphasizing the emergent nature of literary productions from decolonized communities
- C.S.O.3 Introduces students to some major issues and problems common to such literatures
- C.S.O.4 Enables to interrogate the Western canon

**Unit-1**

**Non-Detailed Readings:**

- (i) Huda Sharaawi, Mahasweta Devi, Tony Morrison, Nawal El Saadawi, AudreLorde, Mario Vargas Llosa, BapsiSidhwa, J.M. Coetzee, Alice Walker, M.G. Vassanji
- (ii) Frantz Fanon: *On National Culture*, T.B. Macaulay: *Indian Education: Minute of the 2<sup>nd</sup> of February, 1835*, Notion of representation in Edward Said's *Orientalism*, Antonio Gramsci: Notion of the Subaltern, Ngugi wa Thiong'O: *Decolonising the Mind: the Politics of Language in African Literature*, Gauri Vishwanathan: *Introduction to Masks of Conquest*, Gayatri Chakravarty Spivak: *The Postcolonial Critic: Interviews, Strategies, Dialogues*, Stuart Hall: *Cultural Identity and Diaspora*, Aijaz Ahmad: *In Theory: Classes, Nations, Literatures*, Chandra Talpade Mohanty: *Under Western Eyes*, Said from *Culture and Imperialism*, pp xi-xxxi; 1-14 & 61-72, Homi K Bhabha: *The Location of Culture*

**Unit-II**

Jean Rhys:

*Wild Sargasso Sea*

**Unit-III**

Wole Soyinka: *The Swamp Dwellers*

#### Unit-IV

David Malouf: *Remembering Babylon*

#### Unit-V

Pablo Neruda: "If You Forget Me", "Your Laughter", "Don't Go Far Off",  
"Book of Questions"

Octavio Paz: "The Street," "Between Going of Staying," "As One  
Listens to the Rain," "No More Clichés"

#### Unit-VI

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

Doris Lessing: *The Golden Notebook*, Salman Rushdie: *Midnight's Children*, Frantz Fanon: *The Wretched of the Earth*, Frantz Fanon: *Black Skin, White Masks*, Leela Gandhi: *Postcolonial Theory*, Gayatri Chakravarty Spivak: *The Postcolonial Critic*, Stuart Hall: *Cultural Identity and Diaspora*, Earl Lovelace: *The Dragon Can't Fly*, Ben Okri: *The Famished Road*, Chinua Achebe: *Things Fall Apart*, Mulk Raj Anand: *Untouchable*, Homi K Bhabha: *The Location of Culture*, Ngũgĩ wa Thiong'o: *The Language in African Literature*, Bill Ashcroft: *The Postcolonial Studies Reader*. Bill Ashcroft: *Key Concepts in Postcolonial Studies*, Ania Loomba: *Colonialism/ Postcolonialism*, Margaret Atwood: *Surfacing*, Kim Scott: *The Deadman Dance*, Michal Ondaatje: *Anil's Ghost*, Margaret Atwood: *The Blind Assassin*, Jhumpa Lahiri: *The Namesake*, Nadine Gordimer: *Burger's Daughter*, Nadine Gordimer: *July's People*, Tayeb Salih: *Season of Migration to the North*, John McLeod: *Beginning Postcolonialism*, Bill Ashcroft: *The Empire Writes Back*

#### Instructions to the Paper setter and the Students

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

#### Suggested Readings:

Anderson, Benedict. *Imagined Communities*.

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

Ashcroft, Bill. *The Post-Colonial Studies Reader*.

Bhabha, Homi K. *Nation and Narration*.

--- *The Location of Culture*.

Bruce, King. Ed. *The New National and Postcolonial Literatures: An Introduction*.

Brydon, Diana and Helen Tiffin. *Decolonizing Fictions*.

Fanon, Frantz. *Black Skin White Masks*.  
 Fanon, Frantz. *The Wretched of the Earth*.  
 Frickey, Pierrette. *Critical Perspectives on Jean Rhys*.  
 Gandhi, Leela. *Affective Communities*.  
 Gandhi, Leela. *Postcolonial Theory*.  
 Hall, Stuart. *Cultural Identity and Diaspora*.  
 Henry Louis Gates, Jr. *The Signifying Monkey*.  
 Lessing, Dorris. *The Golden Notebook*.  
 Loomba, Ania. *Colonialism/Postcolonialism*.  
 Malouf, David. *Remembering Babylon*.  
 McLeod, John. *Beginning Postcolonialism*.  
 Msiska, Hangson- Mpalmive. *Postcolonial Identity in Wole Soyinka*.  
 Rajan, Rajeswari Sunder. Ed. *The Lie of the Land: English Literary Studies in India*.  
 Rhys, Jean. *Wild Sargasso Sea*.  
 Rushdie, Salman. *Midnight's Children*.  
 Sangari, Kumkum and Sudesh Vaid. Eds. *Recasting Women: Essays in Colonial History*.  
 Sethi, Rumina. *Myths of the Nation: National Identity and Literary Representation*.  
 Soyinka, Wole. *The Swamp Dwellers*.  
 Spivak, Gayatri Chakravorty. *The Postcolonial Critic*.  
 Staley, Thomas F. *Jean Rhys: A Critical Study*.  
 Wilson, Jason. *A Companion to Pablo Neruda: Evaluating Neruda's Poetry*.  
 Wislon, Jason. *Octavio Paz: A Study of His Poetics*.  
 Young, Robert J. C. *Postcolonialism: A Very Short Introduction*.

Course Coordinator - (Dr. Anju Mehra)

**M. A. ENGLISH  
(SEMESTER III)  
M. A. English (CBCS) w. e. f. Session 2022-23  
Research Project (For Foreign Students Only)**

Course Code: 22ENG23D5

XV (DSE Course – I) (opt. v)

Nomenclature of the Course: Research Project

Credits: 5

Maximum Marks: 100

Research report (Dissertation): 60

Viva-Voce: 40

Departmental Committee will allot Supervisors to the students within four weeks of students' promotion to the Third Semester.

Students will submit their proposals with supervisors' approval in the next four weeks.

The topic will be considered by the Departmental Committee which may change or suggest changes in the proposal. The students will be required to submit proposals for the reconsideration of the departmental committee.

Students will be required to submit their research report within four months after the approval of their research project proposals.

The Departmental committee may grant an extension of up to four weeks in submission. Beyond this period, extension in submission will be granted by the Vice- Chancellor.

Title style, colour of the cover, font type, font size, typing and other instructions will be those that are prescribed by MDU for Ph. D. thesis. The report will also follow *MLA Handbook for Writers of Research Papers 9<sup>th</sup> Edition*. The length of the project will be about 15000 words.

Project reports will be submitted in the department after Plagcheck certificate issued by the Librarian, MDU in accordance with MDU norms.

The project reports along with the panel of examiners will be forwarded to the office of CoE for evaluation.

Professors/Associate Professors of other Universities will evaluate the project report and remuneration will be in accordance with MDU rules.

Course Coordinator – (Prof. Jaibir S. Hooda & Prof. Gulab)

## Session 2022 – 23 (SEMESTER IV)

Course No	Course Code	Nomenclature of Course	L-T-P	Credit/Hrs.	Max Marks	Theory	Internal Assessment	Duration of Exam
XVI(Core Course-XV)	22ENG24C1	Indian Writings in English - III (English Translations of Regional Writings)	4-1-0	5	100	80	20	3 hrs
XVII(Core Course-XVI)	22ENG24C2	Literary Theory and Criticism – III	4-1-0	5	100	80	20	3 hrs
XVIII (D.S.E Course-II) (opt i)	22ENG24D1	Diasporic Literature	4-1-0	5	100	80	20	3 hrs
(opt ii)	22ENG24D2	Canadian Literature	4-1-0	5	100	80	20	3 hrs
(opt iii)	22ENG24D3	African Literature	4-1-0	5	100	80	20	3 hrs
XIX (D.S.E. Course-III) (opt. i)	22ENG24D4	Film Studies - II	4-1-0	5	100	80	20	3 hrs
(opt. ii)	22ENG24D5	Cultural Studies – II	4-1-0	5	100	80	20	3 hrs
(opt. iii)	22ENG24D6	Gender Studies – II	4-1-0	5	100	80	20	3 hrs
(opt. iii)	22ENG24D7	Post Colonial Studies - II	4-1-0	5	100	80	20	3 hrs
XX (D.S.E. Course-IV) (opt. i)	22ENG24D8	South Asian Literature	4-1-0	5	100	80	20	3 hrs
(opt. ii)	22ENG24D9	Travel Literature	4-1-0	5	100	80	20	3 hrs

**Total Credits**                      **25**  
**Grand Total Credits**   **25 + 30 + 28 + 25 = 108**

**M. A. ENGLISH  
(SEMESTER IV)  
M. A. English (CBCS) w. e. f. Session 2022-23  
Indian Writings in English-III (English Translations of Regional Writings)**

Course Code: 22ENG24C1

XVI(Core Course-XV)

Nomenclature of the Course: Indian Writings in English-III (English Translations of Regional Writings)

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: Hrs.

**Learning Outcomes:**

- C.S.O. 1: Introduction to Indian Literature available through translations  
C.S.O. 2: Ability to appreciate literary and cultural ethos of India  
C.S.O.3: Acquaintance with theoretical, creative and critical expression of diverse Indian Literature  
C.S.O.4: Acquaintance with ideas and the ways in which translations reflect cultural and aesthetic values, with emphasis on conversational potential in the contemporary times  
C.S.O.5: Development of composite perspective on the diversity of Indian writings in different regional cultures.

**Unit-1**

**Non-Detailed Readings:**

- (i) Fakir Mohan Senapathy, Munshi Premchand, Subramanya Bharti, Yashpal, Ismat Chughtai, Amrita Pritam, Jayant Mahapatra, NirmalVerma, OV Vijayan, UR Ananthamurthy, VK Madhvan Kutty, Sunil Gangopadhyay,
- (ii) Mirza Hadi Ruswa: *Umrao Jan Ada*, Bibhutibhushan Bandyopadhyay: *Pather Panchali (The Song of the Road)*, Rahi Masoom Raza: *Adha Gaon (Half Village)*, Mohan Rakesh: *Asadh ka Ek Din (One Day in Asadh)*, Habib Tanvir: *Chranddas Chor*, Badal Sircar: *Evam Inderjit*, Vijay Tendulkar: *Kanyadaan*, Bhisham Sahni: *Tamas*, Sudha Murthy: *Three Thousand Stitches*, V.S. Naipaul: *Columbus and Crusoe*

**Unit-II**

Temsula Ao: *Laburnum for My Head*

**Unit-III**

Malika Amar Shaikh: *I Want to Destroy Myself: A Memoir* (2016)

**Unit-IV**

Mahashweta Devi: *Mother of 1084* (Novel)



**Unit- V**

Vijay Tendulkar: *Ghasiram Kotwal*

**Unit- VI**

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

Mamang Dai: “Small Town and the River,” “The Voice of the Mountain,” Agha Shahid Ali: “Even the Rain,” “The Country Without a Post Office,” “A Pastoral,” Rabindranath Tagore: “Stream of Life,” Hansda Sowvendra Shekhar: *The Adivasi Will Not Dance*, Jhumpa Lahiri: *The Namesake*, Amitav Ghosh: *The Hungry Tide*, Indira Goswami: *The Bronze Sword of Thengphak Tehsildar* (Trans. Aruni Kashyap), Vijay Tendulkar: *Silence! The Court is in Session*, S. I. Bhyrappa: *Avarana: The Veil*, K. R. Meera: *The Unseeing Idol of Light*, Sachin Kundelkar: *Cobalt Blue*, Vivek Shanbhag: *Ghachar Ghochar*, Tamsula Ao: *These Hills Called Home*, Amrita Pritam: *Pinjar*, Srilal Shukla: *Raag Darbari*, Bibhutibhushan Bandhopadhyay: *Pather Panchali*, Ismat Chughtai: *Kagzi Hai Pairahan*, *The Crooked Line*, S.L. Bhyrappa: *Crossing Over*, Indira Goswami: *Pages Stained With Blood*

**Instructions to the Paper setter and the Students**

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

**Suggested Readings:**

Ao, Tamsula. *Laburnum for My Head*.

Bailey, Thomas Grahame. *A History of Urdu Literature*.

Bassnett, Susan and Andre Lefevere, eds. *Translation/ History/ Culture*.

Chakraborty, Kustav. *Critical Perspectives on Mahasweta Devi's Mother of 1084*.

Chnkija, Monalisa. *Weapons of Words on Pages of Pain*.

Devi, Mahasweta. *Mother of 1084*.

Gentzer, Edwin. *Contemporary Translation Theories*.

Jamir, Rosaline. *Romance of Socialism and Feminism: In Poetics of Tamsula Ao*.

Limbale, Sharan Kumar and Jaydeep Sarangi. *Dalit Voice: Literature and Revolt*.

Mishra, Lata. *Folklore and Transformative Reflections: Assumptions and Reassumptions of Indian Writers in English*.

Nagendra, ed. *Contours and Landmarks of Hindi Literature: Critical Perspective*.

Narang, Gopi Chand. *Urdu Language and Literature: Critical Perspective*.

Negi, Manjula. Ismat Chughtai: A Fearless Voice. Rupa Publications, 2005

Shiekh, Amar Mallika. *I Want to Destroy Myself: A Memoir*.

Tendulkar, Vijay. *Ghasiram Kotwal*.

Wazedi, Al and Umme Sadat Naznum Nahar. *Hearing 'Subaltern' Voices of Resistance in the Works of Mahasweta Devi, Taslima Nasreen and Monica Ali.*

Course Coordinator - (Dr. Anju Mehra)

**M. A. ENGLISH  
(SEMESTER IV)  
M. A. English (CBCS) w. e. f. Session 2022-23  
Literary Theory and Criticism – III**

Course Code: 22ENG24C2

Course: XVII (Core Course XVI)

Nomenclature of the Course: Literary Theory and Criticism - III

Credits: 5

Total Marks: 100

Theory: 80

Internal Assessment: 20

Time: 3 hrs

**Learning Outcomes:**

- C.S.O.1. Will learn to appreciate the cross current of critical trends
- C.S.O.2. Will develop a discursive understanding of literary texts with reference to critical tropes
- C.S.O.3. Will be enabled to relate and interpret literary texts foregrounding socio-political events
- C.S.O.4. Will develop competence to analyze texts critically

**Unit I**

Edward Said: *Culture and Imperialism* (Ch. 1 “Overlapping Territories, Intertwined Histories)

- (i) Empire, Geography, and Culture
- (ii) mages of the Past, Pure and Impure
- (iii) Two Visions in *Heart of Darkness*

Frantz Fanon: *Black Skin and White Masks* (Chapter 1 “The Negro and Language”)

**Unit II**

Michel Foucault: “The Order of Discourse” (from *Untying the Text: A Post-Structuralist Reader*, Edited and Introduced by Robert Young.

[https://www.academia.edu/38965491/Michel\\_Foucault\\_The\\_Order\\_of\\_Discourse](https://www.academia.edu/38965491/Michel_Foucault_The_Order_of_Discourse)

Jacques Derrida: “Letter to a Japanese Friend” (from *Derrida and Differance*, edited by Wood and Bernasconi)

[https://grattoncourses.files.wordpress.com/2012/11/letter\\_to\\_a\\_japanese.pdf](https://grattoncourses.files.wordpress.com/2012/11/letter_to_a_japanese.pdf)

**Unit III**

Jean Francois Lyotard: “Answering the Question: What is Postmodernism?” (from *Modern Literary Theory: A Reader*, edited by Philip Rice and Patricia Waugh, 4<sup>th</sup> edition)

Raymond Williams: “Culture is Ordinary”

## Unit IV

Stephen Greenblatt: "Towards a Poetics of Culture"

Cheryll Glotfelty: "Introduction: Literary Studies in an Age of Environmental Crisis"  
(from *The Ecocriticism Reader: Landmarks in Literary Ecology*, edited by Cheryll Glotfelty and Harold Fromm)

## Unit V

Wolfgang Iser: "The Reading Process: A Phenomenological Approach"

Mikhail Bakhtin: "From the Prehistory of Novelistic Discourse"  
(both from *Modern Criticism and Theory: A Reader*, 2<sup>nd</sup> ed., edited by David Lodge with Nigel Wood,)

## Unit VI

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

Mimicry; Integral humanism; High and Low Culture; Popular culture; Fanon's *The Wretched of the Earth*; Deep Ecology; the concept of the 'closet'; social model of disability; disability and narrative; Media and Cultural Theory; Culture Industry; Stuart Hall's "Encoding and Decoding in the Television Discourse;" Fredric Jameson's "Postmodernism and Consumer Society;" Chinua Achebe's "An Image of Africa: Racism in Conrad's *Heart of Darkness*;" Iser's "Interaction between Text and Reader;" Ranajit Guha's "On Some Aspects of the Historiography of Colonial India;" ParthaChaterjee's "Agrarian Relations and Communalism in Bengal, 1926 – 1935;" John Brannigan's "Introduction: Literature in History;" Gayatri Chakravarty Spivak's *Can the Subaltern Speak*; Lennard J Davis' "Constructing Normalcy: The Bell Curve, the Novel, and the Invention of the Disabled Body in the Nineteenth Century;" Tom Shakespeare's "The Social Model of Disability;" Arne Naess' "The Shallow and the Deep, Long Range Ecology Movement: A Summary;" Vandana Shiva's "Development, Ecology, and Women" and "Science, Nature, and Gender" (from *Staying Alive: Women, Ecology, and Survival in India*); Richard Hoggart's *The Uses of Literacy*

## Instructions to the Paper setter and the Students

There will be ten essay type questions set on Units I to V. Two questions will be set from each Unit. Students will be required to attempt one question from each Unit. All questions carry equal marks. The examiner shall mention Units.

## Suggested Readings:

Althusser. "Ideology and Ideological State Apparatus." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan.  
AniaLoomba. *Colonialism/ Post-Colonialism*.

- Dipesh Chakrabarty. "Post Coloniality and the Artifice of History." *Representations* 37, *Special Issue: Imperial Fantasies and Postcolonial Histories* (Winter, 1992).
- Drengson, Alan R. and Yuichi Inoue, ed. *The Deep Ecology Movement: An Introductory Anthology*.
- During, Simon. *The Cultural Studies Reader*.
- Franz Fanon. "On National Culture." *The Wretched of the Earth*. Trans. Constance Farrington.
- Georgina Kleege. *Sight Unseen*.
- Glotfelty, Cheryl and Harold Fromm *The Ecocriticism Reader: Landmarks in Literary Ecology*
- Jonathan Dollimore and Alan Sinfield. *Political Shakespeare: New Essays in Cultural Materialism*.
- Nancy Fraser. "Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy." *The Cultural Studies Reader*. 2nd ed. Ed. Simon During.
- Partha Chatterjee. "Nationalism as a Problem in the History of Political Ideas." *Nationalist Thought and the Colonial World: A Derivative Discourse? The Partha Chatterjee Omnibus*.
- Queer, A. Rich "Compulsory Heterosexuality" or Aniko Imre "Lesbian Representation and Postcolonial Allegory." *Indiscretions: At the Intersection of Queer and Postcolonial Theory*.
- Selden, Raman and et. al. *A Reader's Guide to Contemporary Literary Theory*.
- Zimmerman, Micheal E. "Feminism, Deep Ecology and, Environmental Ethics."

Course Coordinators –(Dr. Kavita)

**M. A. ENGLISH  
(SEMESTER IV)  
M. A. English (CBCS) w. e. f. Session 2022-23  
Diasporic Literature**

Course Code: 22ENG24D1

Course: XVII (DSE Course II)

Nomenclature of the Course: Diasporic Literature

Credits: 5

Total Marks: 100

Theory: 80

Internal Assessment: 20

Time: 3 hrs

**Learning Outcomes:**

- C.S.O.1. Familiarity with the key theoretical concepts of diaspora, migration, multiculturalism and identity
- C.S.O.2. Familiarity with the major representative literary works of diaspora
- C.S.O.3. Skills to analyze a wide spectrum of diasporic literature across various genres
- C.S.O.4. Critical perspective to apply the knowledge thus acquired to the similar divergent socio-historic conditions reflected in the literature of the various colonies, immigrant, and diasporic communities

**Unit I**

**Non-Detailed Reading:**

- I. Uma Parameswaran, *Vikram Seth*, *ShashiTharoor*, Anita Rao Badami, Shauna Singh Baldwin, AbhaDawesar, AnjanaAppanchana, Padma Hejmadi, Rishi Reddi, Bharati Kirchner, Vikram Chandra, KavitaDaswani
- II. Kamala Markandaya's *The Nowhere Man*, V. S. Naipaul's *A House for Mr Biswas*, Anita Desai's *Bye Bye Blackbird*, Meena Alexander's *Manhattan Music*, Amitav Ghosh's *The Shadow Lines*, Chitra Banerjee Divakaruni's *The Mistress of Spices*, MeeraSyai's *Anita and Me*, Amit Chaudhari's *Afternoon Raag*, Sunetra Gupta's *Memories of Rain*, HariKunzru's *Transmission*, Kiran Desai's *The Inheritance of Loss*, Peggy Mohan's *Jahajin*

**Unit II**

Robin Cohen: Chapter I "Four Phases of Diaspora Studies" from *Global Diasporas: An Introduction*

Salman Rushdie: "Imaginary Homelands" from *Imaginary Homelands*

**Unit III**

Rohinton Mistry: *A Fine Balance*

**Unit IV**

Bharati Mukherjee: "A Wife's Story"  
"Orbiting"  
(from *The Middleman and Other Stories*)  
"Isolated Incidents"  
"A Father"  
(from *Darkness*)

Jhumpa Lahiri: “When Mr Pirzada Came to Dine”  
 “Mrs.Sen’s”  
 (from *Interpreter of Maladies*)  
 “Unaccustomed Earth”  
 “Hell-Heaven”  
 (from *Unaccustomed Earth*)

## Unit V

A. K. Ramanujan: “The Striders”  
 “A River”  
 “The Last of the Princes”  
 “The Difference”  
 “Chicago Zen”

Sujata Bhatt: “A Different History”  
 “Oranges and Lemons”  
 “Living with Trains”  
 “Search for My Tongue”  
 “Go to Ahmedabad”  
 (from *Brunizem*)

## Unit VI

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

Bharati Mukherjee, Shauna Singh Baldwin, Anjana Appachana, Arvind Adiga, Chitra Banerjee Divakarun, Manjula Padmanabhan, Anita Rao Badami, V.S.Naipaul, Meera Sayal, Meena Alexander, Amit Chaudary, Sunetra Gupta, Tabish Khair, Hanief Kureshie  
 Abraham Verghese’s *Cutting For Stone*, Naipaul’s *A House for Mr. Biswas*, Jamila Rizvi’s *Not Just Lucky*, Nivedita Majumdar’s *The World in a Grain of Sand*, Rushdie’s *A Midnight’s Children*, Gaiutra Bahadur’s *Coolie Woman: The Odyssey of Indenture*, Kiran Desai’s *The Inheritance of Loss*, Sonia Faleiro’s *The Good Girls*

## Instructions to the Paper setter and the Students

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

## Suggested Readings:

Anderson, Benedict. *Imagined Communities*.

Bauböck, Rainer and Thomas Faist. *Diaspora and Transnationalism: Concepts, Theories and Methods*.

Bhabha, Homi, ed., *Nation and Narration*.

Gilroy, Paul. *The Black Atlantic*.

Lahiri, Himadri. *Diaspora Theory and Transnationalism*.

Mishra, Vijay. "The Diasporic Imaginary : Theorizing the Indian Diaspora" *Textual Practice*. 10:1 ( Spring 1996) 422-433.

Renan, Ernest. "What is a Nation?"

Retis, Jessica and Roza Tsagarousianou, eds. *The Handbook of Diasporas, Media, and Culture*.

Saffran, William. "Diasporas in Modern Societies: Myths of Homeland and Return." *Diaspora* 1, 83-99

Shackleton, Mark, ed. *Diasporic Literature and Theory – Where Now?*

Course Coordinator – (Prof. Jaibir S. Hooda & Prof. Gulab)



**M. A. ENGLISH  
(SEMESTER IV)  
M. A. English (CBCS) w. e. f. Session 2022-23  
Canadian Literature**

Course Code: 22ENG24D2

Course: XVII (DSE Course II)

Nomenclature of the Course: Canadian Literature

Credits: 5

Total Marks: 100

Theory: 80

Internal Assessment: 20

Time: 3 hrs

**Canadian Literature**

**Learning Outcomes:**

- C.S.O.1. Familiarization with Canadian literature and its important literary trends
- C.S.O.2. Inculcates an understanding of the socio-cultural context that facilitated the emergence of literary writing
- C.S.O.3. Familiarization with the ethnic and cultural diversity of Canada
- C.S.O.4. Understanding of different genre and narrative styles in Canadian literature

**Unit I**

**Non-Detailed Reading:**

- (i) Anna Jameson, Duncan Campbell, Stephen Leacock, Emily Carr, Earle Birney, Robertson Davies, Margaret Lawrence, Antonine Maillet, Alice Munroe, Rudy Wiebe, Irving Abella, Michel Tremblay, Rohinton Mistry, B. W. Powe, Josip Novakovich, Douglas Coupland, Yann Martel, Joseph Boyden, Eden Robinson, Susan Juby, Naomi Klein, Heather O'Neill, Carolyn Arnold.
- (ii) Inuit and other native people, the founding of colonialism in Canada, "The Muses of New France", History of Emily Montague, Early narratives of travel and exploration, *Voyages from Montreal Through the Continent of North America to the Frozen and Pacific Oceans in 1789 and 1793*, *Backwoods of Canada* (1836), *Roughing It in the Bush*, Life in the reserves in Canada, The Mouvement Littéraire de Québec (Literary Movement of Quebec), "Canada a hundred years ago" by John Read, Confederation Poets, *Anne of Green Gables*, *The Diary of Mrs. John Graves Simcoe*, "In Flanders Fields", Bilingualism in the literature of Canada, *Riel*, Garrison mentality, *Survival: A Thematic Guide to Canadian Literature*, *The Handmaid's Tale*, *The Stone Diaries*.

**Unit II**

Sinclair Ross:

*As for Me and My House*

**Unit III**

Brad Fraser: *Kill Me Now*

**Unit IV**

E.J. Pratt:  
 “Erosion”  
 “From Stone to Steel”  
 “Silences”  
 “The Ground Swell”

Margaret Atwood:  
 “Morning in the Burned House”  
 “The Animals in that Country”  
 “Siren Song”  
 “Bull Song”

**Unit V**

Northrop Frye:  
 (From *Divisions on a Ground: Essays on Canadian Culture*)  
 “Culture as Interpenetration”  
 Alice Munro:  
 “Boys and Girls”  
 “How I Met My Husband”  
 “A Wilderness Station”  
 “Free Radicals “

**Unit VI**

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

Frontier Life, Multiculturalism in Canada, Southern Ontario Gothic, Motifs and Patterns in Canadian Literature, M. Montgomery, Stephen Leacock, Sinclair Ross, Margaret Laurence, Susan Juby, Thomas King, Northrop Frye’s *Anatomy of Criticism*; *Words with Power*; and “The Critical Path”

**Instructions to the Paper setter and the Students**

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

**Suggested Readings:**

Brown, Russell M. and Donna Bennett, ed. *An Anthology of Canadian Literature in English*. 2 vols.  
 Dominic, K. V. *Studies in Contemporary Literature*.  
 Eigenbrod, Renate; et al. *Aboriginal Literatures in Canada: A Teacher’s Resource Guide*.  
*Encyclopedia of Literature in Canada*.

Howells, Carol Ann and EvaMarie Kroeller, eds. *Cambridge History of Canadian Literature*. Ed. Carol Ann Howells and Eva  
Keith, W. J. *Canadian Literature in English: The Porcupine's Quill*.  
Klinck, Carl F. et al., ed. *A Literary History of Canada*.  
New, W. H. *A History of Canadian Literature*.  
Sarkar, Somnath. *A Brief History of Canadian Literature in English*.  
*The Cambridge Companion to Canadian Literature*.  
*The Cambridge History of Canadian Literature*.

Course Coordinator – (Prof. Jaibir S. Hooda & Prof. Gulab)

**M. A. ENGLISH  
(SEMESTER IV)  
M. A. English (CBCS) w. e. f. Session 2022-23  
African Literature**

Course Code: 22ENG24D3

Course: XVII (DSE Course II)

Nomenclature of the Course: African Literature

Credits: 5

Total Marks: 100

Theory: 80

Internal Assessment: 20

Time: 3 hrs

**Learning Outcomes:**

- C.S.O.1. Introduces the students to different genres from African literature
- C.S.O.2. Familiarizes them with the historic and cultural context of literary works
- C.S.O.3. Helps students understand the impact of race, class, gender, ethnicity and colonialism

**Unit I**

**Non-Detailed Readings:**

- (i) Olive Schreiner, Thomas Mofolo, Alan Stewart Paton, Herbert Isaac Ernest Dhlomo, Léopold Sédar Senghor, Léon-Gontra Damas, Aimé Césaire, Peter Abrahams, Nadine Gordimer, Frantz Fanon, Tayeb Salih, Kofi Awoonor, Bessie Head, J.M. Coetzee, Buchi Emechto, Steve Biko, Ben Okri, Aminatta Forna, Alain Mabanckou, Abubakar Adam Ibrahim.
- (ii) Sheikh Hamidou Kane's *Ambiguous Adventure* (1961), Ngugi wa Thiong'o's *A Grain of Wheat* (1967), Michael K in J.M. Coetzee's *Life and Times of Michael K* (1983), Bessie Head's *A Question of Power* (1973), al-Tayyib Ṣāliḥ's *Season of Migration to the North* (1966), Kateb Yacine's *Nedjma* (1956), *Love in Ebony: A West African Romance*, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads' Town* (1952), *The Famished Road* 1991; *Songs of Enchantment* 1993 and *Infinite Riches* 1998.

**Unit II**

Chinua Achebe: *Things Fall Apart*

**Unit III**

Nelson Mandela: "Birth of a Freedom Fighter" *Long Walk To Freedom* (Part 3, Chapters 11, 12, 13, 14)

Chimamanda Ngozi Adichie: “We Should All Be Feminists” (TED Talk)

#### Unit IV

Wole Soyinka:	“Telephone Conversation” “Night” “Dedication” “Civilian and Soldier”
Ngũgĩwa Thiong'o:	<i>The Black Hermit</i>

#### Unit V

David Diop:	“The Vultures” “Africa” “Certitude” “Close to You”
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#### Unit VI

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

Oral traditions, History and myth, Storytelling and folk lore, Impact of Colonialism, Slave narratives, *Incidents in the Life of a Slave Girl*, Themes of liberation, Nationalism, Themes of displacement and rootlessness, *Cry, The Beloved Country*, Proverb as performance and metaphor, *Mine Boy*, “The Fact of Blackness”, Negritude, Literature in African languages, *Weep Not, Child*, Post-colonial African Literature, *The Beautiful Ones Are Not Yet Born*, Race and Ethnicity, *The Famished Road*, *Disgrace*, African literature in English, *Season of Crimson Blossoms*, *Black Moses*.

#### Instructions to the Paper setter and the Students

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

#### Suggested Readings:

Cesaire, Aime. *Discourse on Colonialism*. Trans. Joan Pinkham.  
 Fanon, Franz. *Black Skins White Mask*. Trans. Richard Philcox.  
 Lamming, George. *The Post- colonial Studies Reader*. Ed. Bill Ashcroft, et al.  
 Mandela, Nelson. *Long Walk to Freedom: The Autobiography of Nelson Mandela*.  
 Ojaide, Tanure. *Contemporary African Literature: New Approaches. African World Series*. ed. Toyin Falola.  
 Olaniyan, Tejumola and Ato Quayson. *African Literature: An Anthology of Criticism and Theory*.  
 Soyinka, Wole. *Myth, Literature, and the African World*.

Thiong'o, Ngugiwa. "Decolonising the Mind."

Williams, Patrick and Laura Chrisman, ed. *Colonial Discourse and Post-Colonial Theory: A Reader*.

Course Coordinator – (Prof. Jaibir S. Hooda & Prof. Gulab)

**M. A. ENGLISH  
(SEMESTER IV)  
M. A. English (CBCS) w. e. f. Session 2022-23  
Film Studies – II**

Course Code: 22ENG24D4

Course- XIX (D.S.E. Course – III) (opt. i)

Nomenclature of the Course: Film Studies – II

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: 03 Hrs.

**Learning Outcomes:**

- C.S.O.1. Introduces students to the language of cinema and also teach them how to ‘read’ a film
- C.S.O.2. Acquaintance to various aspects of film studies including film analysis, film history and film theory
- C.S.O.3. Enables literature students to read film texts and understand how they push forward the function of narrative
- C.S.O.4. Helps in understanding the language, conventions, ideology and issues of representation and gaze in cinema
- C.S.O.5. Creates a greater awareness of and insight into the language, medium, genres and methods of cinema

**Unit I**

**Non-Detailed Readings:**

- I. Shyam Benegal, Aparna Sen, Deepa Mehta, Mira Nair, Shonali Bose, Sai Paranjpye, Anurag Kashyap, Vishal Bhardwaj, Charlie Chaplin, Jean Renoir, Vittorio De Sica, Akira Kurosawa
- II. Relationship between Cinema and Literature, Theoretical and Practical Interactions between Cinema and Literature, Expressionism, Avant-garde, Role of Films in Literature Education, Adaptation and Comparative Media, Adapting History and Literature into Films, Comparing Language of Literature and Language of Films

**Unit II**

- Andrew Dudley: “Adaptation” (*Concepts in Film Theory* (1984)
- Laura Mulvey: “Visual Pleasure and Narrative Cinema” (*Visual and Other Pleasures* (Palgrave Macmillan, 2<sup>nd</sup> edition)

**Unit III**

- Film *The Namesake* (2006): Directed by Mira Nair  
(Adapted from the novel *The Namesake* by Jhumpa Lahiri)

**Unit IV**

- Film *Frankenstein* (1931) Directed by James Whale  
(Adapted from the novel *Frankenstein* by Mary Shelley)

## Unit V

Film *Charulata* (The Lonely Wife), (1964) Directed by Satyajit Ray  
(Adapted from the short story “Nashtanirh” (“The Broken Nest”) by Rabindranath Tagore.)

## Unit VI

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

### Films

*Psycho* (1960) directed by Alfred Hitchcock  
*Salaam Bombay!* (1988) directed by Mira Nair  
*The Pursuit of Happyness* (2006) directed by Gabriele Muccino  
*The Kite Runner* (2007) directed by Marc Forster  
*Midnight's Children* (2012) directed by Deepa Mehta  
*KagazkePhool* (1959) directed by Guru datt  
*Satyakaam* (1969) directed by Hrishikesh Mukherjee  
*Saaransh* (1984) directed by Mahesh Bhatt  
*Andaz Apna Apma* (1994) directed by Rajkumar Santoshi  
*Tamasha* (2015) directed by Imtiaz Ali  
*Article 15* (2019) directed by Anubhav Sinha

### Instructions to the Paper setter and the Students

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

### Suggested Readings:

Abrams, M. H. *A Glossary to Literary Terms*.  
 Andrew Dudley. *The Major Film Theories: An Introduction*.  
 Banerjee, S. Satyajit Ray *Beyond the Frame*.  
 Blain Brown. *Cinematography: Theory and Practice: Image Making for Cinematographers and Directors* 3rd ed.  
 Bohls, Elizabeth A. "Standards of Taste, Discourses of 'Race,' and the Aesthetic Education of a Monster: Critique of Empire in *Frankenstein*." *Eighteenth-Century Life* 18.3 (1994): 23–36.  
 Botting, Fred. *Making Monstrous: Frankenstein, Criticism, Theory*.  
 Harry, Mathias: *The Death & Rebirth of Cinema: Mastering the Art of Cinematography in the Digital Age*.



Jean Mitry. "Remarks on the Problem of Cinematic Adaptation," *Bulletin of the Midwest Modern language Association*, iv.1 .1971

Lahiri, J. *The Namesake*.

Leyda, Jay, ed. *Film Essays and a Lecture*.

Sandler, Morgan. *Visual Storytelling: How to Speak to the Audience Without Saying a Word*.

Course Coordinator - (Prof. Manjeet Rathee )

**M. A. ENGLISH  
(SEMESTER IV)  
M. A. English (CBCS) w. e. f. Session 2022-23  
Cultural Studies - II**

Course Code: 22ENG24D5

Course- XIX (D.S.E. Course – III) (opt. ii)

Nomenclature of the Course: Cultural Studies – II

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: 03 Hrs.

**Learning Outcomes:**

C.S.O.1 Introduces students to the Cultural Studies as a literary domain.

C.S.O.2 Equips students with the critical eye that Cultural Studies offers.

C.S.O.3 Acquaints students with the specific thought streams, works and authors that have contributed in shaping Cultural Studies.

C.S.O.4 Orient students to the issues that Cultural Studies attempts to undertake through the works of different regions, languages and ages.

**Unit I**

**Non - Detailed Readings:**

- (i) Eleanor Burke Leacock, Michel Foucault, Louis Althusser, Terry Eagleton, Judith Butler, Homi Bhabha, Frantz Fanon, Edward Said, Sigmund Freud, Aijaz Ahmad, Frederick Jameson
- (ii) Anthropology, Ethnic Studies, Ethnography, Structuralism, Feminist Theory, Post-structuralism, Sub-Culture, Post-colonialism, Concept of text, Beatles, Rap lyrics

**Unit II**

Louis Althusser: "Ideology and Ideological State Apparatuses" (Althusser, Louis. *Essays on Ideology*.)

Homi Bhabha: "The Other Question: The Stereotype and Colonial Discourse." (*Screen*, Volume 24, Issue 6, Nov-Dec 1983, Pages 18–36.

<https://doi.org/10.1093/screen/24.6.18>

**Unit III**

U. R. Anantamurthy: *Samaskara: A Rite for a Dead Man*

**Unit IV**

Amruta Patil: *Kari* (Graphic novel)

**Unit V**

Chitra Banerjee Divakurni: *The Palace of Illusions*

**Unit VI**

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

Theodore Adorno and Max Horkheimer: "The Dialectic of Enlightenment"

Homi Bhabha: "Location of Culture"

Franz Fanon: "The Fact of Blackness". (*The Postcolonial Studies Reader*. Eds Ashcroft Griffiths and Tiffin )

Zadie Smith: "On Beauty"

Films

*Pather Panchali* (1955) directed by Satyajit Ray

*Bandini* (1963) directed by Bimal Roy

*Chupke Chupke* (1975) directed by Hrishikesh Mukherjee

*Bhumika* (1977) directed by Shyam Benegal

Coke Studio (Season 9)

*Hindi Medium* (2017) directed by Saket Chaudhary

*Euphoria* (1988) Palash Sen

*Lemonade* (2016) Beyonce

### Instructions to the Paper setter and the Students

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

### Suggested Readings:

Balasubramanya, Narahalli. "Samskara." *Masterpieces of Indian Literature*.

Barker Chris: *Cultural Studies: Theory and Practice*.

Eagleton, Terry. *Ideology: An Introduction*.

Geertz, Clifford. *Cultures*.

Gupta, R.K. "The Ghost and the Demon: An Approach to U.R. Ananthamurthy's *Samskara*." *Journal of Commonwealth Literature*, 161, 1981.

Kaur, Tejinder. "Raising Issues Related to Caste Defined Samskaras: A Study of U.R. Ananthamurthy's *Samskara*." *Journal of Indian Writing in English*, 34, 1

Mufeeda, T. "Imaging the Sexual Innuendos: A Study of Amrita Patil's *Kari*." *Journal of Department of English and Cultural Studies, Punjab University, Chandigarh*, no.36, pp. 1-17, Autumn 2020.

Puri, S. G. "Replication of the Cultural Scripts in Chitra Banerjee Divakaruni's *The Palace of Illusions*." *Contemporary Literary Review India* 2:3, 2015

Sharma, I.D. "Quest Motif in U.R. Ananthamurthy's *Samskara*: A Thematic Study." *Indian English Poetry and Fiction* (eds.) N.R. Gopal and Suman Sachar.

Singh, Amarjit, Robin E Field and Samina Najmi, eds. *Critical Perspectives on Chitra Banerjee Divakaruni: Feminism and Diaspora*.

Course Coordinator - (Prof. Manjeet Rathee)

**M. A. ENGLISH  
(SEMESTER IV)  
M. A. English (CBCS) w. e. f. Session 2022-23  
Gender Studies – II**

Course Code: 22ENG24D6

Course- XIX (D.S.E. Course – III) (opt. iii)

Nomenclature of the Course: Gender Studies – II

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: 03 Hrs.

**Learning Outcomes:**

C.S.O.1 Develops critical skills to understand gender relations in historical and contemporary time

C.S.O.2 Introduces key concepts and various nuances of gender debates

C.S.O.3 Familiarizes with major writers belonging to different gender and analyzing their works, along with strategies employed by them in their writing practices

C.S.O.4. Helps to undertake advance research in respective fields

**Unit I**

**Non-Detailed Readings:**

- (i) Betty Friedan, Kate Millet, Germaine Greer, Meera Kosambi, Elain Showalter, Julia Kristeva, Uma Chakarvarty, Urmila Panwar, bell hooks, Toril Moi
- (ii) Tharu and K. Lalitha eds. "Introduction" *Women Writing in India vol. I 600 BC to the Early Twentieth Century*. (pp 1- 40) Judith Wright's poem "Naked Girl and Mirror", (All Poetry). P. Valsala's short story "The Nectar of the Panguru Flower (Translated from Malayalam by Hema Nair R, Published by Women's Initiatives in Samyukta, A Journal of Gender and Culture, 2003)), Pratibha Nandakumar's "Poem" (Translated from the original Kannada into English by A K Ramanujan, Poemhunter.com - The World's Poetry Archive, 2006)

**Unit II**

Arundhati Roy: "The End of Imagination" (Frontline. August 29, 1998)

**Unit III**

Urmila Panwar: *The Weave of my Life: A Dalit Woman's Memoir*

**Unit IV**

Muriel Spark: *The Driver's Seat*

**Unit V**

Indira Goswami: "Under the Shadow of Kamakhya"  
(from *Shadow of Kamakhya: Stories* by Indira Goswami.)

Ismat Chughtai: "Lihaf" (The Quilt)

“Niwala” (A Morsel)  
 “Ghungat” (The Veil)  
 (from *The Quilt and Other Stories*)

## Unit VI

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

Rashid Jahan: *Angarey*  
 Krishna Sobti: *MitroMarjani*  
 Amrita Pritam: *Rasidi Ticket (The Revenue Stamp)*  
 Ismat Chughtai: *Kaghazi Hai Pairahan (A Life in Words)*  
 Radclyffe Hall: *The Well of Loneliness*  
 Katherine Mansfield: “Bliss”  
 “At The Bay”  
 (from *Katherine Mansfield: Selected Stories*, Oxford World Classics)  
 Holmes, Mary: *What is Gender? Sociological Approaches*.  
 Butler, J: *Undoing Gender*.  
 Evans, Mary: *Gender and Social Theory*.  
 Bordor, Susan. Ed. *Feminist Reconstruction of Being and Knowing*  
 Chaturvedi, Rashmi: *Unveiling Womanhood: Dharker’s “Purdah”*.  
 Choudhry, Maitrayee: *Feminism in India*.

## Instructions to the Paper setter and the Students

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

## Suggested Readings:

Bagul, Baburao. “Dalit Literature is but Human Literature,” *Journal of Literature & Aesthetics*, Vol: 8, Nos: 1& 2. Jan-Dec 2008  
 Chughtai, Ismat. *The Quilt and Other Stories*.  
 De Souza, Eunice. Ed. *Nine Indian Women Poets*.  
 Disch, Lisa and Mary Hawkesworth. Ed. *The Oxford Handbook of Feminist Theory*.  
 Freedman, Estelle B. *The Essential Feminist Reader*.  
 Gauthaman, Raj. "Dalit Protest Culture: The First Stage."  
 Ira Rankin. “Surface and Structure: Reading Muriel Spark’s “The Driver’s Seat” *The Journal of Narrative Theory*. Vol 15, No: 2 (Spring, 1985) pp 146-155.  
 Jackson, Stevi, Scott, Sue. *Gender: A Sociological Reader*.  
 Jain, Jasbir. Ed. *Women’s Writing- Text and Context*.  
 Mahmud Wajid. “Tradition and Experience in Ismat’s Short Stories” Jamul Akhtar (ed.) *Alfazi Ismat Chughtai issue*. 1985  
 Micahel, S.M. "Dalit Vision of Just Society in India."  
 Millett, Kate. *Sexual Politics*.  
 Pawar, Urmila. *The Weave of My Life: A Dalit Woman’s Memoirs*. Tr. Maya Pandit.

Saikia, Pramasa: “Damayanti’s Body as power and Resistance in Indira Goswami’s *The Offspring*.” *Drishti: the Sight*, Vol. II, Issue II, November, 2013, pp.61-63.

Satarawala, Kaikous Burjor. *Indira Goswami (Mamoni Raisom Goswami) & Her Fictional World-The Search for the Sea*.

Tahir Masud. *Ismat Chughtai: A Collection of Interviews*.

Course Coordinator - (Prof. Manjeet Rathee)

**M. A. ENGLISH  
(SEMESTER IV)  
M. A. English (CBCS) w. e. f. Session 2022-23  
Post Colonial Studies - II**

Course Code: 22ENG24D7

Course XIX (D.S.E. Course – III) (opt. iv)

Nomenclature of the Course: Postcolonial Studies – II

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: 3 Hrs.

**Learning Outcomes:**

- C.S.O. 1: Familiarizes the students with theoretical concepts related to the literatures of the post-colonial world-African, Asian, Caribbean and Canadian etc.- which have remained outside discourse making for a long time
- C.S.O. 2: Foregrounds issues such as history, class, race, gender, nation, culture, marginality, diasporic consciousness etc. emphasizing the emergent nature of literary productions from decolonized communities
- C.S.O.3: Introduces students to some major issues and problems common to such literatures
- C.S.O.4: Enables to interrogate the Western canon

**Unit I**

**Non-Detailed Readings:**

- (i) David Malouf, Zaddie Smith, Paigham Afaqui, Ben Okri, Tayeb Salih, Derek Walcott, Wole Soyinka, Salman Rushdie, Chinua Achebe, V.S. Naipaul
- (ii) Frantz Fanon: *The Wretched of the Earth*, Edward Said: *Orientalism*, Bill Ashcroft: *The Empire Writes Back*, Gyaatri Chakravorty Spivak: *In Other Worlds*, Dominick La Capra: *The Bound of Race*, Benedict Anderson: *Imagined Communities*, Kamau Brathwaite: *The History of Voice*, Partha Chatterjee: *Nationalist Thought & the Colonial World*, Leela Gandhi: *Postcolonial Theory*, Gauri Viswanathan: *Masks of Conquest*.

**Unit II**

Kim Scott: *Benang*

**Unit III**

Naguib Mahfouz: *Children of Our Alley*

**Unit IV**

Chimamanda Ngozi Adichie: *Half of a Yellow Sun*



**Unit – V**

Margaret Atwood: *Surfacing*

**Unit- VI**

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

Chinua Achebe, Michael Ondaatje, Bessie Head, Nuruddin Farah, Aime Cesaire, Nadine Gordimer, Naguib Mehfoz, Kim Scott, Bapsi Sidhwa, Taslima Nasreen, Toni Morrison, Henry Louis Gates: *Signifying Monkey*, Gabriel Garcia Marquez : *One Hundred Years of Solitude*, Manjula Padmanabhan: *Harvest*, Uma Parameswaran: “The Door Shut Behind Me”, Homi K Bhabha: *Concept of Ambivalence and Hybridity*, Aijaz Ahmed: *In Theory: Classes, Nations, Literatures*. J.M. Coetzee: *Apartheid Thinking*, Robert Young: *Postcolonialism: A Historical Introduction*, Peter Carey: “Withdrawal”, Uma Parmeswaran: “Darkest Before Dawn”, Tarzia Faizullah: “The Interview Acknowledges Grief”, Judith Wright: “Bora Ring”, Pramod Nayar: *Postcolonial Reader: An Introduction*, Robert Young: *Concepts in History*, *Postcolonialism: A Historical Introduction*

**Instructions to the Paper setter and the Students**

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

**Suggested Readings:**

Adichie, Chimamanda Ngozi. *Half of a Yellow Sun*.  
 Anderson, Benedict. *Imagined Communities*.  
 Ashcroft, Bill, et al. *Key Concepts in Post-Colonial Studies*.  
 Ashcroft, Bill. *The Post-Colonial Studies Reader*.  
 Atwood, Margaret. *Surfacing*.  
 Atwood, Margaret. *Survival: A Thematic Guide to Canadian Literature*.  
 Bhabha, Homi K. *Nation and Narration*.  
 Bhabha, K. Homi. *The Location of Culture*.  
 Bruce, King. *The New National and Postcolonial Literatures: An Introduction*.  
 Brydon, Diana and Helen Tiffin. *Decolonizing Fictions*.  
 Emenyonu, Earnest. *A Companion to Chimamanda Ngozi Adichie*.  
 Frickey, Pierrette. *Critical Perspectives on Jean Rhys*.  
 Gandhi, Leela. *Affective Communities*.  
 Gandhi, Leela. *Postcolonial Theory*.  
 Henry Louis Gates, Jr. *The Signifying Monkey*.  
 Hucheen, Linda. *The Politics of Postcolonialism*.  
 Loomba, Ania. *Colonialism/Postcolonialism*.  
 Mahfouz, Naguib. *Children of Our Alley*.  
 McLeod, John. *Beginning Postcolonialism*.

Rajan, Rajeswari Sunder. Ed. *The Lie of the Land: English Literary Studies in India*.  
Sangari, Kumkum and SudeshVaid. Eds. *Recasting Women: Essays in Colonial History*.  
Scott, Kim. *Benang*.  
Sethi, Rumina, *Myths of the Nation: National Identity and Literary Representation*.  
Staley, Thomas F. *Jean Rhys: A Critical Study*.  
Young, Robert J. C. *Postcolonialism: A Very Short Introduction*.

Course Coordinator - (Dr. Anju Mehra)

**M. A. ENGLISH  
(SEMESTER IV)  
M. A. English (CBCS) w. e. f. Session 2022-23  
South Asian Literature**

Course Code: 22ENG24D8

Course XIX (D.S.E. Course – IV) (opt. i)

Nomenclature of the Course: South Asian Literature

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: 3 Hrs.

**Learning Outcomes:**

- C.S.O.1. Familiarity with the rich heritage of South Asian Literature and representative South Asian writers and writings (in English or translation) across a variety of genres
- C.S.O.2. Awareness of the ever expanding horizon of English literature through regional expression
- C.S.O.3. Familiarity with the axis of cultural convergences and divergences in literature of South Asia
- C.S.O.4. A well-informed understanding and appreciation of new emergent viewpoints from the Indian Subcontinent

**Unit I**

**Non-Detailed Readings:**

- (i) Mulk Raj Anand, Nissim Ezekiel, Daud Kamal, Alamgir Hashmi, Zia Haider Rahman, (i) Kaiser Haq, Maryam Mahboob, Atiq Rahimi, S. J. Sindu, Jamie Zeppa, Husain Salahuddin, Samrat Upadhyay
- (ii) Mahasweta Devi's *Mother of 1084*; Amitav Ghosh's *The Glass Palace*; Bapsi Sidhwa's *The Pakistani Bride*; Mohsin Hamid's *The Reluctant Fundamentalist*; Monica Ali's *Brick Lane*; Tahmima Anam's *The Good Muslim*; Wali Shaaker's *The River Village*; Nadia Hashimi's *The Pearl that Broke Its Shell*; Michael Ondaatje's *Anil's Ghost*; Shyam Selvadurai's *Funny Boy*; Ru Freeman's *On Sal Mal Lane*; Laxmi Prasad Devkota's *Muna Madan*

**Unit II:**

- Shashi Deshpande: "Why Am I a Feminist" in *Writing from the Margins and Other Essays* New Delhi: Viking, 2003, pp. 82–5.
- Sheldon Pollock (ed): "Introduction." *Literary Cultures in History: Reconstructions from South Asia* University of California Press, 2003, pp. 1-36.
- Meenakshi Thapan: "Aporiai of Resistance" in *Living the Body: Embodiment, Womanhood and Identity in Contemporary India* Sage, pp. 164-172.

**Unit III**

Kunzang Choden: *The Circle of Karma*

**Unit IV**

Saadat Hasan Manto: "Toba Tek Singh" translated from Urdu by Frances W. Pritchett

Rabindranath Tagore: "The Vendor from Kabul" ("Kabuliwala") translated by Mohammad A. Quayum

Amrita Pritam: "The Wild Flower" ("Janglee Booti") translated from the Punjabi by Nirupama Dutt for TLM

**Unit V**

Faiz Ahmed Faiz: "Speak"  
 "Freedom's Dawn (August 1947)"  
 "Bury Me Under Your Pavements"  
 "Africa, Come Back"  
 "Not Enough"

(from *Poems By Faiz Ahmed Faiz*; Translated, with an Introduction and notes, by V.G. Kiernan)

**Unit VI**

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

**Film adaptations**

Michael Ondaatje *The English Patient*

Mohsin Hamid *The Reluctant Fundamentalist*

Jhumpa Lahiri *The Namesake*

Amrita Pritam *Pinjar*

Based upon Bapsi Sidhwa's novel *Cracking India 1947: Earth*

Dwijendra Narayan Jha, Leesa Gazi, Mohsin Hamid, Kamila Shansie, Vikram Seth, Rohinton Mistry, Bishweswar Prasad Koirala, Humayun Ahmed, Cyrus Mistry

**Instructions to the Paper setter and the Students**

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

**Suggested Readings:**

Anjaria, Ulka. Ed. *A History of the Indian Novel in English*.

Bahri, Deepika. *Native Intelligence: Aesthetics, Politics, and Postcolonial Literature*.

Bharat, Meenakshi. *Troubled Testimonies: Terrorism and the English Novel in India (2016)*.

- Boehmer, Elleke and Rosinka Chaudhuri. Eds. *The Indian Postcolonial: A Critical Reader*.
- Bose, Sugata and Ayesha Jalal. *Modern South Asia: History, Culture, Political Economy*.
- Brians, Paul. *Modern South Asian Literature in English*.
- Chakravorty, Mrinalini. *In Sterotype: South Asia in the Global Literary Imaginary*.
- Gajarawala, Toral Jatin. *Untouchable Fictions: Literary Realism and the Crisis of Caste*.
- Ghosh, Bishnupriya. *When Borne Across: Literary Cosmopolitics in the Contemporary Indian Novel*.
- Gopal, Priyamvada. *The Indian English Novel: Nation, History, and Narration*.
- Jackson, Elizabeth. *Feminism and Contemporary Indian Women's Writing*.
- Jani, Pranav. *Decentering Rushdie : Cosmopolitanism and the Indian Novel in English*.
- Joshi, Priya. *In Another Country: Colonialism, Culture, and the English Novel in India*.
- Khair, Tabish. *Babu Fictions: Alienation in Contemporary Indian English Novels*.
- Mohanty, Satya P. Ed. *Colonialism, Modernity, and Literature: A View from India*.
- Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*.
- Mukherjee, Upamanyu Pablo. *Postcolonial Environments: Nature, Culture and the Contemporary Indian Novel in English*.
- Sadana, Rashmi. *English Heart, Hindi Heartland: The Political Life of Literature in India*.
- Sanga, Jaina C. *South Asian Literature in English: An Encyclopedia*.
- Ed. *South Asian Novelists in English: An A-to-Z Guide*.
- Selvadurai, Shyam. Ed. *Story-Wallah: Short Fiction from South Asian Writers*.

Course Coordinator – (Prof. Jaibir S. Hooda & Prof. Gulab)

**M. A. ENGLISH  
(SEMESTER IV)  
M. A. English (CBCS) w. e. f. Session 2022-23  
Travel Literature**

Course Code: 22ENG24D9

Course- XX (D.S.E. Course – IV) (opt ii)

Nomenclature of the Course: Travel Literature

Credits: 5

Maximum Marks: 100

Theory: 80

Internal Assessment: 20

Time: 3 Hrs.

**Learning Outcomes:**

- C. S. O. 1. Having an understanding of travel literature
- C. S. O. 2. Having an understanding of the dynamics and mechanics of literary manifestations of the travel writings
- C. S. O. 3. Having an understanding of the dynamics and mechanics of varying cultures and memory in travel writings

**Unit – I**

**Non-Detailed Readings:**

- (i) Ptolemy, Pausanias, Al-Biruni, Hun Tsang, Gerald of Wales, Marco Polo, IbnBatuta, Francesco Petrarch, Richard Hakluyt, Sheikh Deen Mohammed, Richard Francis Burton, PanditaRamabai, ColinThubron, Sara Wheeler, Travel Blogs.
- (ii) Purchas: *Pilgrimage*, Jan Morris: *Coronation Everest*, Bill Bryson: *A Walk in the Woods*, Michael Palin: *Around the World in 80 Days*, Mark Tully: *No Full Stops in India*, William Dalrymple: *City of Djinns: A Year in Delhi*, Indira Ghosh: *Women Travellers in Colonial India: The Power of the Female Gaze*, Claude Lévi-Strauss: *Tristes Tropiques* (Translated by John Russell), Jamaica Kincaid: *A Small Place*, Sara Mills: *Discourses of Difference: An Analysis of Women's Travel Writing and Colonialism*.

**Unit – II**

Conrad, Joseph. "Geography and Some Explorers." *National Geographic*, March 1924. (7 pages)

[https://w3.ric.edu/faculty/rpotter/temp/geog\\_and\\_some.html](https://w3.ric.edu/faculty/rpotter/temp/geog_and_some.html)

Iyer, Pico. "Why We Travel."

(<https://www.wheretherebedragons.com/wp-content/uploads/2013/06/Why-We-Travel.pdf>)

Susan, Bassnett. "Travelling and Translating"

<https://booksc.org/book/21617261/acc4b1>

### Unit – III

Jules Verne: *Around the World in 80 Days*  
<https://www.libgen.is/book/index.php?md5=37FDB90F96EDF4749BB44536184598A8>

### Unit – IV

Rahul Sankrityayan: *Volga to Ganga*  
<https://www.libgen.is/book/index.php?md5=4CEB5B966C6C50116C5C26BE93F6F6F4>

### Unit – V

Krakaur, Jon: *Into the Wild*  
<https://www.libgen.is/book/index.php?md5=0C219252C055474AA9F52BCC33604466>

### Unit- VI

**Note: No question will be set from Unit VI. This unit is aimed at enriching the readings of the students and a comprehensive understanding of the Course. Students will submit their assignments for internal evaluation from this Unit only.**

Eric Newby:	<i>A Short Walk in the Hindu Kush</i>
Che Guevara:	<i>The Motorcycle Diaries</i>
Pico Iyer:	<i>Falling off the Map: Some Lonely Places of the World</i>
AmritlalVegad:	<i>Narmada: River of Beauty</i>
Hugh and ColleenGantzer	
V.S.Naipaul:	<i>A Million Mutinies Now</i>
Kosambi, Meera:	<i>PanditaRamabai's American Encounter : The People of the United States</i>
RobertPirsig:	<i>Zen and the Art of Motorcycle Maintenance.</i>
Suketu Mehta:	<i>Maximum City: Bombay Lost and Found</i>
Noo Sara-Wiwa:	<i>Looking for Transwonderland</i>
Paul Theroux:	<i>The Great Railway Bazaar: By Train Through Asia</i>
John Gimlette:	"Why I Became a Travel Writer"
Roger Bill:	"Traveller or tourist? Jack Kerouac and the commodification of culture"

### Instructions to the Paper setter and the Students

There will be nine questions. Students will be required to attempt five questions in all. All questions carry equal marks. In question 1, students will be required to write two short notes in about 150 words each from part (i) and (ii) of Unit I, out of the given four from each part. In questions 2 to 9, two questions will be set from each Unit from Unit II to V and the students will be required to attempt one from each Unit. The examiner shall mention Units.

### Suggested Readings

Bartkowski, Frances. "Travel As/Is." *Travelers, Immigrants, Inmates: Essays inEstrangement*.

- Bhattacharya, Nandini. *Reading the Splendid Body: Gender and Consumerism in Eighteenth century British Writing on India*.
- Blanton, Casey. *Travel Writing: The Self and the World*.
- Blackstone, Bernard. *The Lost Travellers: A Romantic Theme with Variations*
- Campbell, Mary Baine. "Travel Writing and its Theory." *The Cambridge Companion To Travel Writing*. Ed. Peter Hulme and Tom Youngs .
- Carl, Thompson. Introduction and Chapters, 2 & 3. *Travel Writing*.
- Clark, Steven H. *Travel Writing and Empire: Postcolonial Theory in Transit*.
- Cohn, Bernard. "Notes on the History of the Study of Indian Society and Culture". *An Anthropologist among the Historians and Other Essays*.
- Fisher, M.H., ed. *The Travels of Dean Mahomet: An Eighteenth- Century Journey through India*.
- Ghose, Indira. *Women Travelers in Colonial India: The Power of the Female Gaze*.
- Gilbert, Elizabeth. *Eat, Pray, Love*.
- Hulme, Peter and Tim Youngs, eds. *Cambridge Companion to Travel Writing*.
- Hulme, Peter, and Tim Youngs. "Introduction." *Cambridge Companion to Travel Writing*.
- Huxley, Aldous. *Jesting Pilate: The Diary of a Journey*.
- Leask, Nigel. *Curiosity and the Aesthetics of Travel Writing, 1770-1840: "From an Antique Land"*.
- Lee, Andrea. "Notes on the Exotic"
- Lewis, Reina. *Gendering Orientalism: Race, Femininity and Representation*.
- Miller, Sam. *A Strange Kind of Paradise: India through Foreign Eye*.
- Mishra, Pankaj. *Butter Chicken in Ludhiana: Travels in Small Town India*.
- Mukherjee, Oindrila. "How To Survive a Visit to India: The Ethics of Representation"
- Nair, J. "Uncovering the Zenana: Visions of Indian Womanhood in Englishwomen's Writing, 1813- 1940". *Journal of Women's History*.
- Nayar, Pramod K. "Marvelous Excesses: English Travel Writing and India, 1608–1727". *Journal of British Studies*.
- Nayar, Pramod K. "The Sublime Raj: English Writing and India, 1750-1820." *Economic and Political Weekly*.
- Palby, Fanny Parkes . *Wanderings of a Pilgrim in Search of the Picturesque* .
- Pratt, Mary Louise. *Imperial Eyes: Travel Writing and Transculturation*.
- Singh, Raghubir. *Ganga: Sacred River of India*.
- Shapiro, Micheal. *A Sense of Place*
- Sleeman, W. H. *Rambles and Recollections of an Indian Official*
- Steve McCurry's *India*
- Strayed, Cheryl *Wild*.
- Subramanian, Samanth. *Following Fish*.
- Thompson, Carl. *Travel Writing*.
- Wood, Michael. *The Smile of Murugan: A South Indian Journey*.

Course Coordinator - (Prof. Rashmi Malik)