

Department of English and Culture Studies
The University of Burdwan
Syllabus for M.A. in English
(Effective from the 2020-2021 session)

A Brief Introduction

The syllabus for the MA programme in English offers training in canonical English literatures as well as emergent interdisciplinary fields to postgraduate students of literature. The course is designed to lend competence in English language skills, through a close reading of literature. At the same time, the course hones research skills, making students aware of the cultural contexts and of literary studies. The syllabus also exposes students to the complex operations of English in India, sensitizes them in the process to social concerns, and to literature's task of making our existence meaningful in the contemporary world.

M.A. Programme: Course Structure and Credits

The M.A. programme has four semesters and is spread over a period of two years.

Semester	Course Code	Course Type	Course Status	Marks Distribution (End Sem. + Int. Asst.)	Credit Value of the Course
I	PG/ENG/101	Theory	Core Course	40+10=50	5
	PG/ENG/102	Theory	Core Course	40+10=50	5
	PG/ENG/103	Theory	Core Course	40+10=50	5
	PG/ENG/104	Theory	Core Course	40+10=50	5
	PG/ENG/105	Theory	Core Course	40+10=50	5
	Sem-I Total				250
II	PG/ENG/201	Theory	Core Course	40+10=50	5
	PG/ENG/202	Theory	Core Course	40+10=50	5
	PG/ENG/203	Theory	Core Course	40+10=50	5
	PG/ENG/204	Theory	Core Course	40+10=50	5
	PG/ENG/205	Theory	Core Course	40+10=50	5
	Sem-II Total				250
III	PG/ENG/301	Theory	Core Course	40+10=50	5
	PG/ENG/302	Theory	Core Course	40+10=50	5
	PG/ENG/303(A/B/C/D)	Theory	Major Elective	40+10=50	5
	PG/ENG/304(A/B/C/D)	Theory	Major Elective	40+10=50	5
	PG/ENG/305(A/B/C/D)	Theory	Inter-disciplinary Elective	40+10=50	4
	For PG/ENG/305(A/B/C/D), students may opt for a 4 credit course from SAYAAM Platform and can avail the option of credit transfer.				
Sem-III Total				250	24

IV	PG/ENG/400	Practical/ Field work	Community Engagement Course	10+10=20	2
	PG/ENG/401	Theory	Core Course	40+10=50	5
	PG/ENG/402	Theory	Core Course	40+10=50	5
	PG/ENG/ 403(A/B/C/D)	Theory	Major Elective	40+10=50	5
	PG/ENG/ 404(A/B/C/D)	Theory	Major Elective	40+10=50	5
	PG/ENG/405	Term paper	Core Course	40+10=50	5
	Sem-IV Total			270	27
MA Programme Total				1020	101

Evaluation and Pattern of Questions:

In each paper of 50 marks (5 credits/4 credits) the End-Semester Examination shall be of 40 marks and the Mid-Semester Examination/Continuous Assessment based on class test, assignment, seminar, etc., the details of which are to be decided and notified to the students at the beginning of the semester, shall be of 10 marks. In the End-semester Examination, there shall be two groups in each paper. Each group shall have 4 questions of 10 marks each. Candidates are to answer a total of 4 questions, taking 2 from each group. The allotted time for each paper in the End-semester Examination shall be 2 hours.

SEMESTER I

PG/ENG/101: The Cultural History of English in India

The course is a new step towards understanding the operations of English in India in terms of administrative decisions, impact on education system, emergence of generic forms, material cultures, modern Indian vernaculars and literatures in them.

Unit I

(‘History of English in India’ and a minimum of two authors will be taught)

- History of English in India.
 - The Education Notes, Hints and Minutes of Charles Grant, Thomas B. Macaulay, Charles Trevelyan, Charles Wood, and abolition of Persian as official language in India in 1837. (All selections from Great Indian Education Debate: The Anglicist Orientalist Debates edited by Lynn Zastoupil and Martin Moir edited Psychology Press, 1999).
 - Birth of modern Indian vernaculars and new expressive forms
 - Serampore Mission Press
 - Calcutta Schoolbook Society
 - Bilinguality and biculturality in the Bengal Presidency
 - Transformation of material cultures: clothes, communication, print history, food, body.

- Ishwarchandra Vidyasagar: *Notes on Sanskrit College/Notes on Vernacular Education* (from Indra Mitra *Karunasagar Bidyasagar*)
- Rammohan Roy. 'Letter to Lord Amherst'
- Bankimchandra Chattopadhyay: 'The Confession of a Young Bengal' (from *Bankim Rachanabali*, edited by Jogesh Chandra Bagal Vol. 3)/ *Rajmohan's Wife*
- Michael Madhusudan Dutt: Selected poems
- Lal Behari Day. *Folk Tales of Bengal* (Selections)
- Shoshee Chunder Dutt: *Bengaliana* (Selections)

Unit II

(A minimum of three authors will be taught)

- Tagore. *The Centre of Indian Culture* (selections).
- Romesh Chandra Dutt. 'The Period of European Influence' in *The Literature of Bengal: Being an attempt to trace the Progress of the National Mind in its Various Aspects as reflected in the Nation's Literature*.
- Rokeya Sakhawat Hossain. *Sultana's Dream*
- Nirad Chaudhuri. *The Autobiography of an Unknown Indian*
- Sir Syed Ahmad. *The Causes of the Indian Revolt*

Recommended Reading:

- Gauri Vishwanathan. *Masks of Conquest*
- Rajeswari Sundaranjan, ed. *The Lie of the Land: English Literary Studies in India*
- P. R. Howatt, *A History of English Language Teaching*.
- Bernard Cohn. *Colonialism and Its Forms of Knowledge*.

PG/ENG/102: Literary Genres in Theory and Practice

The purpose of this course is to examine the various approaches to literary genres across time and cultures. The course also looks closely at the development of some of the most significant literary genres.

Unit I

(A minimum of three topics will be taught)

- Classical Theories of Genre
- Genre in the Renaissance
- Neoclassical Approaches to Genre
- Structuralist Approaches to Genre
- Romantic and Post-Romantic Approaches to Genre
- Genre and Reader Response
- Genre and Cultural Theory

Unit II

(A minimum of three topics will be taught;
representative texts will be discussed briefly as case studies for each topic)

- The Classical Epic
- The Renaissance History Play
- The Restoration Comedy of Manners and Heroic Tragedy
- Augustan Verse Satire
- The Rise and Development of the Novel
- The Romantic Lyric
- The Growth of the Short Story
- Twentieth Century Genres of Poetry
- Twentieth Century Genres of Drama

Recommended reading:

- Rosalie Colie. *The Resources of Kind: Genre-theory in the Renaissance*.
- Barbara Kiefer Lewalski. *Renaissance Genres: Essays on Theory, History, and Interpretation*.
- Alistair Fowler. *Kinds of Literature: An Introduction to the Theory of Genres and Modes*
- Paul Hernadi. *Beyond Genre: New Directions in Literary Classification*
- John Frow, *Genre*
- René Wellek and Austin Warren. *Theory of Literature: A Seminal Study of the Nature and Function of Literature in All Its Contexts*.

PG/ENG/103: Classical Literature and Criticism

(European and Indian)

The classical European literature and critical thought course reminds students of the ideological and aesthetic assumptions of British literature and situates such writing within and between European linguistic/cultural traditions. The course also exposes students to Indic aesthetic traditions, and enables them to appreciate cross-cultural aesthetics. The inclusion of Indic aesthetic texts takes into account the culturally hybrid space within which English operates in India.

Unit I

(Any two European texts and any one Indian text will be taught)

- Plato. *The Republic* (Books III & X)
- Aristotle. *The Poetics*
- Horace. *Ars Poetica*
- Longinus: *On the Sublime*
- Rasa-Siddhanta with special reference to Bharatmuni's 'On Natya and Rasa: Aesthetic of Dramatic Experience'
- Dhavni-siddhanta with special reference to Anandavardhana's 'Dhavni: Structure and Meaning'

Unit II
(Any three authors will be taught)

- Homer: *The Iliad* (Book XVI)
- Aeschylus: *Agamemnon*
- Sophocles: *Antigone*
- Virgil: *The Aeneid* (Selections)
- Euripides: *Medea*
- Plautus: *Mostellaria* (translated as *The Ghost* or *The Haunted House*)
- Aristophanes: *The Frogs*

Recommended Reading:

- Penelope Murray & T.S. Dorch (trans). *Classical Literary Criticism*.
- R. A. Scott James, *The Making of English Literature*
- William K. Wimsatt, Cleanth Brooks, *Literary Criticism: A Short History*
- Harry Blamires, *A History of Literary Criticism*
- G. N. Devy, *Indian Literary Criticism: Theory and Interpretation*
- Manomohan Ghosh (trans). *The Natyasastra: A Treatise on Hindu Dramaturgy and Histrionics*

PG/ENG/104: Medieval and Renaissance English Literature
(excluding Renaissance drama)

This course propose to study Medieval and Renaissance English literature, excluding Renaissance drama which will be studied in another course, in the context of social, political and religious events that contributed to the formation of early modern culture in England.

Unit I

(Poetry and Plays: One play and a minimum of three other authors will be taught)

- Geoffrey Chaucer: *Prologue to the Canterbury Tales*
- *Sir Gawaine and the Green Knight*
- *Owl and the Nightingale*
- Edmund Spenser: *The Faerie Queene* BK I,
- Shakespeare: Sonnets (selections; any six)
- John Donne: ‘The Flea’, ‘A Valediction: Forbidding Mourning’
- Andrew Marvell: ‘The Garden’, ‘An Horatian Ode upon Cromwell’s Return from Ireland’
- Mary Wroth: ‘Bee you all pleas'd, your pleasures grieve not me’, ‘My Muse now happy lay thy selfe to rest’
- John Milton: *Paradise Lost* Book IV
- *The Castle of Perseverance*
- *Everyman*

Unit II
(Prose: A minimum of three authors will be taught)

- John Mandeville: *The Travels*
- Desiderius Erasmus: *In Praise of Folly* (selections)
- Machiavelli: *The Prince* (selections)
- Pico della Mirandola: *Oration on the Dignity of Man*
- Philip Sidney: *Arcadia* (selections)
- Baldassare Castiglione: *The Book of the Courtier* (selections)

Recommended Reading:

- C. S. Lewis. *The Discarded Image: An Introduction to Medieval and Renaissance Literature*.
- Eileen Power. *Medieval Women*.
- Jacques le Goff. *Time, Work and Culture in the Middle Ages*.
- Peter Brown, ed. *A Companion to Medieval English Literature and Culture: c.1350-c.1500*.
- Larry Scanlon, ed. *The Cambridge Companion to Medieval English Literature 1100-1500*.
- Candace Barrington, ed. *The Cambridge Companion to Medieval English Law and Literature*.
- James Bruce Ross and Mary Martin McLaughlin, eds. *The Portable Renaissance Reader*.
- J.B. Trapp, ed. *Background to the English Renaissance: Introductory Lectures*.
- Quentin Skinner. *The Foundations of Modern Political Thought* (Vols. I & II).
- Paul O. Kristeller. *Renaissance Thought and Its Sources*.
- Stephen Greenblatt. *Renaissance Self-Fashioning*.
- Robert Ashton. *Reformation and Revolution, 1558-1660*.
- William Kerrigan and Gordon Braden. *The Idea of the Renaissance*.
- Margaret L. King. *Women of the Renaissance*.
- Jill Kraye, ed. *The Cambridge Companion to Renaissance Humanism*.
- Thomas Hobbes. *Leviathan*.
- Thomas More. *Utopia*.
- Stephen Greenblatt. *The Swerve: How the Renaissance Began*.

PG/ENG/105: Renaissance Drama

This course aims to look at the extraordinary contribution made by Shakespeare and some of his contemporary playwrights to drama in England. It aims to expose students to the richness and variety of English Renaissance drama and to the historical and cultural moment of the English Renaissance itself. The course also includes components that look at ways in which plays were staged, printed and circulated in Renaissance England, and seeks to examine, in the process, the relationship between theatre and society.

Unit I

(Section A is compulsory; a minimum of three plays will be taught from Section B)

- A. (i) Public and private theatres (ii) The Renaissance stage and the theatrical conventions of the time (iii) The culture of playgoing
- B. Plays by Shakespeare
- *Hamlet*
 - *King Lear*
 - *Antony and Cleopatra*
 - *Twelfth Night*
 - *The Tempest*

Unit II

(Section A is compulsory; a minimum of three plays will be taught from Section B)

- A. Publication and circulation of Renaissance plays, Quartos and Folios, Master of the Revels, The Stationer's Register
- B. Plays by authors other than Shakespeare
- Thomas Kyd: *The Spanish Tragedy*
 - Christopher Marlowe: *Doctor Faustus*
 - Thomas Dekker: *The Shoemaker's Holiday*
 - Ben Jonson: *Every Man in His Humour*
 - John Webster: *The Duchess of Malfi*
 - Thomas Middleton: *Women Beware Women/ The Changeling*

Recommended Reading:

- Andrew Gurr. *Playgoing in Shakespeare's London*.
- Andrew Gurr. *The Shakespearean Stage, 1574-1642*.
- E.K. Chambers. *William Shakespeare: A Study of Facts and Problems* (2 vols.).
- E.K. Chambers. *The Elizabethan Stage* (4 vols.).
- G.E. Bentley. *The Jacobean and Caroline Stage*.
- O.J. Campbell and E.G. Quinn, eds. *A Shakespeare Encyclopaedia* (also published as *Reader's Encyclopaedia of Shakespeare*).
- C.L. Barber. *Shakespeare's Festive Comedy: A Study of Dramatic Form and Its Relation to Social Custom*.
- E.M.W. Tillyard. *Shakespeare's Last Plays*.
- G. B. Harrison. *Introducing Shakespeare*.
- E.M.W. Tillyard. *The Elizabethan World Picture*.
- Stephen Greenblatt. *Shakespearean Negotiations*.
- Jan Kott. *Shakespeare: Our Contemporary*.
- Sukanta Chaudhuri. *Infirm Glory: Shakespeare and the Renaissance Image of Man*.
- Stanley Wells and Gary Taylor, eds. *William Shakespeare: A Textual Companion*.
- Aamir Ali. *A Basic Introduction to Shakespeare*.
- Ivo Kempes, ed. *Shakespeare: Left and Right*.
- Jonathan Dollimore and Alan Sinfield, eds. *Political Shakespeare: New Essays in*

Cultural Materialism.

- M. Bluestone and N. Rabkin, eds. *Shakespeare's Contemporaries*.
- Quentin Skinner. *The Foundations of Modern Political Thought* (Vols. I & II).
- Stephen Greenblatt. *Renaissance Self-Fashioning*.
- Margaret L. King. *Women in the Renaissance*.
- Jill Kraye. *The Cambridge Companion to Renaissance Humanism*.
- Pico della Mirandola. *Oration on the Dignity of Man: A New Translation and Commentary*.
- Desiderius Erasmus. *In Praise of Folly*.
- Una Ellis-Fermor, *The Jacobean Drama*.
- Coburn Freer. *The Poetics of Jacobean Drama*.
- Harry Levin. *The Overreacher: A Study of Christopher Marlowe*.
- Charles Nicholl. *Shakespeare and His Contemporaries*.
- Kent Cartwright. *Theatre and Humanism*.
- Richard Dutton and Richard Wilson, eds. *New Historicism and Renaissance Drama*.

SEMESTER II

PG/ENG/201: Literature of the Age of Enlightenment -1 (Poetry and Drama)

Unit I

(Poetry: A minimum of three authors will be taught)

- John Dryden: *Mac Flecknoe*
- Alexander Pope: *The Dunciad/An Essay on Man, Epistle One*
- Alexander Pope: Translation of Homer's *Iliad* (selections)
- William Thomson: *Seasons* (selections)
- William Collins: 'Ode on the Death of Mr. Thomson', 'Ode Written in the Beginning of the Year 1746'

Unit II

(Drama: A minimum of three authors will be taught)

- John Dryden: *Aurangzeb/ All for Love*
- William Goldsmith: *She Stoops to Conquer*
- George Etherege: *The Man of Mode*
- Richard Steele: *The Conscious Lovers*
- Richard Brinsley Sheridan: *The School for Scandal*
- John Gay. *The Beggar's Opera*

PG/ENG/202: Literature of the Age of Enlightenment -2 (Prose)

Unit I

(Fiction: A minimum of three authors will be taught)

- Aphra Behn. *Oroonoko*
- John Bunyan: *The Pilgrim's Progress*
- Horace Walpole. *The Castle of Otranto: A Gothic Story*
- Daniel Defoe: *Moll Flanders/Robinson Crusoe*
- Jonathan Swift: *Gulliver's Travels*
- Eliza Haywood: *Fantomina, or Love in a Maze*
- Fanny Burney: *Evelina: Or the History of a Young Lady's Entrance into the World*
- Samuel Richardson: *Pamela, or Virtue Rewarded*
- Henry Fielding: *Tom Jones*
- Lawrence Sterne: *Tristram Shandy*

Unit II

(Non-fiction: A minimum of three authors will be taught)

- Samuel Pepys: *The Diary of Samuel Pepys*
- Joseph Addison: *Spectator* (Selections)
- James Boswell: *Life of Samuel Johnson* (selections)
- Edmund Burke: *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (selections)
- Samuel Johnson: *Lives of the Most Eminent English Poets* (selections)
- Mary Wollstonecraft: *Vindication of the Rights of Woman* (selections)
- Thomas Paine: *The Rights of Man* (selections)

Recommended Reading for PG/ENG/201 and PG/ENG/202:

- Roy Porter. *The Enlightenment*.
- Isaac Kramnick. *The Portable Enlightenment Reader*.
- Fred Botting: *Gothic*
- Andrew Smith. *Gothic literature*
- Ian Jack. *Augustan Satire*
- Blanford Parker. *The Triumph of Augustan Poetics: English Literary Culture from Butler to Johnson*.
- Roger D. Lund. *Ridicule, Religion and the Politics of Wit in Augustan England*.
- John Sitter. *Arguments of Augustan Wit*.
- Kristina Straub, Misty G. Anderson and Daniel O'Quinn, eds. *The Routledge Anthology of Restoration and Eighteenth-Century Drama*.
- George Henry Nettleton. *English Drama of the Restoration and the Eighteenth Century (1642-1780)*.
- Richard W. Bevis. *English Drama: Restoration and Eighteenth Century 1660-1789*.
- E.M. Forster. *Aspects of the Novel*.
- Ian Watt. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*.
- Michael McKeon. *The Origins of the English Novel 1600-1740*.

- Thomas Keymer and Jon Mee, eds. *Cambridge Companion to Eighteenth Century Literature 1740-1830*.
- John Richetti, ed. *Cambridge Companion to the Eighteenth Century Novel*.
- John Sitter. *The Cambridge Introduction to Eighteenth-Century Poetry*.
- Paula R. Backscheider and Catherine Ingrassia, eds. *A Companion to the Eighteenth-Century English Novel and Culture*.
- David Fairer and Christine Gerrard, eds. *Eighteenth-Century Poetry: An Annotated Anthology*.
- Jennie Batchelor and Cora Kaplan, eds. *British Women's Writing in the Long Eighteenth Century: Authorship, Politics and History*.

PG/ENG/203: Romantic Literature

The course is designed to convey the conceptual density of Romanticism and its transnational dimensions. It provokes an awareness of folk origins of Romanticism and hopes to create a keener perception of artistic subjectivity as actively and self-consciously curating the Romantic creative process and the centrality of individuated *genius* in the act of creation. The course explores the emergent awareness of the English 'self' in times of imperial expansion *vis a vis* the savage and outer barbarian. It also points towards the myriad genres that emerge in response to the age of print modernity.

Unit I

(Section A is compulsory; a minimum of three authors will be taught from Section B)

A

- The Romantic idea: tracing its conceptual density, scope, relevance
- The folk/folk origins of Romantic, German *sturm und drang*; Macpherson, *Ossian* and Scottish romanticism, idea of subjectivity and self in creation; the idea of poet as *vates*
 - Redefining nature, human and rocks, stones in the beginning of industrialisation; the natural man, the child, the solitary reaper
 - The idea of the English self *vis a vis* the savage, outer barbarian in an age of imperial expansion; natural self of the noble savage
 - The rise of genres: autobiographical poems, lyrics, and the novel

B

- Mary Shelley: *Frankenstein or the Modern Prometheus*.
- Anne Radcliffe: *The Mysteries of Udolpho*
- Charles Lamb: 'Old China', 'The Superannuated Man'
- William Hazlitt: *Lectures on the English Poets Lecture VI*, 'On Swift, Young, Gray,
- Collins', *Lecture VII* 'On Burns and the Old English Ballads'
- De Quincey 'On the knocking at the Gate in *Macbeth*'
- Mary Wollstonecraft: *A Vindication of the Rights of Woman* (selections)
- William Wilberforce: *A Letter on the Abolition of Slave Trade* (selections)
- James Mill: *History of British India*

- Thomas Paine *Rights of Man* (Selections)
- Edmund Burke: *Reflections on the Revolution in France* (Selections).

Unit II

(A minimum of three authors will be taught)

- Jane Austen: *Mansfield Park*
- Walter Scott: *Ivanhoe*
- Maria Edgeworth: *Castle Rackrent*
- William Blake: *Songs of Innocence and of Experience* (selections)
- William Wordsworth's *The Prelude* Book I (Selections), Lucy poems
- S. T. Coleridge: *Rime of the Ancient Mariner*
- John Keats: 'Ode to Psyche', 'Ode on a Grecian Urn', 'Ode on Melancholy'
- Byron: *Don Juan* (selections).
- William Hazlitt: *Table Talk* (Selections)
- P.B. Shelley: *A Defence of Poetry*
- J.F. Cooper: *The Last of the Mohicans*
- Nathaniel Hawthorne: *The House of the Seven Gables/ The Blithedale Romance*
- Edgar Allan Poe: *The Black Cat, The Tell-Tale Heart*
- Henry David Thoreau: *Walden* (selections)
- Ralph Waldo Emerson: 'The Over-Soul'

Recommended Reading

- M.H. Abrams. *The Mirror and the Lamp*
- M. H. Abrams. *Natural Supernaturalism*
- Ian Watt. *The Rise of the Novel*
- Michael McKeon. *The Origins of the English Novel*
- David Duff. *Romanticism and the Use of Genres*
- Nicholas Roe. *Romanticism: An Oxford Guide*
- David Stevens. *Romanticism* (Cambridge Contexts in Literature)
- Stuart Curran (ed.). *The Cambridge Companion to British Romanticism*
- Aidan Day. *Romanticism* (The New Critical Idiom)
- Richard C. Sha. *Imagination and Science in Romanticism*

PG/ENG/204: Victorian Literature

The course helps understand a complex temporal and ideational segment named as 'Victorian literature.' It interrogates this 'Victorianism', and the appropriateness of such naming. The course explores the ruptures and continuities of Victorianism with the Romantic idea. The course explores literature's interfaces with emergent technologies and the growing cultural centrality of Great Britain within an imperial world.

Unit I

(Section A is compulsory; a minimum of three authors will be taught from Section B)

A

- The relevance of naming: what is Victorianism, and why is it a transnational cultural movement.
- The two- nation theory, industrialisation, urbanisation, and literature's response to the same. Condition-of-England question.
- Culture and anarchy, what is high culture, popular culture, and who is a Philistine?
- The rise of genres and subgenres, industrial novel, popular fiction, science fiction, crime and detective fiction

B

- Dickens: *Bleak House*
- W.M. Thackeray: *Vanity Fair*
- Elizabeth Gaskell: *North and South*
- Arthur Morrison: *A Child of the Jago*
- H. G. Wells: *The Invisible Man*
- Lewis Carol: *Alice's Adventures in Wonderland*
- Arthur Conan Doyle: *The Hound of Baskervilles*
- Willkie Collins: *The Moonstone*
- Charles Kingsley *The Water Babies: A Fairy Tale for a Land Baby*
- Tennyson: *In Memoriam* (selections)
- Robert Browning: 'Fra Lippo Lippi', 'Andrea del Sarto', 'The Bishop orders his Tomb at Saint Praxed's Church' (any two)
- A.C. Swinburne: 'The Garden of Proserpine', 'The Triumph of Time'
- Christiana Georgina Rossetti: 'An Apple Gathering', 'Remember', 'Echo' (any two)

Unit II

(A minimum of three authors will be taught)

- Emily Bronte: *Wuthering Heights*
- George Eliot: *Middlemarch*
- Mathew Arnold: *Culture and Anarchy* (Selections)
- Thomas Carlyle: *Chartism* (selections), 'Signs of the Times'
- John Ruskin: *Unto This Last*
- Charles Darwin: *On the Origin of Species* (selections)
- Sigmund Freud: *Das Unheimliche*
- Thomas Hardy: *Tess of the d'Urbervilles*
- Samuel Butler: *Erewhon*
- Henry Salt: *Animal Rights in Relation to Social Progress*
- John Henry Newman: 'Idea of a University'
- Lytton Strachey: *Eminent Victorians* (selections)
- Walter Pater: *The Renaissance* (selections)

Recommended Reading

- Gilbert and Gubar. *The Mad woman in the Attic*.
- Cora Kaplan: *Victoriana. Histories, Fiction, Criticism*.
- Michel Foucault. *History of Sexuality: An introduction*.
- Janet Oppenheim. *The Other World: Spiritualism and Psychic research in England 1850-1914*.

PG/ENG/205: Literary Criticism: Renaissance to Modern

The course introduces students to critical theory, the ideological assumptions that underpin and shape literature, and traces critical and aesthetic thought from Sidney to I.A. Richards.

Unit I

(A minimum of three authors will be taught)

Philip Sidney: *An Apology for Poetry*
George Puttenham: *The Arte of English Poesie* Book I
John Dryden: *An Essay of Dramatic Poesie* (Selections)
Alexander Pope: *An Essay on Criticism*
Samuel Johnson: *Preface to Shakespeare* (selections)

Unit II

(A minimum of three authors will be taught)

William Wordsworth: 'Preface to the Lyrical Ballads'
S. T. Coleridge: *Biographia Literaria* (xiii, xiv, xviii)
Matthew Arnold: 'Function of Criticism at the Present Time'
T.S. Eliot: 'Tradition and the Individual Talent' / 'The Metaphysical Poets'
F.R. Leavis: 'Reality and Sincerity'
I. A. Richards: 'Metaphor'

Recommended Reading:

J.H.W. Atkins. *Literary Criticism in Antiquity* (2 vols.).
Wimsatt and Brooks. *Literary Criticism: A Short History*.
Rene Wellek. *A History of Modern Criticism* (Vols. 7 & 8).
George Saintsbury. *A History of English Criticism*.

SEMESTER III

PG/ENG/301: Modern English Literature (till 1945)

The first few decades of the twentieth century witnessed two world wars that changed geographical boundaries, cultural sensibility, aesthetic and literary values. Several literary and aesthetic movements influenced the cultural outlook of this period. This course offers to inculcate in students an awareness and appreciation of the unique nature of literary and aesthetic modernism.

Unit I

(Section A is compulsory; a minimum of two playwrights and two poets will be taught from Section B)

A

- Beginning of the avant-garde era
- Imagism and Vorticism
- Rise of the 'popular' literature
- Aesthetics of Modernism: Experimentation and 'the tradition of the new'
- The Unconscious Mind and the Stream of Consciousness Writing
- Modernism and the Feminist Movement
- The World Wars: Literary and Cultural Representations

B

- G. B. Shaw: *Man and Superman*
- John Galsworthy: *The Silver Box*
- T.S. Eliot: *Murder in the Cathedral*
- Sean O' Casey: *Juno and the Paycock*
- Terence Rattigan: *While the Sun Shines*
- W. B. Yeats: 'Easter 1916', 'Among School Children', 'The Circus Animal's Desertion'
- T. S. Eliot: *The Waste Land*
- Ezra Pound: 'In a Station of the Metro', 'Hugh Selwyn Mauberley'
- Wilfred Owen: 'Spring Offensive', 'Arms and the Boy', 'Dulce et Decorum est'
- Dylan Thomas: 'And Death Shall Have No Dominion' 'Fern Hill' 'Do not Go into that Good Night'

Unit II

(A minimum of three novelists and one short story writer will be taught)

- Virginia Woolf: *To the Lighthouse*
- Arnold Bennett: *The Old Wives' Tale*
- H.G. Wells: *Tono-Bungay*
- Aldous Huxley: *Brave New World*
- H. Lawrence: *The Rainbow*
- M. Forster: *A Passage to India*
- Joseph Conrad: *Heart of Darkness*
- James Joyce: *Ulysses*
- H. E. Bates: 'Thelma', 'The Mower', 'The Frontier'
- Katherine Mansfield: 'The Lady's Maid', 'The Garden Party', 'The Voyage'
- William Somerset Maugham: 'Appearance and Reality', 'The Facts of Life', 'The Unconquered'

Recommended Reading:

- Malcolm Bradbury and James McFarlane. *Modernism: A Guide to European Literature 1890-1930*.
- Jane Goldman. *Modernism 1910-1945: Image to Apocalypse*.

- Peter Brooker. *Modernism/Postmodernism*.
- Peter Nicholls. *Modernisms: A Literary Guide*.
- Raymond Williams. *The Politics of Modernism*.
- Paul Fussell. *The Great War and Modern Memory*.
- Michael H. Levenson . *A Genealogy of Modernism: A Study of English Literary Doctrine 1908-1922*.
- Edwin Muir. *The Present Age from 1914*.

PG/ENG/302: Literary and Cultural Theory

This course aims at orienting the students in the history and evolution of literary theory in the twentieth and twenty-first centuries. The students will be equipped with insights from different theories which will enable them to read texts critically. A few seminal essays are prescribed to make students aware of contemporary critical discourses.

Unit I

(Section A is compulsory; and a minimum of two texts will be taught from Section B)

A

Russian Formalism, Dialogic Criticism, Psychoanalytic Criticism, Structuralism, Deconstruction, Reader-Response Criticism, Marxist Criticism, Feminisms and Gender Studies

B

- Louis Althusser: ‘Ideology and Ideological State Apparatuses’
- Jacques Derrida: ‘Structure, Sign and Play’/ ‘Before the Law’
- Mikhail Bakhtin: *Rabelais and His World* (selections)
- Helene Cixous: ‘The Laugh of Medusa’
- Roland Barthes: ‘Death of the Author’

Unit II

(Section A is compulsory; and a minimum of two texts will be taught from Section B)

A

New Historicism, Postmodernism, Postcolonialism , Race and Caste Studies, Ethnicity, Diaspora Theories, Ecocriticism

B

- Stephen Greenblatt : ‘Invisible Bullets’
- Jean Francois Lyotard : *The Postmodern Condition* (selections)
- Edward Said: *Orientalism* (selections)
- Rabindranath Tagore: ‘Nationalism in India’
- M.K.Gandhi: *Hind Swaraj* (selections)
- Ashis Nandy : ‘Nationalism , Genuine and Spurious, Mourning Two Early Post-Nationalist Strains’
- R. Ambedkar: ‘The Annihilation of Caste’
- Stuart Hall: ‘New Ethnicities’

Recommended Reading:

- Raman Selden, Peter Widdowson and Peter Brooker. *A Reader's Guide to Contemporary Theory*
- Patricia Waugh. *Literary Theory: An Oxford Guide*
- Peter Barry. *Beginning Theory: An Introduction to Literary and Cultural Theory*
- Mar Klages. *Literary Theory: A Guide for the Perplexed*
- Jonathan Culler. *Literary Theory: A Very Short Introduction*
- Terry Eagleton. *Literary Theory: An Introduction*
- Terry Eagleton. *After Theory*
- David Lodge and Nigel Wood, eds. *Modern Criticism and Theory: A Reader*
- Lois Tyson. *Critical Theory Today*

PG/ENG/303A: Indian English Literature

The course introduces students to a body of literature that has now assumed canonicity, and perhaps most aptly exemplifies the hybrid nature of the operations of English in India today. Coming into existence with the introduction of English as the medium of instruction in India, Indian English is now acknowledged as a distinct language with a distinct tradition of literature. The course charts the growth, development and new directions of this vibrant body of literature.

Unit I

(A minimum of two playwrights and two poets will be taught)

- Nissim Ezekiel: 'Poet, Lover, Bird Watcher', 'Goodbye Party for Miss Puspa T.S'. 'The Railway Clerk'
- A.K. Ramanujan: 'A River', 'Obituary', 'Looking and Finding'
- Jayanta Mahapatra: 'Dawn at Puri', 'Hunger', 'Indian Summer'
- R. Parthasarathy: 'Rough Passage', 'Trial'
- Mahesh Dattani: *Final Solutions*
- Manjula Padmanabhan: *Harvest*
- Asif Currimbhoy: *Inquilab*

Unit II

(A minimum of three novels will be taught)

- Mulk Raj Anand: *The Untouchable*
- Raja Rao: *Kanthapura*
- Anita Desai: *Fire on the Mountain*
- Salman Rushdie: *Midnight's Children*
- Amitav Ghosh: *The Glass Palace*
- Aundhati Roy: *The God of Small Things*

Recommended Reading:

- C.D. Narasimhaiah. *The Swan and the Eagle.*
- William Walsh. *Commonwealth Literature.*
- Sisir Kumar Das. *A History of Indian Literature.*
- M.K. Naik. *A History of Indian English Literature.*
- Arvind Krishna Mehrotra, ed. *An Illustrated History of Indian Literatures in English.*

- Harish Trivedi. *Colonial Transactions*.
- Priya Joshi. *In Another World*.
- Bruce King. *Modern Indian Poetry in English*.
- Makarand Paranjape,. *Indian English Poetry*.
- Jeet Thayil, ed. *The Bloodaxe Book of Contemporary Indian Poets*.
- Keki N. Daruwalla, ed. *Two Decades of Indian Poetry 1960-1980*.
- Jaydipsinh K Dodiya & K.V. Surendran, *Indian English Drama: Critical Perspectives*.
- Sudhakar Pandey & Freya Taraporewala, (eds). *Contemporary Indian Drama*.

PG/ENG/303B: American Literature

American literature offers a diversity that is reflective of its cultural ethos. The texts have been selected with the objective of making the students aware of the nation's history, politics and culture which shape its literature. The course traces the distinctive evolution of the intellectual shifts in American literature.

Unit I

(A minimum of one playwright and three poets will be taught)

- Arthur Miller: *The Death of a Salesman*
- Edward Albee: *Who's Afraid of Virginia Woolf?*
- Eugene O' Neill: *Desire under the Elms*
- Walt Whitman: 'Song of Myself'(selections), 'I Sing of Body Electric', 'I Hear America Singing'
- Emily Dickinson: 'Because I Could Not Stop for Death', 'I Heard A Fly Buzz', 'A Light Exists in Spring'
- Sylvia Plath: 'Daddy', 'Lady Lazarus'; 'The Moon and the Yew Tree'
- Allen Ginsberg: 'Howl'
- Langston Hughes: 'The Negro Speaks of Rivers', 'As I Grew Older'

Unit II

(A minimum of three novels will be taught)

- Nathaniel Hawthorne: *The Scarlet Letter*
- Herman Melville: *Moby Dick*
- Henry James *The Portrait of a Lady*
- Ernest Hemingway: *The Old Man and the Sea*
- Toni Morrison: *Beloved*
- Sandra Cisneros: *The House on Mango Street*

Recommended Reading:

- Anatole France et al. *Cambridge History of American Literature*.
- Malcolm Bradbury and Richard Ruland. *From Puritanism to Postmodernism: A History of American Literature*.
- Philip Fisher. *Hard Facts: Setting and Form in the American Novel*.
- Donald Pizer. *American Realism and Naturalism: Howells to London*.
- Henry Louis Gates Jr. *The Signifying Monkey: A Theory of Afro American Literary Criticism*.
- Nina Baym. *The Norton Anthology of American Literature*.
- Richard Gray. *A History of American Literature*.
- Paul Giroy. *Black Atlantic*.

PG/ENG/303C: Australian Literature

This course proposes to study Australian literature (both white and Aboriginal) by situating it in a politico-historical context. It will also help the students understand how and why Australian literature has emerged as a significant component of postcolonial literatures.

Unit I

(A minimum of two poets and two novelists will be taught)

- Henry Lawson: 'Middleton's Rouseabout', 'The Song of Old Joe Swallow'
- Bernard O' Dowd: 'Australia', 'Last Stanzas of 'The Bush''
- D. Hope: 'Australia', 'The Death of the Bird'
- Judith Wright: 'Bora Ring', 'The Old Prison'
- Les Murray: 'Sydney and Bush', 'Anthropomorphics'
- Patrick White: *Voss*
- Peter Carey: *True History of the Kelly Gang*
- David Malouf: *An Imaginary Life*
- Peter Goldsworthy: *Three Dog Night*
- Thea Astley: *Drylands*

Unit II

(A minimum of two poets, one playwright and one other author will be taught)

- Oodgeroo Noonuccal: 'All One Race', 'Integration-Yes!'
- Kevin Gilbert: 'Shame', 'The Contemporary Aboriginal'
- Kerry Reed-Gilbert: 'My Life, Black Life', 'My Totem'
- Anita Heiss: 'Apologies', 'My Other'
- Robert J. Merritt: *The Cake Man*
- Jack Davis: *No Sugar*
- Sally Morgan: *My Place*
- Anita Heiss: *Am I Black Enough for You?*
- Kim Scott: *Benang: From the Heart*
- Alexis Wright: *Carpentaria*

Recommended Reading:

- Manning Clark. *A Short History of Australia*.
- Fred Lock and Alan Lawson. *Australian Literature: A Reference Guide*.
- Ken Goodwin. *A History of Australian Literature*.
- Bruce Bennett and Jennifer Strauss (eds). *The Oxford Literary History of Australia*,
- Laurie Hergenhan (ed). *The Penguin New Literary History of Australia*.
- Geoff Page. *A Reader's Guide to Contemporary Australian Poetry*.
- Laurie Clancy. *A Reader's Guide to Australian Fiction*, 1992.
- Peter Fitzpatrick. *After the Doll: Australian Drama since 1955*.
- Henry Reynolds. *The Other Side of the Frontier: An Interpretation of the Aboriginal Response to the Invasion and Settlement of Australia*.
- Richard Broome. *Aboriginal Australians: Black Response to White Dominance 1788-1980*.

- David Carter. *Dispossession, Dreams & Diversity: Issues in Australian Studies*.
- Davis and Bob Hodge (eds). *Aboriginal Writing Today*, 1985.
- Bob Hodge and Vijay Mishra. *Dark Side of the Dream: Australian Literature and the Postcolonial Mind*.
- Stephen Muecke. *Textual Spaces: Aboriginality and Cultural Studies*.
- Anita Heiss & Peter Minter (eds). *Anthology of Australian Aboriginal Literature*.

PG/ENG/303D: African English Literature

This course will offer a broad view of the literary corpus produced by the different African authors writing from the different geographical locations within the African continent. This course proposes to study African literature by situating it in a socio-cultural context. It will also help the students understand how and why African literature has emerged as a significant component of postcolonial literatures.

Unit I

(A minimum of three novels will be taught)

- Chinua Achebe: *No Longer at Ease*
- Buchi Emecheta: *The Joys of Motherhood*
- Chimamanda Ngozi Adichie: *Half of a Yellow Sun*
- Ngugi wa Thiong'o: *Petals of Blood*
- J. M. Coetzee: *Disgrace*
- Olive Schreiner: *Story of an African Farm*
- Nadine Gordimer: *July's People*
- Nuruddin Farah: *Hiding in Plain Sight*

Unit II

(A minimum of one play, two poets and one short story writer will be taught)

- Wole Soyinka: *Death and the King's Horseman*
- Reza de Wet: *Crossing*
- Athol Fugard: *'Master Harold' ...and the Boys*
- Ben Okri: 'An African Elegy', 'Living is a Fire'
- Gabriel Okara: 'The Call of the River Nun', 'Once Upon a Time'
- Wole Soyinka: 'Dedication', 'Civilian and Soldier'
- Ama Ata Aidoo: 'For Bessie Head', 'After the Ceremonies'
- Chinua Achebe: 'The Madman', 'Dead Men's Path', 'Civil Peace'
- Nadine Gordimer: 'Amnesty', 'Once Upon a Time', 'The Life of the Imagination'
- Ben Okri: 'Converging City', 'Laughter Beneath the Bridge', 'Incidents at the Shrine'

Recommended Reading:

- Abiola Irele. *The African Experience in Literature and Ideology*.
- Y. Valentin Mudimbe. *The Invention of Africa*.
- Chinua Achebe. *There Was a Country*.
- Wole Soyinka. *Myth, Literature and the African World*.
- Ato Quayson. *Strategic Transformations in Nigerian Writing*.

- Abiola Irele & Simon Gikandi, eds. *The Cambridge History of African and Caribbean Literature*.
- Tejumola Olaniyan & Ato Quayson. *African Literature: An Anthology of Criticism and Theory*.
- John Edward Philips, ed. *Writing African History*.
- Christopher Heywood. *A History of South African Literature*.
- Mala Pandurang. *Post-Colonial African Fiction: The Crisis of Consciousness*.
- Bonnie Barthold. *Black Time: Fiction of Africa, the Caribbean and the United States*.
- Neil Lazarus. *Resistance in Post-Colonial African Fiction*.
- Robert Fraser. *West African Poetry: A Critical History*.
- Biodun Jeyifo. *Modern African Drama: Backgrounds and Criticism*.
- John Coteh-Morgan. *Theatre and Drama in Francophone Africa: A Critical Introduction*.

PG/ENG/304A: Translation Studies

This course introduces students to the emergent discipline of Translation Studies. It charts the evolution of perceptions regarding the translation act and the translated text from being slavish, passive and inferior to a realisation of them as creative, dynamic acts of intervention and a necessary afterlife of the text. The course introduces the theoretical paradigms of translation studies and seeks to enable students to engage with the practical act of translation.

Unit I

(A minimum of three topics will be taught)

- What is translation? history definitions, scope; cultural turn in translation studies.
- The Anglophone context: Dryden, Matthew Arnold, Susan Bassnett
- The continental and Israeli contexts.
- The subcontinental / Indian context.
- Colonialism, racism, patriarchy, heteronormativity, casteism in translation

Unit II

(A minimum of three topics will be taught)

- Equivalence, Relation between SL and TL texts, machine translation
- Cultural translation, poststructuralism and translation Polysystem school
- Task of the translator/ visibility, invisibility debates
- Translation as textual after life, transliteration, adaptation in media other than print.
- Translation and colonialism, gender, race, caste, community
- Translation and nation building
- Translation, Comparative Literature, and Sociolinguistics

Recommended Reading

- Susan Basnett *Translation Studies*
- Susan Basnett and Henri Lefevre edited *Translation, History, Culture*
- Lawrence Venuti *Invisibility of the Translator*

- *Gayatri Chakravarty Spivak 'The Politics of Translation' in Venuti edited Translation Studies Reader*
- Itamar Even Zohar 'Polysystem theory' and 'Polysystem Studies' in *Poetics Today*, 1979, 1990
- *Translation Today* (A Journal of CIIL).
- Lawrence Venuti: *The Translation Studies Reader*
- Mona Baker and Gabriela Saldanha (ed.) *Routledge Encyclopedia of Translation Studies*

PG/ENG/304B: Literature and Film

This course intends to explore the interface of the creative agencies of film and literature. Literature lends itself to diverse possibilities of adaptation, appropriation and interpretation. The transformation of literary texts into cinematic texts promises challenging and interesting discursive paradigms. The course includes canonical as well as popular texts.

Unit I

(Aspects of Adaptation and Appropriation:

A minimum of three of the following areas will be taught)

- Theories of Adaptation and Appropriation
- The Politics of Representation
- The Question of Cultural Capital
- The Pedagogical Impulse behind Film Adaptations of Literary Texts
- Transcultural Adaptation and Appropriation/ Indigenization
- Kinds of Audiences for Adaptations and Appropriations
- The Appeal of Adaptations and Appropriations

Unit II

(Films Adapted from Literary Texts:

(A minimum of three films adaptations will be taught)

- Kenneth Branagh, dir. *Frenkenstein/ Murder on the Orient Express*
- Satyajit Ray, dir. *PatherPanchali/ Goopy Gyne Bagha Byne*
- Akira Kurosowa, dir. *Throne of Blood*
- David Lean, dir. *Great Expectations*
- Muzaffar Ali, dir. *Umrao Jaan*
- Chris Columbus, dir. *Harry Potter and the Philosopher's Stone* (also released as *Harry Potter and the Sorcerer's Stone*)
- Marc Forster, dir. *The Kite Runner*
- Sarah Gavron, dir. *Brick Lane*
- Deepa Mehta, dir. *Midnight's Children*
- Sanjay Leela Bhansali, dir. *Devdas*

Recommended Reading:

- Robert Stam and Alessandra Raengo, eds. *A Companion to Literature and Film.*
- Linda Hutcheon. *A Theory of Adaptation.*
- Julie Sanders. *Adaptation and Appropriation.*

- Harris Ross. *Film as Literature, Literature as Film: An Introduction to and Bibliography of Film's Relationship to Literature*.
- William Kittredge and Steven M. Krauzer. Harper, eds. *Stories into Film*.
- Wendell Aycock and Michael Schoenecke, eds. *Film and Literature: A Comparative Approach to Adaptation*.
- Morris Beja. *Film and Literature: An Introduction*.
- Keith Cohen. *Film and Fiction: The Dynamics of Exchange*.
- Jakob Lothe. *Narrative in Fiction and Film: An Introduction*.
- Stuart Y. McDougal. *Made into Movies: From Literature to Film*

PG/ENG/304C: Folklore Studies

The course maps folklore studies as a an emergent discipline see such bodies of literature as those median, negotiating points between oral, pre-print and written, post- print cultures. It enables students to examine relation between folklore studies and rise of national, modern cultures in Europe, and South Asia. The course grounds students in the theoretical approaches to folklore studies, and examines the orally, printed, performed, digitally created folk cultures.

Unit I

(A minimum of three of the following areas will be taught)

- Folk tales and the nation question: Grimm Brothers: *Rapunzel, Hansel and Gretel*/ Hans Christian Anderson: /Macpherson's *The Works of Ossian* (Selections).
- Relation between orality and *écriture*: Trailokyanath Mukhopadhyaya's *Kankabati*/ Dakshinaranjan Mitra Majumdar's *Thakurmaar Jhuli* (Rabindranath Tagore's 'Introduction' to *Thakurmaar Jhuli, Buddhu-Bhutum, Sukhu o Dukhu/Neelkamal o Lalkamal*)
- Bakhtin and Propp: Narratology and folk tales. *Rabelais and his World* (Selections, carnival language, billingsgate, tall tale riddle, proverb, oracular pronouncements)/ Propp's *Theory and History of Folklore* (Introduction).
- Nation and Folklore: W. B. Yeats: *Diedre of the Sorrows*/ Dinesh Chandra Sen's *The Folk Literatures of Bengal* (Selections)/ Meer Mossaraf Hussein: *Bishadshindhu*/

Unit II

(A minimum of three of the following areas will be taught)

- Folk cultures and spirituality: Rabindranath Tagore and Lalon Sain. Baul songs of Bengal (Any three)/ *Gajan* songs (any three).
- Folk and syncretic cultures: *Bonbibir Pala*
- Performance and folk cultures of Britain/France: Tolkien's *Lord of the Rings*, movie, digital culture and merchandise
- Digital folk in Europe and India today.

Recommended Reading:

- Jack Zipes. *Fairy Tales and the Art of Subversion*
- Mazharul Islam. *A Theoretical Study of Folklore*
- Alan Dundes. *The Study of Folklore*

- Max Luthi. *The European Folktale: Form and Nature*
- L. Rohrich. *Folktales and Reality*
- Susan Honeyman. *Consuming Agency in Fairy Tales, Childlore, and Folkliterature*
- Jacqueline Simpson. *Studies in English and Scandinavian Folklore*

PG/ENG/304D: Ecology and Literature

This course proposes to study the relationship between environment and literature from critical and historical perspectives. It will orient the students in the theories of ecocriticism and encourage them to close-read a few seminal texts of world literature with particular focus on Indian responses to environmental concerns.

Unit I

(Section A is compulsory, a minimum of two texts will be taught from Section B)

A

Ecocriticism and Eco-poetics, Pastoral Writing, Wilderness Writing, Environmentalism, Green Studies, Deep Ecology, Ecofeminism, Deforestation and Colonialism, Environment and Justice, Eco-tourism, Speciesism, Climate Change and the Anthropocene

B

- Rachel Carson: *The Silent Spring* (selections)
- Jonathan Bate: *The Song of the Earth* (selections)
- Lawrence Buell: *Writing for an Endangered World*
- Amitava Ghosh: *The Great Derangement*

Unit II

(A minimum of three authors will be taught)

- Henry David Thoreau: *Walden* (selections)
- William Wordsworth: Lucy poems, 'Michael', 'Lines Written a Few Miles above Tintern Abbey'
- Peter Reading: *Faunal*
- Nadine Gordimer: *The Conservationist*
- Jamaica Kincaid: *A Small Place*
- Bibhutibhushan Bandopadhyay: *Aryanak –Of the Forest*
- R.K. Narayan: *A Tiger for Malgudi*
- Amitav Ghosh: *The Hungry Tide*
- Oodgeroo: *We Are Going* (selections)
- Mamang Dai: *River Poems* and *The Legends of Pensam*
- Temsula Ao: *Songs that Tell* and *Songs that Try to Say*
- Judith Wright: (select poems)

Recommended Reading:

- Greg Garrard, *Ecocriticism*.
- Glotfelty, Cheryl, and Harold Fromm, eds. *The Ecocriticism Reader: Landmarks in Literary Ecology*.
- Ramchandra Guha and Madhav Gadgil. *Ecology and Equity*
- Jonathan Bate. *Romantic Ecology: Wordsworth and the Environmental Tradition*.
- Lawrence Buell. *Ecocriticism: Some Emerging Trends*.
---. *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*.

- Terry Gifford. *Pastoral*.
- R. Grundmann. *Marxism and Ecology*.
- Carolyn Merchant. *The Death of Nature: Women, Ecology, and the Scientific Revolution*.
- Mary Midgley. *Animals and Why They Matter: A Journey Around the Species Barrier*.
- Steve Baker. *Picturing the Beast: Animals, Identity and Representation*, 1993.
- Howard L Parsons. *Marx and Engels on Ecology*.
- Daniel Payne. *Voices in the Wilderness: American Nature Writing and Environmental Politics*.
- D Pepper. *Eco-Socialism: From Deep Ecology to Social Justice*.
- Torrin, Ken, ed. *The Ultimate Guide to Feminism Book 10: Ecofeminism*.
- Vandana Shiva et al : *Ecofeminism*
- Vandana Shiva: *Talking Environment*
- Rob Nixon. *Slow Violence and the Environmentalism of the Poor*

PG/ENG/305A: Popular Literature and Culture -1

The study of literature, in contemporary times, can only be meaningful if literature is explored with reference to popular cultural forms such as films, advertisements, bestsellers and music. The course intends to inculcate awareness in students about the relevance of popular culture in literary and aesthetic discursive practices.

Unit I

(A minimum of three topics will be taught)

- Culture and Popular Culture
- Consumerism and Popular Culture
- Technology and Popular Culture
- Subculture: Conformity and Resistance

Unit II

(A minimum of three topics will be taught)

- Amatory fiction - Eliza Haywood: *Love in Excess*;
- Crime fiction -Arthur Conan Doyle: *A Study in Scarlet/ The Sign of Four*
- Popular songs - Bob Dylan's songs: 'Blowing in the Wind', 'Forever Young', 'Times They Are a'Changing'
- Popular Bollywood film – *Dilwale Dulhania Le Jayenge*

PG/ENG/305B: Popular Literature and Culture -2

Unit I

(A minimum of three topics will be taught)

- Cultural Theories: Contemporary Thoughts
- Popular Culture: Politics of Representation
- Popular Culture and Folklore
- Popular Culture and Advertising

Unit II
(A minimum of three topics will be taught)

- Chick Lit - Sophie Kinsella: *Mini Shopaholic*
- Comic novel- Joseph Heller: *Catch 22*
- Popular songs -Beatles: 'Love Me Do', 'Come Together'
- Popular Hollywood film - *Harry Potter and the Half Blood Prince*

Recommended Reading for PG/ENG/305A and PG/ENG/305B:

- Ian Chambers. *Popular Culture: The Metropolitan Experience.*
- Martin Conboy. *The Press and the Popular Culture.*
- J. Hartley *Popular Reality.*
- Joke Hermes. *Re-reading Popular Culture.*
- Kellner. *Media Culture: Cultural Studies, Identity and Politics between the Modern And the Postmodern.*
- T. Miller. *Technologies of Truth: Cultural Citizenship and the Popular Media.*
- Andrew Milner. *Contemporary Cultural Theory*
- Theodor Adorno. *The Culture Industry.*
- A. Berger, *Popular Culture Genres.*
- J. Storey. *An Introduction to Cultural Theory and Popular Culture.*
- J. Street. *Politics and Popular Culture.*
- Simon During. *Cultural Studies: A Critical Introduction.*
- Nilanjana Gupta (ed.) *Cultural Studies / Approaches in Literary Theory.*
- John Fiske. *Understanding Popular Culture*
- Mike Featherstone. *Consumer Culture and Postmodernism*

SEMESTER IV

PG/ENG/401: English Literature in Britain (1945-1970)

This course proposes to study the Post-World War II English literature in the context of social, political and historical events that contributed to the formation of new cultural and aesthetic trends in England from 1945 to 1970.

Unit I

(Section A is compulsory; a minimum of two playwrights and one poet will be taught from Section B)

A

Understanding Post-World War II Britain

- Building a Welfare State: Prospects and Challenges
- The Angry Young Generation
- The Movement: New Poetic Spirit
- Anxiety, Gloom and Depression: The Theatre of the Absurd
- Campus novels: Representing the Voice of the New Educated Middle Class
- Immigrants in England: Redefining the idea of Englishness
- The End of Empire: A New Orientation

B

- Samuel Beckett: *Endgame*
- John Osborne: *The Entertainer*
- Harold Pinter: *The Birthday Party*
- Arnold Wesker: *Roots*
- Tom Stoppard: *Rosencrantz and Guildenstern are Dead*
- Philip Larkin: 'Aubade', 'At Grass' 'Ambulances' (any two)
- Thom Gunn: 'A Map of the City', 'The Annihilation of Nothing'
- John Betjeman: 'Christmas', 'Norfolk'

Unit II

(A minimum of three novels will be taught)

- Graham Greene: *The Heart of the Matter*
- Evelyn Waugh: *Men at Arms*
- George Orwell: *Nineteen Eighty-four*
- Kingsley Amis: *Lucky Jim*
- William Golding: *Lord of the Flies*
- John Fowles: *The Magus*
- Doris Lessing: *The Golden Notebook*
- Anthony Burgess: *A Clockwork Orange*

Recommended Reading:

- Blake Morrison. *The Movement*.
- Simon Armitage & Robert Crawford, eds. *The Penguin Book of Poetry from Britain and Ireland since 1945*.
- C.W.E. Bigsby. *Contemporary English Drama*.
- Morrison. *The Movement: English Poetry and Fiction in the 1950s*.
- Alan Sinfield. *Literature, Politics and Culture in Postwar Britain*.
- John Russell Taylor. *Anger and After*.
- P. Waugh. *Harvest of the Sixties: English Literature and its Background 1960-1990*.
- Laura Marcus & Peter Nicholls, eds. *The Cambridge History of Twentieth-Century English Literature*.
- James Acheson & Romana Huk. *Contemporary British Poetry: Essays in Theory and Criticism*.
- Gasiorsek. *Post-War British Fiction: Realism and After*.
- R. M. George. *The Politics of Home: Postcolonial Relocations and Twentieth-Century Fiction*.
- Halio, Jay, ed. *British Novelists Since 1960*.
- Andrew Swarbrick. *Out of Reach: The Poetry of Philip Larkin*

PG/ENG/402: English Literature in Britain (1971-2000)

The course is about the new directions that literatures in English in Britain take in the tumultuous period from 1970 to 2000. This is the period of greater experimentation in

narrative and poetic forms, what with the winds of postmodern self-reflexivity blurring distinguishing lines between creative writing and critical prose. Increasing racial tension and Thatcherite jingoism combine with a more layered understanding of the multicultural realities of Britain. This paper explores these concerns.

Unit I

(Section A is compulsory; a minimum of three authors will be taught from Section B)

A

Understanding a postmodern Britain.

- Exploring the East End: Slum novels of Britain.
- Why intertextuality matters: Postmodern writing and Neo Victorian novels
- Understanding transnationality and a multicultural Britain
- Race studies and white identities

B

- Peter Ackroyd: *Hawksmoor / Dan Leno and the Lime House Golem*
- Rachael Lichenstein: *Rodinsky's Room*
- Zadie Smith: *White Teeth*
- Peter Carey: *Jack Maggs/ Drood*
- Matthew Pearl: *The Last Dickens*
- Ian McEwan: *The Atonement*
- Martin Amis: *Money*
- Penelope Fitzgerald: *The Blue Flower*
- Kazuo Ishiguro: *The Unconsoled*

Unit II

(A minimum of three authors will be taught)

V.S. Naipaul: *A Bend in the River*

Salman Rushdie: *Imaginary Homelands* (selections)

Stuart Hall: 'Cultural Studies: Two Paradigms', 'Cultural Studies and its theoretical Legacies'

Seamus Heaney: Selected poems (any two)

Marijane Osborn: *Beowulf, a Verse Translation with Treasures of the Ancient North*

Ted Hughes: Selected poems (any two)

Muriel Spark: *Curriculum Vitae*

Angela Carter: *The Bloody Chamber* (selections).

Seamus Heaney: *The Cure at Troy: A Version of Sophocles' Philoctetes/ The Burial at Thebes,*

Recommended Reading

- Michael Young: *Family and Kinship in East London.*
- Panikos Panayi, *Migrant City: A New History of London.*
- Jack London: *People of the Abyss in London: Novels and Social Writing.*
- Stuart Hall: *Essential Writings II Identity and Diaspora 'Old and new Identities, Old and new Ethnicities'.*

PG/ENG/403A: South Asian Diasporic and Transnational Literature

This course will offer a broad view of the literary corpus produced by the South Asian writers from diasporic locations. It will help students explore the issues specific to the phenomenon of migration within the representation of the diasporic experience.

Unit-I

(Section A is compulsory;

a minimum of two novelists and two poets will be taught from Section B)

A

- History of South Asian Diaspora Movements and Theories of Diaspora

B

- V.S. Naipual: *A House for Mr Biswas*
- Bharati Mukherjee: *Jasmine*
- Jhumpa Lahiri: *The Lowland*
- Chitra Banerjee Divakaruni: *One Amazing Thing*
- Kunal Basu: *Racists*
- Kiran Desai: *The Inheritance of Loss*
- Meena Alexander: 'Art of Pariahs', 'Late, There Was an Island', 'Kabir Sings in the City of Burning Towers'
- Agha Shahid Ali: 'The Country Without a Post Office', 'I Dream I am at the Ghat of the Only World'
- Uma Parameswaran: 'This Land Whereon I Stand', from *Kavya Bharati* 17 (2005): 3-10
- Imtiaz Dharkar: 'Purdah II', 'These are the Times We Live in I'

Unit-II

(A minimum of three authors will be taught)

- Bapsi Sidhwa: *An American Brat*
- Kamila Shamsie : *Kartography*
- Khaled Hosseini: *And the Mountains Echoed*
- M.G. VasANJI: *The Gunny Sack*
- Monica Ali: *Brick Lane*
- Zia Haider Rahman: *In the Light of What We Know*
- Michael Ondaatje: *The Cat's Table*
- Romesh Gunesequera: *Reef*
- Manjushree Thapa: *Seasons of Flight*

Recommended Reading:

- Avtar Brah. *Cartographies of Diaspora: Contesting Identities*.
- Kim Knott and Sean McLoughlin. *Diasporas: Concepts, Intersections, Identities*.
- Jana Evans Braziel and Anita Mannur, eds. *Theorizing Diaspora*.
- Jana Evans Braziel. *Diaspora: An Introduction*.

- Paul Gilroy. *The Black Atlantic: Modernity and Double Consciousness*.
- Jasbir Jain, ed. *Writers of the Indian Diaspora*.
- N. Jayaram, ed. *The Indian Diaspora*.
- Susan Koshy, and R. Radhakrishnan, eds. *Transnational South Asians: The Making of a Neo-Diaspora*,
- Sudesh Mishra. *Diaspora Criticism*.
- Vijay Mishra. *The Literature of the Indian Diaspora*.
- Makarand Paranjape, ed. *In Diaspora; Theories, Histories, Texts*.
- Emmanuel S. Nelson, ed. *Reworlding: The Literature of the Indian Diaspora*,
- Ajaya Kumar Sahoo and Brij Maharaj, eds. *Sociology of Diaspora: A Reader*.
- Robin Cohen and Carolin Fischer, eds. *Routledge Handbook of Diaspora Studies*
- Himadri Lahiri. *Diaspora Theory and Transnationalism*.
- Fakrul Alam. *Bharati Mukherjee*.
- Salman Rushdie *Imaginary Homelands*.
- Judith M. Brown. *Global South Asians: Introducing the Modern Diaspora*.
- Emmanuel S. Nelson, ed. *Writers of the Indian Diaspora: A Bio-Bibliographical Critical Sourcebook*.

PG/ENG/403B: Gender and Literature

The course engages with ideologies such as feminisms, masculinities, and transgenderism.

Unit I

(Section A is compulsory, a minimum of two texts will be taught from Section B)

A

- Feminist Thought, Masculinity Studies, Queer/LGBT theory

B

- Simone De Beauvoir: *The Second Sex* (selections)
- Virginia Woolf: *A Room of One's Own* (selections)
- Gayatri Chakravorty Spivak: 'French Feminism in an International Frame'
- Alice Walker: 'In Search of our Mothers' Garden'
- Eve Sedgwick: *Between Men* (selections)
- Judith Butler: *Gender Trouble* (selections)
- Gloria Anzaldúa: *Borderlands/La Frontera* (selections)

Unit II

(A minimum of three authors will be taught)

- *Therigatha* (selections)
- Rassaundari Devi: *Amar Jiban*
- Rokeya Sakhawat Hossain: *Sultana's Dream*
- Ashapura Devi: *First Promise*
- Tagore: *Ghare Baire (Home and the World)*
- Virginia Woolf: *Orlando*
- Margaret Atwood: *The Handmaid's Tale*
- Mahesh Dattani: *Dance Like a Man*
- Shyam Selvadurai: *Funny Boy*

- Nikki Giovanni: Selected poems
- Urmila Pawar: *Aidan*
- Chimamanda Adichie: *Purple Hibiscus*

Recommended Reading:

- Teresa A. Meade and M. Hanks eds. *A Companion to Gender History*
- David Glover, Cora Kaplan eds. *Gender*.
- Catherine Belsey, Jane Moor eds. *The Feminist Reader: Essays in Gender and Politics of Literary Criticism*
- Friedman, Marilyn. *Autonomy, Gender, Politics*.
- Patricia Hill Collins, *Black Feminist Thought*

PG/ENG/403C: Partition Studies

This course introduces the emergent discipline of Partition studies, focusing on literary and cultural responses to the realities of subcontinental partition from 1947 to 1971. The drawing of border lines to carve out (initially) three nation states at the moment of British transfer of power to the subcontinental elite was not a temporally structured act of rightsizing populations but marked a history of violence, trauma, and forced migration whose effects continue to haunt us. The reverberations of partition, with the birth of Bangladesh and renewed exodus pains, have produced literary responses on an unprecedented scale. This course hopes to curate and critically examine these responses.

Unit I

(A minimum of four topics will be taught)

- What is subcontinental partition? How can it be compared with other partitions in Palestine, Korea, Ireland? History, definitions, scope.
- The joys of partition; what is rightsizing populations?
- The trauma of partition; can trauma be represented?
- Partition in community; caste, ethnicity, gender.
- Partition of natural landscapes

Unit II

(A minimum of four topics will be taught)

- Jyotirmoyi Ganguli: *Epar Ganga, Opar Ganga*/ Ateen Bandopadhyay: *Neelkantha Pakheer Khnoje*
- Short stories: Manto: *Mutree-The Urinal, Thanda gohst*/ Urvashi Butalia: *The Other Side of Silence* (Selections).
- Plays, television serials and movies dubbed in English or in English: *Notun Ihudi*/ Ritwick Ghatak's *Meghe Dhaka Tara/ Ice Candy Man/ Tamas*/ Aparna Sen: *Mr. and Mrs. Iyer*
- Novels in English or translated into English: Bhisam Sahani's *Tamas*/ Manohar Malgaonkar: *A Bend in the Ganges*/ Khushwant Singh: *Train to Pakistan*/ Anita Desai: *Clear Light of Day*/ Amitav Ghosh: *Shadow Lines*/ Salman Rushdie: *Midnight's Children/ Shame*

- Gendered approach to partition: Attia Hussein: *Sunlight on a Broken Column*/ Chaman Nahal: *Azadi*/ Shawna Singh Baldwin: *What the Body Remembers*/ Manju Kapoor: *Difficult Daughters*/ Tahmina Anam: *A Golden Age*
- Caste Issues: *Blood Island*/ *Hungry Tide*/ Manoranjan Byapari: *Batase Barooder Gandho* (translated by Arunava Sinha: *There's Gunpowder in the Air*)

Recommended Reading:

- Jashodhara Bagchi. *Trauma and Triumph*
- Joya Chatterjee. *The Spoils of Partition*
- Yasmin Khan. *The Great Partition*
- Nisid Hajari. *Midnight's Furies: The Deadly Legacy of India's Partition*.

PG/ENG/403D: Comics and Graphic Novels

The course is designed to introduce a new expressive form, a synergy of the pictorial and the narrated. With the emergence of digital tools and platforms this form called the graphic novel has emerged as a new way of telling stories.

Unit I

(Section A is compulsory, a minimum of three texts will be taught from Section B)

A

Generic history and strategies of comic books, graphic novels, Manga.

- Why novel and not comic book: Issues of definition
- Intermediality, transmediality and graphic narrative
- Windows, frame, panel
- Manga – Shigeru Mizuki: *Nonnonba*.

B

- The American heyday of superheroes: *Batman* (1939, 27th issue of Detective Comics)/ *Superman* (1938, Action Comics no,1)
- *Classics Illustrated*, Albert Kanter, 1941-1969 Eliot publishing Co. New Jersey USA. 169 issues: *The Invisible Man*/ Hans Christian Anderson *The Steadfast Tin Soldier*
- Children's tales; mythologies and the comic book form in India; children's comic magazines: *Tinkle* (the first issue – to be treated as a single text)/ Anant Pai's Amar Chitra Katha: *Karna* / *Savitribai Phule*

Unit II

(A minimum of three topics will be taught)

- Graphic Novels. Genre noir: Neil Gaiman *Sandman: Preludes and Noctures* (January 1989, DC comics)/ Sivaji Bandopadhyay- Shanka Banerjee: *Vyasa The Beginning* (Penguin Random House, 2017)/ Saranath Banerji *Barn Owl's Wondrous Capers* (Penguin, 2007).

- Trauma and the graphic novel: Art Spiegelman *Mouse* (2003 Penguin UK), Joe Sacco *Palestine* (2003, Random House, UK)/ Malik Sajad *Munu: A Boy from Kashmir* (2015, Fourth Estate)
- *Graphic novels of Partitions and border crossings:* Viswajyoti Ghosh *This Side That Side* (2013, Yoda Press)./ Marjane Satrapi *Persepolis I The Story of a Childhood* (2008, Random House UK).
- Graphic novels of caste or Manga: Srividya Natarajan and S. Anand. *Bhimayana: Experiences of Untouchability* (2011, Navayana)/ Sugumi Ohba, *Deathnote* (2010, Simon and Shuster).

Recommended Reading

Daniel Stein and Jan Noel Thon, ed. *From Comic Strips to Graphic Novels*.

PG/ENG/404A: William Shakespeare

This course attempts to study William Shakespeare in the light of issues such as history and race, and also looks at Shakespeare's experiments with the genres of the problem play, tragicomedy and the narrative poem. The course also looks at critical approaches to Shakespeare since the eighteenth century, and examines critically the strategies of rewriting and editing Shakespeare for young readers. The presence of Shakespeare in India, adaptations of Shakespeare's plays for film and novelizations of Shakespeare's plays are other areas that the course addresses.

Unit I

**(A minimum of three topics will be taught;
the plays will be discussed briefly as case studies)**

- Shakespeare and History: *Richard III*
- Shakespeare and Race: *Othello*
- Shakespeare and Roman History: *Julius Caesar*
- Shakespeare and the Problem Play: *Measure for Measure*
- Shakespeare and Tragicomedy: *The Merchant of Venice*
- Shakespeare's Longer Poems: *The Rape of Lucrece*

Unit II

(A minimum of three topics will be taught)

- Critical Approaches to Shakespeare: Dr Johnson, S. T. Coleridge, A.C. Bradley, G. Wilson Knight, Phyllis Rackin, Stephen Greenblatt, Ania Loomba
- Shakespeare for Young Readers: Origin and development of revisions of Shakespeare for children; moralistic expurgation of Shakespeare's plays for children; the abridgement of Shakespeare's plays; problems and challenges of adapting Shakespeare for children; Shakespeare comic books, Shakespeare animation films; a study of *any one* of the following: Charles and Mary Lamb's *Tales from Shakespeare* (selections), Edith Nesbit's *Beautiful Stories from Shakespeare* (selections)
- Shakespeare in India (1850 to the present): curriculum, performance, translation, Shakespeare and the civilizing mission, editing Shakespeare for the Raj

- Shakespeare on film: Conventions of adapting and appropriating Shakespeare on film; the global market for Shakespeare on film; a study of *any one* of the following films: Laurence Olivier, dir. *Hamlet*, Franco Zeffirelli, dir. *Romeo and Juliet*; Peter Brook, dir. *King Lear*, Vishal Bhardwaj, dir. *Maqbool*
- Novelizations of Shakespeare: Recycling Shakespeare in the novel form; a study of *any one* the following novels: Jo Nesbo's *Macbeth*, Preti Taneja's *We That Are Young*

Background reading recommended for Paper 404A

- Andrew Gurr. *Playgoing in Shakespeare's London*.
- Andrew Gurr. *The Shakespearean Stage, 1574-1642*.
- E.K. Chambers. *William Shakespeare: A Study of Facts and Problems* (2 vols.).
- E.K. Chambers. *The Elizabethan Stage* (4 vols.).
- G.E. Bentley. *The Jacobean and Caroline Stage*.
- O.J. Campbell and E.G. Quinn, eds. *A Shakespeare Encyclopaedia* (also published as *Reader's Encyclopaedia of Shakespeare*).
- C.L. Barber. *Shakespeare's Festive Comedy: A Study of Dramatic Form and Its Relation to Social Custom*.
- E.M.W. Tillyard. *Shakespeare's Last Plays*.
- G. B. Harrison. *Introducing Shakespeare*.
- E.M.W. Tillyard. *The Elizabethan World Picture*.
- Stephen Greenblatt. *Shakespearean Negotiations*.
- Andrew Dickson. *Worlds Elsewhere: Journeys Around Shakespeare's Globe*.
- Jan Kott. *Shakespeare: Our Contemporary*.
- Sukanta Chaudhuri. *Infirm Glory: Shakespeare and the Renaissance Image of Man*.
- Stanley Wells and Gary Taylor, eds. *William Shakespeare: A Textual Companion*.
- Aamir Ali. *A Basic Introduction to Shakespeare*.
- Ivo Kemps, ed. *Shakespeare: Left and Right*.
- Jonathan Dollimore and Alan Sinfield, eds. *Political Shakespeare: New Essays in Cultural Materialism*.
- M. Bluestone and N. Rabkin, eds. *Shakespeare's Contemporaries..*
- J.B. Trapp, ed. *Background to the English Renaissance*.
- Quentin Skinner. *The Foundations of Modern Political Thought* (Vols. I & II).
- Stephen Greenblatt. *Renaissance Self-Fashioning*.
- Margaret L. King. *Women in the Renaissance*.
- Jill Kraye. *The Cambridge Companion to Renaissance Humanism*.
- Pico della Mirandola. *Oration on the Dignity of Man: A New Translation and Commentary*. Trans. and Ed. Francesco Borghesi, Michael Papio, and Massimo Riva.
- Richard Dutton and Richard Wilson, eds. *New Historicism and Renaissance Drama*, 1992.

PG/ENG/404B#: Children's Literature

The course attempts to define and understand children's literature in the light of the various perceptions of the 'child', and looks at issues such as children and the family and the cultural representations of childhood. Besides, it seeks to critically study seminal works of children's literature written in India and abroad.

Unit 1

(Section A is compulsory; a minimum of three texts will be taught from Section B)

A

- What is children's literature?; children and the Family; cultural representation of childhood; aesthetics of gender in children's literature; abridged editions of classics

B

- Charles Perrault: *Sleeping Beauty*
- Hans Christian Andersen: *Fairy Tales* (selections)
- Grimm Brothers: *Fairy Tales* (selections)
- Dakshinaranjan Mitra Mazumder: *Thakurmar Jhuli* (selections; in English translation)
- Lal Behari Dey: *Folk tales of Bengal*
- Abanindranath Tagore: *Kheerer Putul* (in English translation)

Unit II

(A minimum of three texts will be taught)

- Charles Kingsley: *The Water Babies*
- Rudyard Kipling: *The Jungle Book I*
- Ruskin Bond: *The Room on the Roof*
- Lewis Carroll: *Through the Looking Glass*
- Maurice Sendak: *Where the Wild Things are*
- F L Baum: *The Wizard of Oz*
- Chinua Achebe: *Chike and the River*
- Leela Majumdar: *The Burmese Box: Two Novellas*
- Antoine de Saint-Exupery: *The Little Prince*

Recommended Reading:

- Jill P. May. *Children's Literature and Critical Theory*
- Peter Hunt. *Criticism, Theory, and Children's Literature*
- Lesnik Oberstein: *Children's Literature: New Approaches*
- Michael Cadden: *Telling Children's Stories: Narrative, theory and Children's Literature*
- Kenneth B Kidd: *Theory for Beginners: Children's Literature as Critical Thought*
- Roderick McGillis: *The Nimble Reader: Literary Theory and Children's Literature*
- Maria Nikolajeva. *Aesthetic Approaches to Children's Literature: An Introduction*
- Jack David Zipes. *Relentless Progress: The Reconfiguration of Children's Literature, Fairy Tales, and Storytelling*
- Jack David Zipes. *The Norton Anthology of Children's Literature: The Traditions in English*
- Jack David Zipes. *The Irresistible Fairy Tale: The Cultural and Social History of a Genre*
- Jack David Zipes. ed. *The Oxford Companion to Fairy Tales*

PG/ENG/404C#: Trauma and Literature

Human imagination seeks to represent the traumatic experiences individuals or members of a community undergo in familial, societal or national spaces. A good corpus of literary works which depict such traumatic experiences has already emerged. This course will try to understand how creative works represent individual/community trauma and its effect on the human psyche. It will also study the theoretical insights this interdisciplinary field has already developed.

Unit-I

(Section A is compulsory, a minimum of two texts will be taught from Section B)

A

- Definitions, Psychology of trauma.
- Biopolitics, Partition narratives, Holocaust narratives

B

- Sigmund Freud: 'Mourning and Melancholia'
- Kali Tal: Select Excerpts from *Worlds of Hurt: Reading the Literatures of Trauma*
- Cathy Caruth: *Unclaimed Experience: Trauma, Narrative, History* (selections)
- Giorgio Agamben: *Homo Sacer* (selections)
- Select Excerpts from *Remnants of Auschwitz: The Witness and the Archive*,
- Lawrence Langer: *The Holocaust and the Literary Imagination*
- Sontag Susan: *Regarding the Pain of Others*
- Urvashi Butalia: *The Other Side of Silence*
- Jasodhara Bagchi: *The Trauma and the Triumph: Gender and Partition in India*.
- Ritu Menon: *Borders and Boundaries* (selections)
- Tapan Basu, ed. *Translating Partition* (selections)

Unit II

(A minimum of three texts will be taught)

- Kenzaburo Oe: *Hiroshima Notes*
- Philip Gourevitch: *We Wish to Inform You That Tomorrow We Will Be Killed with Our Families: Stories from Rwanda*
- Franz Kafka: 'In the Penal Colony'
- Jonathan Safran Foer: *Extremely Loud & Incredibly Close*
- Thomas Keneally: *Schindler's Ark*
- Joy Kogawa: *Obasan*
- Tehmina Anam: *The Golden Age*
- Khaled Hossain: *The Kite Runner*
- Shauna Singh Baldwin: *What the Body Remembers*
- Alok Bhalla, ed. *Stories about the Partition of India* (3 vols, Selections)
- Joginder Paul: *Sleepwalkers*
- Jyotirmoyi Ganguli: *Epar Ganga Opar Ganga*
- Ayaan Hirsi Ali: *Infidel: My Life*

Recommended Reading:

- James E. Young. *Writing and Rewriting the Holocaust : Narrative and the Consequences of Interpretation.*

- Marianne Hirsch and Irene Kacandes. *Teaching the Representation of the Holocaust*.
- Anne Whitehead. *Traumatic Fiction*.
- Jeffrey C. Alexander et al. *Cultural Trauma and Collective Identity*.
- Judith Butler. *Precarious Life: The Powers of Mourning and Violence*.
- Cathy Caruth, ed. *Trauma: Explorations in Memory*.
- Norman K. Denzin and Yvonna S. Lincoln. *9-11 in American Culture*.
- Ana Douglas and Thomas A. Vogler, eds. *Witness and Memory: The Discourse of Trauma*.
- Shoshana Felman and Dori Laub. *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*.
- Buelens Gert, Samuel Durrant and Robert Eaglestone, eds. *The Future of Trauma Theory: Contemporary Literary and Cultural Criticism*.
- Judith Greenberg, ed. *Trauma at Home: After 9/11*.
- Geoffrey Hartman. *The Longest Shadow: In the Aftermath of the Holocaust*.
- Suzette Henke. *Shattered Subjects: Trauma and Testimony in Women's Life Writing*.
- Carl Krokell. *War Trauma and English Modernism: T.S. Eliot and D.H. Lawrence*.
- Efraim Sicher. *The Holocaust Novel*.

PG/ENG/404D#: Special Areas in Twenty-First Century English Literature

The course introduces the students to the recent tendencies in critical thought and literature emerging from the complexities of the new millennium. It intends to

- unpack the diverse implications of identity with respect to race, class, sexuality and religion
- trace the impact of globalisation, terrorism, climate change, transnationalism, tech revolution, new media in literature
- identify the turns and shifts in literary forms especially in fiction of the contemporary times

Unit I

(Section A is compulsory, and a minimum of two texts will be taught from Section B)

A

- Globalization , Metamodernism/ 'The New Sincerity'
- Autofiction, Environmental Humanities and the Anthropocene,
- Post-National Literature, Affect Studies, Animal Studies
- Biopolitics, Digital Culture, Posthumanism
- New Migrations, 9/11 literature, Black Lives Matter

B

- Giorgio Agamben: 'What is Contemporary?'
- Donna Haraway: 'Anthropocene, Capitalocene, Plantatinocene, Chthulucene: Making Kin'
- Judith Butler: *Precarious Life: The Powers of Mourning and Violence* (selections)
- Sara Ahmed: *The Cultural Politics of Emotion* (selections)

Unit II

(A minimum of three texts will be taught)

- David Mitchell: *Cloud Atlas*
- Hari Kunzu: *Transmission*
- Ben Lerner: *10:04*
- J.M.Coetzee: *The Childhood of Jesus*
- Hilary Mantel: *Wolf Hall*
- Marjane Satrapi: *Persopolis*
- Jennifer Egan: *A Visit from the Goon Squad*
- Yann Martel: *Life of Pi*
- Don DeLillo: *Falling Man*
- Toni Morrison: *God Help the Child*
- Junot Diaz: *The Brief Wondrous Life of Oscar Wao*
- Arvind Adiga: *The White Tiger*

Recommended Reading:

- Giorgio Agamben. 'What is Contemporary?' in *What is an Apparatus? And Other Essays*, trans. David Kishik and Stefan Pedatella.
- Barrows. *The Cosmic Time of Empire: Modern Britain and World Literature*.
- James Annesley. *Fictions of Globalization: Consumption, the Market and the Contemporary American Novel*.
- M.Saunders. *Self-Impressions: Life Writing, Autobiografiction, and the Forms of Modern Literature*.
- Adam Trexler. *Anthropocene Fictions: The Novel in the Time of Climate Change*, 2015.
- Giorgio Agamben. *Homo Sacer: Sovereign Power and Bare Life*.
- Dipesh Chakrabarty. 'The Climate of History: Four theses'.