

**Raja Mahendra Pratap Singh University**

**ALIGARH**

**SYLLABUS**

**for U.G. (HONOURS), U.G. HONOURS WITH  
RESEARCH) & P.G. IN ENGLISH**

**As per the Guidelines for National Education Policy 2020 for  
the Semester Seventh to Semester Tenth**

**(To be implemented from the session 2025-26)**

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# **Raja Mahendra Pratap Singh University, Aligarh**

## **New Education Policy- 2020**

### **Syllabus for U.G. (HONOURS), U.G. (HONOURS WITH RESEARCH) & P.G. IN ENGLISH**

**Supervising and Advisory Committee for Preparing & modifying Syllabus for Raja Mahendra Pratap Singh University, Aligarh**

S. No.	Name	Designation	Department	College/ University
1.	<b>Prof. Neeta</b>	Professor (Convener)	English	Shri Varshney College, Aligarh.
2.	<b>Prof. Beena Agrawal</b>	Professor (Member)	English	D. S. College, Aligarh
3.	<b>Dr. Savita Varshney</b>	Associate Professor (Member)	English	D. S. College, Aligarh
4.	<b>Prof. Medha Sachdev</b>	Professor (Member)	English	T. R. Girls Degree College, Aligarh.
5.	<b>Prof. Priti Verma</b>	Professor (Member)	English	Seth P. C. Bagla College, Hathras
6.	<b>Dr. Hridyesh Kumar</b>	Associate Professor (Member)	English	D. S. College, Aligarh
7.	<b>Dr. Gitam Singh</b>	Associate Professor (Member)	English	Shri Varshney College, Aligarh
<b>External Experts</b>				
1.	<b>Prof. Charu Mehrotra</b>	Professor	English	Principal, Gokul Das Girls' College, Moradabad
2.	<b>Prof. Anju Bala Agrawal</b>	Professor	English	RCA Girl's P.G. College, Mathura

### **Programme Outcomes of Subject (POS)**

The present programme is constructed to achieve the following aims:

- To develop the ability to read and appreciate literary texts
- To make student aware of the cultural context of literary creative writings
- To realise the inter-relationship of culture and society
- To get an insight into the growth of literature across the cultures and across the ages
- To develop a comprehensive understanding of historical background of specific literary ages and also the literary canons and ideologies related to it.
- Student will learn how the shifting paradigms of society are responsible for the flexible shift in literary concern
- Students will learn the historical background of the development of linguistic patterns contributing to the growth of English language
- Students will learn the canons of various literary genre
- To develop practice of appreciation of the growth of genre from Greek, Latin and French literature
- To develop understanding of various new literatures and new literary terms and theories being adopted in contemporary literature
- To get acknowledge of the comprehensive spectrum of world literature
- To develop knowledge of translation theories and to realise the significance of English as a link language

- Students will learn the significance of literary sublimity of Indian writers being translated in English
- It will develop knowledge of the complexity of human behaviour mirrored in literary texts
- It will increase the comprehensive range of understanding students to contribute to global society
- It will provide students ground to various strategies of writing, stylistic devices, communicative flexibility and learn the practice of using English language as a tool of academic and creative writing
- To promote the ethics and aesthetics of literary creations
- To promote the sensibility of students to realise the mission of the marginalized groups of society and sensitivity for the environmental issues
- To understand the role of media in modifying literary text for public communication
- To inspire students to develop intellectual flexibility to respond to the various issues prevalent in society
- To promote ability to appreciate narrative, poetic and dramatic strategies as a part of creative writing
- Student will develop journalistic tendencies and vocabulary that will increase their skill for acquiring new jobs
- To develop a research aptitude in the field of literature
- It will promote the efficiency of being a successful professional in the field of journalism, creative writing and academics.
- Language skills will promote the ability to contribute to the jobs in various domains beyond the criterion of language and literature

SEMESTER WISE TITLES OF THE PAPERS FOR U.G. (HONOURS),U.G. HONOURS WITH RESEARCH)						
YEAR	SEM	COURSE CODE	TITLES OF PAPER	THEORY/ PRACTICAL	CREDIT	TOTAL
4 <sup>TH</sup> YE AR	VII	RA040701T	English Prose from Bacon to Present Times	THEORY	4	20/16
		RA040702T	British Poetry up to 1798	THEORY	4	
		RA040703T	Sixteen and Seventeen Century British Drama	THEORY	4	
		<ul style="list-style-type: none"><li>Both the below written Papers are compulsory for U.G. (Honours)</li><li>Choose Anyone of the below written papers for U.G. (Honours With Research)</li></ul>				
		RA040704T	Research Methodology	THEORY	4	
		RA040705T	Introduction to Literary Theory and Criticism	THEORY	4	
	VIII	RA040801T	English fiction	THEORY	4	20/24
		RA040802T	English Poetry From 1798 to Modern Age	THEORY	4	
		RA040803T	Modern English Drama	THEORY	4	
		<ul style="list-style-type: none"><li>Both the below written Papers are compulsory for U.G. (Honours)</li><li>Choose Anyone of the below written papers for U.G. (Honours With Research)</li></ul>				
		RA040804T	Postmodern Literary Trends and Theories	THEORY	4	
		RA040805T	Fundamentals of English Language	THEORY	4	
		RA040806R	Research Project (Submission And Evaluation) only for The Students Of U.G. (Honours With Research)			

### SEMESTER WISE TITLES OF THE PAPERS FOR P.G. IN ENGLISH

YEAR	SEM	COURSE CODE	TITLES OF PAPER	THEORY/ PRACTICAL	CREDIT	TOTAL
5 <sup>th</sup> YEA R	IX	RA040901T	American Literature	THEORY	4	16
		RA040902T	Twentieth Century Literature	THEORY	4	
		RA040903T	Classical and Biblical Texts and Works based on Classical Models	THEORY	4	
		Choose any one of the two papers from RA040904T and RA040905T				
		RA040904T	Children’s Literature (Optional)	THEORY	4	
		RA040905T	Dalit Literature (Optional)	THEORY	4	
		RA041001T	World Literature in Translation:	THEORY	4	
		RA041002T	Post-Independence Indian English Literature	THEORY	4	
		RA041003T	New Literatures in English	THEORY	4	
	Choose any one of the two papers RA041004T and RA041005T					
	X	RA041004T	Gender Studies & Literature	THEORY	4	24
		RA041005T	Resistance Literature	THEORY	4	
		RA041006T	Research Project (Submission and Evaluation)			

<b>Programme /Class</b> <b>B.A.</b>	<b>Year</b> <b>IV</b>	<b>Semester</b> <b>VII</b>
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### **English**

<b>Course Code</b> <b>RA040701T</b>	<b>Course Title:</b> <b>English Prose from Bacon to Present time</b>
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### **Course Outcomes**

After the completion of this paper, students will be able to:

- To understand the rise and development of English prose through literary ages.
- To know the literary value of English prose texts.
- To know the nature and structure of English prose.
- To analyze the difference in the prose techniques of different writings.
- To understand the technique of variety of prose style of different writers.
- To develop the skill of appreciating the variety in prose style.
- To understand the social, political and literary background of different writers.
- To appreciate the variation in language, used in different texts.
- To increase the comprehensive range of understanding of the students in context of literary text.

Credits : 4	Paper: Compulsory
Max. Marks : 25 / 75	

Unit		No. of Lectures
<b>Unit – I</b>	Renaissance Prose Francis Bacon (i) Of Truth (ii) Of Marriage and Single Life (iii) Of Great Place (iv) Of Revenge	15
<b>Unit - II</b>	Neo-Classical prose Joseph Addison: (i) Spectator's Account of Himself (ii) Visit to Westminster Abbey Richard Steel: (i) Of the Club (ii) The Coverley Household	15
<b>Unit – III</b>	Romantic Prose Charles Lamb (i) Bachelor's Complaint against the life of Married People (ii) Poor Relations William Hazlitt (i) On the Ignorance of Learned (ii) On Reading of Old Books	15
<b>Unit – IV</b>	Essays of Modern Times Robert Louis Stevenson (i) A Child's Play (ii) A College Magazine A.G. Gardiner (i) On Saying Please	15



### **Suggested Reading**

- *Hazlitt : Selected Essay* Edited by George Sampson
- Hugh Walker : *English Essays and Essayist*
- Legouis and Cazamian *History of English Literature*
- Bonamay Dubree : *English Literature of Early Eighteenth Century*
- J.K. Fowler : *Essays from Addison*
- W.H. Hudson : *A Background to the History of English Literature*
- Leguis and Cazamian : *History of English Literature*
- R.A. Scoutt James : *The Making of English Literature*
- A.C. Rickett : *History of English Literature*
- A.S. Collins : *English Literature of Twentieth Century*

<b>Programme / Class</b> <b>B.A.</b>	<b>Year</b> <b>IV</b>	<b>Semester</b> <b>VII</b>
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### **English**

<b>Course Code</b> <b>RA040702T</b>	<b>Course Title :</b> <b>British Poetry up to 1798</b>
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### **Course Outcomes**

- Students will learn the rise and development of English society.
- They will know the growth of English language from the stage of Dialect to the language of literary communication.
- To learn the difference of English of Middle Ages and the language of Renaissance.
- Learn about the nature, scope and growth of poetry.
- It will make students aware of the intricacy and purpose of Chaucerian poetry.
- They will learn about the pattern and popularity of Shakespearean Sonnet,
- Students will learn the pattern of shift from Romanticism of Elizabethan age to the realism of Neo-classical age.
- Students will get an insight into the nature and structure of poetic pattern of different poets.

<b>Credits : 4</b>	<b>Paper : Compulsory</b>
<b>Max. Marks : 25 / 75</b>	

Unit		No. of Lectures
<b>Unit - I</b>	<b>Medieval Poetry and Renaissance Poetry</b> <ul style="list-style-type: none"> <li>• <b>Geoffrey Chaucer:</b> <i>Prologue to The Canterbury Tales</i> (Opening Lines 1-18, and Characters of Knight, Monk, Prioress and Wife of Bath)</li> <li>• <b>Edmund Spenser:</b> <i>The Faerie Queene</i>, Book 1, Canto I</li> <li>• <b>William Shakespeare (Sonnets):</b> <ol style="list-style-type: none"> <li>1. <i>Sonnet 30</i> – "When to the Sessions of Sweet Silent Thought"</li> <li>2. <i>Sonnet 34</i> – "Why Didst Thou Promise Such a Beauteous Day"</li> <li>3. <i>Sonnet 140</i> - "Be Wise as Thou Art Cruel"</li> </ol> </li> </ul>	15
<b>Unit - II</b>	<b>Metaphysical and Seventeenth Century Poetry</b> <ul style="list-style-type: none"> <li>• <b>John Donne:</b> <ul style="list-style-type: none"> <li>○ <i>The Canonization</i></li> </ul> </li> <li>• <b>Andrew Marvell:</b> <ul style="list-style-type: none"> <li>○ <i>To His Coy Mistress</i></li> </ul> </li> <li>• <b>John Milton:</b> <ul style="list-style-type: none"> <li>○ <i>Paradise Lost</i> - Book I (192-270)</li> </ul> </li> </ul>	15
<b>Unit - III</b>	<b>Neo-Classical Poetry</b> <ul style="list-style-type: none"> <li>• <b>Alexander Pope:</b> <ul style="list-style-type: none"> <li>○ <i>The Rape of the Lock</i></li> </ul> </li> </ul>	15
<b>Unit - IV</b>	<b>Transitional Poetry</b> <p><b>Thomas Gray:</b></p> <ol style="list-style-type: none"> <li>1. <i>The Progress of Poesy</i></li> </ol> <p><b>William Blake:</b></p> <ol style="list-style-type: none"> <li>1. <i>The Echoing Green</i></li> <li>2. <i>The Lamb</i></li> <li>3. <i>London</i></li> </ol>	15

### **Suggested Reading**

- W.H. Hudson : *A Introduction to English Literature*
- Douglas Bush : *English Poetry*
- Halen Carder : *John Donne*
- Geoffery Tillotson : *On the Poetry of Alexender Pope*
- W.H. Long : *History of English Literature*
- H.E. Halliday : *Chaucer and His World*
- Grierson and Smith : *A Critical History of English Poetry*
- Douglas Bush : *English Poetry*
- W.P. Ker : *Epic and Romance*
- S.A. Brunke : *Naturalism in English Poetry*
- A.C. Bradley : *Oxford Lectures on English Poetry*
- J.A. Freude : *English Sermon in Sixteenth Century*
- W.S. Martin : *Labryinth of Shakespeare's Sonnets*
- Peter Joanes : *Shakespeare's Sonnet - Casebook*

<b>Programme /Class</b> <b>B.A.</b>	<b>Year</b> <b>IV</b>	<b>Semester</b> <b>VII</b>
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### **English**

<b>Course Code</b> <b>RA040703T</b>	<b>Course Title :</b> <b>Sixteen and Seventeen Century British Drama</b>
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### **Course Outcomes**

- Student will learn the patterns of dramaturgy.
- Student will get knowledge of the growth and development of drama in Greece and Europe.
- Learn about the need of society and dramatic performances.
- Student will learn the growth and development of romantic tragedy and Romantic Comedy in Europe.
- Students will learn about the art and vision of Christopher Marlowe.
- Difference between Romantic tragedies and classical writings will be communicated.
- Student will learn the art of critical appreciation of dramatic performance.
- It will promote skill of appreciation of elements of drama.
- Students will learn to appreciate drama as tool for the construction of social reality on the stage.

Credits : 4	Paper: Compulsory
Max. Marks : 25 / 75	

Unit	No. of Lectures
<b>Unit - I</b> Pre-Shakespearean Drama <i>1. Christopher Marlowe – Doctor Faustus</i> <b>(Detailed Study)</b>	15
<b>Unit - II</b> Shakespearean Comedy <i>(i) As you Like It (Detailed Study)</i>	15
<b>Unit - III</b> Shakespearean Tragedy and Romance <i>(i) Macbeth (Detailed Study)</i> <i>(ii) Antony and Cleopatra</i>	20
<b>Unit- IV</b> Restoration Drama <i>(i) William Congreve: The Way of the World</i> <i>(Detailed Study)</i>	10

### **Suggested Reading**

- Boas F.S. : *Christopher Marlow : A Biographical Critical Study*
- Leach Clifford Marlow : *A Collection of Critical Essays*
- Dowden : *Shakespeare's Mind and Art*
- J.D. Jump (ed.) *Dr. Faustus : A Collection of Criticism Essays*
- Allardyce Nicole : *World Drama*
- F.S. Boas : *Introduction to Short Drama*
- Rupert Brooke : *John Webster and Elizabethan Drama*

- M.C. Brandbrook : Themes and Conventions of Elizabethan Tragedy
- Epebert : *A Short History of English Literature*
- Allerdyce Nicole : *British Drama*

<b>Programme / Class</b> <b>B.A.</b>	<b>Year</b> <b>IV</b>	<b>Semester</b> <b>VII</b>
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**English**

<b>Course Code</b> <b>RA040704T</b>	<b>Course Title :</b> <b>Research Methodology</b>
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**Course Outcomes**

- It will enable the students to promote interest and aptitude of research that is an integral part of higher education.
- Student will learn the habit of approaching research project.
- They will learn the practice of the selection of right research topic that leads to innovative study.
- Student will learn the method of collection of data to design their research project.
- It is to teach the strategies of the organization and analysis of data from the point of view of investigation.
- To teach the elements and process of documentation.
- Student will develop the practice of analysis, documentation, organization and investigation.
- Student will learn the practice of formation of hypothesis and adopting appropriate writing skills.

Credits : 4	Paper : Compulsory for U. G. (honours) & Elective (for U. G. Honours with research)
Max. Marks : 25 / 75	



Unit		No. of Lectures
<b>Unit – I</b>	<b>Foundations of Literary Research</b> <ul style="list-style-type: none"> <li>• Meaning, Scope, and Relevance of Research in Literature</li> <li>• Literary Research vs. Literary Appreciation</li> <li>• Types of Research: Historical, Biographical, Thematic, Analytical, Comparative, Interdisciplinary</li> <li>• Identifying a Research Problem in Literature</li> <li>• Formulating Hypotheses and Research Questions</li> </ul>	15
<b>Unit – II</b>	<b>Research Design in Literature</b> <ul style="list-style-type: none"> <li>• Components of a Research Design in Literary Studies</li> <li>• Tools and Techniques for Research in English Literature</li> <li>• Sources of Literary Research: <ul style="list-style-type: none"> <li>▪ Primary Texts: Poems, Plays, Novels</li> <li>▪ Secondary Texts: Literary Criticism, Essays, Reviews</li> <li>▪ Digital Databases: JSTOR, Project MUSE, Google Scholar</li> </ul> </li> <li>• Qualitative Approaches in Literary Research (Close Reading, Thematic, Symbolic, Intertextual Analysis)</li> <li>• Comparative Literature and Interdisciplinary Approaches</li> </ul>	15
<b>Unit – III</b>	<b>Literary Theory and Research Approaches</b> <ul style="list-style-type: none"> <li>• Role of Theory in Research</li> <li>• Applying Literary Theories in Research: <ul style="list-style-type: none"> <li>▪ Feminism, Marxism, Psychoanalysis, Postcolonialism</li> <li>▪ Structuralism, Deconstruction, Ecocriticism, Queer Theory</li> </ul> </li> <li>• Case Studies: Sample Applications of Theory to Texts</li> <li>• Ethical Concerns in Literary Research</li> </ul>	15
<b>Unit – IV</b>	<b>Academic Writing and Practical Documentation</b> <ul style="list-style-type: none"> <li>• Components of a Research Paper / Thesis: <ul style="list-style-type: none"> <li>▪ Title Page, Declaration, Abstract,</li> </ul> </li> </ul>	15

	<p>Introduction, Literature Review, Chapters, Conclusion</p> <ul style="list-style-type: none"> <li>• Use of Footnotes and Endnotes: Purpose, Placement, Formatting (as per MLA and Chicago)</li> <li>• Difference between Bibliography and Works Cited</li> <li>• Practical Documentation: <ul style="list-style-type: none"> <li>▪ Citing Books, Articles, Web Sources</li> <li>▪ Formatting Quotations (short and long), Indentation, Margins</li> </ul> </li> <li>• Style Manuals: <ul style="list-style-type: none"> <li>▪ <b>MLA Handbook</b> (Primary Focus)</li> <li>▪ APA and Chicago (Brief Overview)</li> </ul> </li> <li>• Introduction to Citation and Referencing Tools: Mendeley, Zotero, EndNote</li> </ul>	
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### **Suggested Reading**

- Moore Robers H. :*Effective Writing*, New York, Hold Rimheart and Winston, 1965.
- Anderson A. *et al.* : *Thesis and Assignment Writing*
- Brooks and Warren :*Modern Rhetoric*
- **Kothari, C.R.** – *Research Methodology: Methods and Techniques*
- **Gibaldi, Joseph.** – *MLA Handbook* (Latest Edition)
- **Wellek and Warren** – *Theory of Literature*
- **Barry, Peter.** – *Beginning Theory: An Introduction to Literary and Cultural Theory*
- **Wayne C. Booth et al.** – *The Craft of Research*

- **Umberto Eco** – *How to Write a Thesis*
- **Raman, Meenakshi & Sharma, Sangeeta** – *Technical Communication:  
Principles and Practice*

<b>Programme /Class</b> <b>B.A.</b>	<b>Year</b> <b>IV</b>	<b>Semester</b> <b>VII</b>
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**English**

<b>Course Code</b> <b>RA040705T</b>	<b>Course Title:</b> <b>Introduction to Literary Theory and Criticism</b>
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**Course Outcomes**

- To promote awareness of canons of literature.
- It will help students to learn appreciation of literature on the basis of established theories.
- It will enrich their vision into the nature and structure of literary texts.
- To equip them to learn Greek, Latin and Roman Theories for the appreciation of English literature.
- Students will learn the relative relationship between theories and literary text.
- Students will learn the growth of literary criticism stretching from renaissance to neo-classical age, and further from neo-classical to modern times.
- It will inculcate the practice of practical criticism for the students of literature.
- Student will learn the strategies of the technical understanding of the text.

Credits : 4	Paper: Compulsory for U. G. (honours)&Elective (for U. G. Honours with research)
Max. Marks : 25 / 75	

Unit	No. of Lectures
<b>Unit – I Classical Theories of Literature</b>  <b>A. Western Classical Theory</b> <ul style="list-style-type: none"> <li>Aristotle: <i>Poetics</i> (Trans. S.H. Butcher)</li> <li>Longinus: <i>On the Sublime</i></li> </ul> <b>B. Indian Classical Theory</b> <ul style="list-style-type: none"> <li>Bharata: <i>Natyashastra</i> (Rasa Theory)</li> </ul> <p>(Ed. Pt. Kedarnath Nirmaya, Sagar Press, Bombay)</p>	20
<b>Unit – II Renaissance and Neo-Classical Literary Theory</b> <ul style="list-style-type: none"> <li>(i) Sir Philip Sidney: <i>An Apology of Poetry</i></li> <li>(ii) John Dryden: <i>Essays on Dramatic Poesy</i></li> </ul>	10
<b>Unit – III Romantic and Modernist Theory</b> <ul style="list-style-type: none"> <li>William Wordsworth: <i>Preface to Lyrical Ballads</i></li> <li>Samuel Taylor Coleridge: <i>Biographia Literaria</i> (Chapters 14, 17, 18)</li> <li>T.S. Eliot: <i>Tradition and the Individual Talent</i></li> </ul>	20
<b>Unit – IV New Criticism and Postcolonial Theory</b> <ul style="list-style-type: none"> <li>I.A. Richards: <i>Principles of Literary Criticism</i> (Selected Readings" Chapters I, II, and XVII )</li> <li>Edward Said: <i>The Scope of Orientalism</i> ("Knowing the Orient," pp. 31–48)</li> </ul>	10

### **Suggested Reading**

- Atkins :*Literary Criticism in Antiquity*, Vol. I, London, 1960
- S.H. Butcher :*Aristotle's Theory of Poetry and Fine Arts*, OUP, 1961.
- David Duiches :*Critical Approaches to Literature*, London, 1950.

- U.R. Robert : *Longinns on His Sublime*, OUP, 1960.
- George Saintsbury : *A History of English Criticism*, OUP, 1959.
- R.A. Scott James : *The Making of Literature*, London, 1952.
- Rene Walleck : *A History of Modern Criticism* (Vol. I to V), OUP, 1972.
- B. Wordsforth : *Judgement in Literature*, OUP, 1972.
- F.L. Lucas : *Tragedy*
- Cleneath Brook : *Literary Criticism : A Short History*, London, 1960.
- D.A. Russell : *Classical Literary Criticism*, Oxford University Press.

<b>Programme /Class</b> <b>B.A.</b>	<b>Year</b> <b>IV</b>	<b>Semester</b> <b>VIII</b>
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### English

<b>Course Code</b> <b>RA040801T</b>	<b>Course Title :</b> <b>English Fiction</b>
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### Course Outcomes

- To help student to understand the growth and Development of British fiction.
- To enable the student to appreciate the elements of novel.
- To visualize the relationship between Social reality and the art of fiction.
- To communicate the achievements and paradigms of different novelists across the ages and culture.
- To enable students to appreciate the variety of dramatic art.
- To distinguish between dramatic art and narrative art.
- Student will know the vision and philosophy of different artists.
- To appreciate inter-relationship of narrative art and the paradigms of social ideology.
- For the appreciation of language within the structure of narrative.

Credits : 4	Paper: Core Compulsory
Max. Marks : 25 / 75	

Unit		No. of Lectures
Unit - I	18th Century Novel	15

	1. Samuel Richardson – <i>Pamela</i> 2. Henry Fielding – <i>Tom Jones</i>	
<b>Unit - II</b>	Nineteenth Century Women Novelists (i) Jane Austen – <i>Emma</i> (ii) Charlotte Bronte – <i>Jane Eyre</i>	15
<b>Unit - III</b>	Victorian Novelists (i) Charls Dickens - <i>David Copperfield</i> (ii) Thomas Hardy – <i>Test of D'urverbills</i>	15
<b>Unit- IV</b>	20 <sup>th</sup> Century English Fiction and Modernist Trends  1. Virginia Woolf – <i>Mrs. Dalloway</i>  2. William Faulkner – <i>The Sound and the Fury</i>	15

### **Suggested Reading**

- G. Saintsby : *English Novel*
- A.C. Ward : *Charles Dickens*
- Lord David Cecil : *Essays on Victorian Novelists*
- W.J. Long : *History English Literature*
- Hugh Walker : *The Literature of Victorian Era*
- R. Church : *The Growth of English Novel*
- H.C. Duffin : *Thomas Hardy*
- R.A. Scott James : *Thomas Hardy*
- E.A. Baker : *A History of English Novel*, 9 Volumes
- Mary, Lascelles : *Jane Austen and Her Art*
- E.M. Forester : *Aspects of English Novel*
- Elizabeth Jenkins : *Jane Austen, A Biography*



<b>Programme /Class</b> <b>B.A.</b>	<b>Year</b> <b>IV</b>	<b>Semester</b> <b>VIII</b>
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**English**

<b>Course Code</b> <b>RA040802T</b>	<b>Course Title :</b> <b>English Poetry from 1798 to Modern Age</b>
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**Course Outcomes**

- Students will get an insight into the growth of English poetry after Eighteenth Century.
- The knowledge of major changes in poetic pattern will be communicated.
- It will make students aware of characteristics of romantic poetry.
- It will provide insight into the poetic sublimity of Wordsworth, Shelley, Keats, Tennyson, Browning and others.
- Student will develop knowledge of romantic traits constituted in the Romantic poetry of Early 19<sup>th</sup> Century.
- It will equip students with the political, literary and social background of Romantic, Victorian and Modern Age
- Student will learn the new poetic idiom presented in Romantic and Victorian poetry.
- To teach student the patterns of diction and figurative language.

Credits : 4	Paper : Compulsory
Max. Marks : 25 / 75	

Unit	Topic	No. of Lectures
<b>Unit – I</b>	Romantic Poetry I William Wordsworth <i>(i) Ode on the Intimations of Immortality</i> <i>(ii) Ode to Duty</i> S. T. Coleridge 1) <i>Kubla Khan</i>	15
<b>Unit – II</b>	Romantic Poetry II <b>John Keats</b> • <i>Ode to a Grecian Urn</i> • <i>Ode to Autumn</i>  <b>P. B. Shelley</b> • <i>Ode to the West Wind</i> • <i>To a Skylark</i>	15
<b>Unit – III</b>	Victorian Poetry Alfred Lord Tennyson <i>(i) The Lotos Eaters</i> <i>(ii) Ulysses</i> Robert Browning <i>(i) Porphyria's Lover</i> <i>(ii) Prospice</i>	15
<b>Unit – IV</b>	Modern Poetry I T.S. Eliot <i>(i) The Burial of The Dead</i> (First section of <i>The Waste Land</i> )  Philip Larkin <i>(i) Church Going</i> <i>(ii) Toads</i> Sylvia Plath <i>(i) Tulips</i>	15

### **Suggested Reading**

- C.M. Bowrn : *Romantic Imagination*
- M.R. Ridley : *Craftsmanship of John Keats*
- Graham Hough : *Romantic Poets*
- C.H. Herford : *The Age of Wordsworth*
- O Elton : *Wordsworth*
- Hugh Walker : *Victorian Literature*
- Helen Gladner : *The Art of T.S. Eliot*
- A.G. Goerge : *T.S. Eliot - His Mind and Art*
- David Tryms : *Philip Larkin*
- Terry Whalen : *Philip Larkin and English Poetry*
- W.B. Yeats : *Philosophy of Shelley Poetry*
- Graham Hough : *Romantic Poets*
- F.L. Lucas : *Tennyson*
- Ram Bilas Sharma : *Romantic Poetry*

<b>Programme /Class</b> <b>B.A.</b>	<b>Year</b> <b>IV</b>	<b>Semester</b> <b>VIII</b>
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**English**

<b>Course Code</b> <b>RA040803T</b>	<b>Course Title :</b> <b>Modern English Drama</b>
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**Course Outcomes**

- Drama in modern times emerged with new possibilities to fill the gap of stage and page.
- To make students aware the diverse currents related to theatrical strategies.
- Students will be able to know the difference between Elizabethan drama and Modern drama.
- Students will be taught about the diverse theories that are being used in modern drama.
- Changes in theatrical pattern are affecting the art of theatre across the globe.
- To enable the students to appreciate canons and commitments of theatre for the sake of society.
- To promote skills of appreciating language, dialogue, evolution of character and the application of cinematographic techniques.
- To make student understand theatre as a living art.

Credits : 4	Paper: Core Compulsory
Max. Marks : 25 / 75	

Unit		No. of Lectures
<b>Unit – I</b>	Modern Social Realistic Drama (i) <b>John Galsworthy:</b> <i>Justice</i> (Detailed Study) (ii) <b>George Bernard Shaw:</b> <i>Pygmalion</i>	20
<b>Unit – II</b>	Modern British Drama (i) <b>Harold Pinter :</b> <i>The Birthday Party</i> (Detailed Study)	15
<b>Unit – III</b>	Modern American Drama (i) Tennessee Williams : <i>The Glass Menagerie</i> (Detailed Study)	15
<b>Unit- V</b>	Modern Indian Drama (i) Mahesh Dattani : <i>Final Solutions</i> (Detailed Study)	10

### **Suggested Reading**

- Hireeh Forster : *A Portrait of the Artist : The Plays of Tennessee Williams*, New York, 1919.
- Simon S.S. (ed.) *Tennessee Williams* : Eaglewood Cliffs, New Jersey, Prentice Hall, 1977.
- J.C. Chari : *Landmark of Contemporary Drama*
- Raymond Williams : *Modern Tragedy*
- Martin Esslin : *The Theatre of Absurd*
- G.E. Wordsworth : *Theatre of Protest and Paradoxes*
- J.L. Styn : *Elements of Drama*
- Elmer Rice : *The Living Theatre*, William Heinemann, 1959.

- Trachler Nancy M. : *Tennessee Williams : Rebellious Purita*, New York, Citedal Press, 1965.
- Marjorie Roulton : *Understand Drama*
- J.L. Styn : Elements of Drama

<b>Programme Class</b> <b>B.A.</b>	<b>Year</b> <b>IV</b>	<b>Semester</b> <b>VIII</b>
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**English**

<b>Course Code</b> <b>RA040804T</b>	<b>Course Title:</b> <b>Postmodern Literary Trends and Theories</b>
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**Course Outcomes**

- Student will learn the parameters of criticism and critical theory in the present time.
- It will promote the insight about a multi-disciplinary nature operative in Modern Age
- It will help them to construct a comprehensive design of multi-disciplinary theories emerging fast in society.
- They promote an insight into linguistic variation creeping fast with new theories.
- Students will learn the growing pattern of unification of sensibility and globalization affecting the currents of critical spectrum.
- Students will learn in detail about the inter-disciplinary contemporary theories that are an essential tool for the appreciation of the approach of creative writers.
- It will strengthen the vision for new researches taking place in society and literature.

Credits : 4	Paper : <ul style="list-style-type: none"> <li>• Compulsory for UG Honours</li> <li>• Elective for UG(honours with research)</li> </ul>
Max. Marks : 25 / 75	

## The Paper has been structured

Unit	No. of Lectures
<b>Unit – I</b>  <b>Structuralism and Post-Structuralism</b>  1. <b>Ferdinand de Saussure</b> – <i>Course in General Linguistics</i> (pp. 65-78) ( Sign, signifier, signified, Arbitrary nature of the sign, Linear nature of the signifier, Langue vs. parole, Synchronic vs. diachronic linguistics)  2. <b>Roland Barthes</b> – <i>The Death of the Author</i>  (Authorial intent vs. textual autonomy; reader’s role in meaning-making)  3. <b>Jacques Derrida</b> – <i>Structure, Sign and Play in the Discourse of the Human Sciences</i> (Decentering of structures; concept of free play; critique of structuralism; introduction to deconstruction.	15
<b>Unit – II</b>  <b>Marxism and Feminism</b>  1. <b>Marx &amp; Engels</b> – <i>The German Ideology</i> (base/superstructure, Class Struggle and Class Relations, Ideology as the Ruling Class's Ideas, The Role of Labour in Social Development, False Consciousness)  2. <b>Simone de Beauvoir</b> – <i>The Second Sex</i> (Introduction) 3. <b>Gayatri Spivak</b> – “Can the Subaltern Speak?” <i>(from Colonial Discourse and Post-Colonial Theory: A Reader, eds. Patrick Williams and Laura Chrisman, 1994 pp. 66–83 )</i> (Patriarchy, Gender, Subaltern, Strategic essentialism, intersectionality)	15



Unit – III	<p><b>Psychoanalysis and Postcolonialism</b></p> <ol style="list-style-type: none"> <li>1. <b>Freud – <i>The Interpretation of Dreams</i></b> (The unconscious, id, ego, superego, Oedipus complex, dream work, wish fulfillment, repression, free association)</li> <li>2. <b>Lacan – “The Mirror Stage”</b> (Mirror stage, Imaginary order, Ego formation, Misrecognition .Identification, Alienation, The Ideal-I (Ideal ego), Fragmented body, Symbolic order)</li> <li>3. <b>Frantz Fanon – <i>Black Skin, White Masks</i></b> (Chapter 5 ) Racial identity, colonial alienation, psychological effects of racism, double consciousness, the gaze of the Other, inferiority complex, racial stereotyping, dehumanization, struggle for recognition)</li> <li>4. <b>Edward Said – <i>Orientalism</i></b> (Introduction) (“Orient” vs. “Occident,” power/knowledge relationship, representation and stereotyping, cultural hegemony, Othering, Eurocentrism, epistemic violence, domination through knowledge.)</li> <li>5. <b>Homi K. Bhabha</b> – (Mimicry, Hybridity, Cultural identity)</li> </ol>	15
Unit – IV	<p><b>Postmodernism and Cultural Studies</b></p> <ol style="list-style-type: none"> <li>1. <b>Lyotard – “The Postmodern Condition”</b> (<b>Incredulity</b> toward metanarratives, fragmentation of knowledge, skepticism about grand theories, plurality of language games, decline of universal truths, emphasis on local narratives, distrust of progress and totalizing ideologies).</li> <li>2. <b>Baudrillard – “Simulacra and Simulation”</b> (<b>brief extract</b>) (Simulacra, simulation, hyperreality, loss of the real, signs and symbols replacing reality, the copy without an original, the collapse of distinction between reality and</li> </ol>	15

	<p>representation)</p> <p>3. <b>Michel Foucault – <i>Discipline and Punish</i> (Chapter: “Panopticism”)</b> ( Panopticism, surveillance, disciplinary power, normalization, self-regulation, visibility as a means of control, power/knowledge relationship, the architectural metaphor of the panopticon, social control, internalization of gaze).</p> <p>4. <b>Stuart Hall – “Encoding/Decoding” (Summary)</b> ( Encoding, decoding, communication process, producer’s meaning, audience interpretation, dominant-hegemonic reading, negotiated reading, oppositional reading, polysemy, cultural codes, active audience, meaning production.)</p>	
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### **Suggested Reading**

- C.P. Snow :*The Two Cultures*, Cambridge University Press, 1993.
- F.R. Lewis :*Education and the University*, London : Chatto and Windus, 1943.
- W.H. Auden :*New Year Letter*, London Faber, 1943.
- Mikhail Bakhtin : *The Dialogic Imagination : Four Essays*. Austin Tex University of Texas Press, 1981.
- Juliet Michael (ed) *Selected Metalanic Klein* Harmondsworth, Penguin, 1991.
- Simon De Bevoir. *The Second Sex*, London : Vintage, 1997.
- Elaine Choevalter :*A Literature of Their Own*, London Virago, 1999.
- Leela Gandhi. *Post-Colonial Theory : A Critical Introduction*, Edinburth : Edinburgh University press, 1998.

- Moor Gillbert :*Post-colonial Theory : Context, Practice and Politics*, London, Verco, 1997.
- Robert Young. *Post-colonialism : A Historical Introduction*, Oxford Blackwell, 2011.
- Arudt Hannah. *Between Past and Present*. New York : Viking press, 1961.
- Terry Eglenton :*Illusions of Post-modernism*, Oxford : Blackwell, 1996.
- Herman Geoffery : “On Trummatic Knowledge and Literary Studies”, *New Literary History*, 1995.
- Bate Jonathan :*Romantic Ecology*, London : Routledge, 1999.
- Kerridge Richard and Sumnell Nell :*Writing the Environment*, London : Zeal Books, 1998.
- Patricia Waugh :*Literary Theory and Criticism*, Oxford University Press, 2006.

<b>Programme Class</b> <b>B.A.</b>	<b>Year</b> <b>IV</b>	<b>Semester</b> <b>VIII</b>
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**English**

<b>Course Code</b> <b>RA040805T</b>	<b>Course Title :</b> <b>Fundamentals of English Language</b>
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**Course Outcomes**

- Language is a medium of communication.
- To make students aware that language is a dynamic system.
- Student will learn the origin and development of English language.
- Student will get an insight how English language developed through the linguistic patterns of Greek and Latin.
- Student will get insight and practice of language formation to increase the expressive range.
- It will help students to study the structures of words and sentences.
- it will teach students about the pattern of speech.
- Student will learn the intricacy of language skills.
- Student will get the practice and pattern of writing skills.
- Students will learn the pattern of language.

Credits : 4	<ul style="list-style-type: none"> <li>• Compulsory for UG Honours</li> <li>• Elective for UG(honours with research)</li> </ul>
Max. Marks : 25 / 75	

Unit	Topic	No. of Lectures
Unit – I	<b>Introduction to Language and Linguistics</b> <ul style="list-style-type: none"> <li>• Definition and Characteristics of Language</li> <li>• Branches of Linguistics: Phonetics, Phonology, Morphology, Syntax, Semantics (<i>brief overview</i>)</li> <li>• Development of the English Language (Old, Middle, Modern)</li> <li>• Interface with Other Languages (Loanwords and Language Contact)</li> <li>• Varieties of English: British, American, Indian English</li> <li>• Language and Society: Dialects, Code-switching, Bilingualism</li> </ul>	20
Unit – II	<b>Phonetics and Phonology</b> <ul style="list-style-type: none"> <li>• Organs of Speech and Air-stream Mechanism</li> <li>• Speech Sounds: Vowels and Consonants (IPA)</li> <li>• Phonemes vs. Allophones (with basic examples)</li> <li>• Word Accent, Rhythm, and Intonation</li> <li>• Transcription Practice (only at word level)</li> <li>• Common Pronunciation Issues (Indian context)</li> </ul>	15
Unit – III	<ul style="list-style-type: none"> <li>• <b>Morphology, Syntax, and Word Formation</b></li> <li>• Morphemes and Allomorphs</li> <li>• Word Formation: Derivation, Compounding, Clipping, Blending, Acronyms</li> <li>• Sentence Types: Simple, Compound, Complex</li> <li>• Basic Grammar: Tenses, Articles, Prepositions</li> <li>• Common Errors and Correction</li> </ul>	15
Unit – IV	<b>Applied Language Skills – Reading and Writing</b> <p>Reading Skills:</p> <ul style="list-style-type: none"> <li>• Skimming and Scanning</li> </ul>	15

	<ul style="list-style-type: none"> <li>• Intensive and Extensive Reading</li> <li>• Comprehension Practice</li> </ul> <p>Writing Skills:</p> <ul style="list-style-type: none"> <li>• Idea Framing and Logical Flow</li> <li>• Punctuation and Grammar in Context</li> <li>• Paragraph Writing</li> <li>• Expansion of Ideas</li> <li>• Summary and Note-making</li> <li>• Use of Figurative Language (briefly)</li> </ul>	
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### **Suggested Reading**

- Quirk, R. *et al.* 1985 :*A Comprehensive Grammar of English Language*, London : Longman.
- Crimson, A.C. (1989) :*An Introduction to the Pronunciation of English*, 4<sup>th</sup> Revised Edition, Edward Arnol.
- Kingdon R. :*English Intonation Practice*, Longmans, London, 1958.
- Pushpinder Syal, D.V. Jindal :*An Introduction, Language, Grammar and Semantics*, 2002.
- Hudson, R.A. :*Sociolinguistics*, Second Edition, 1996. Cambridge University Press.
- Morgan, John and Rinvoluceri, Mario :*Learning English Words*, OUP, 1986.
- Quirik, R.A. :*Grammar of Contemporary English*, Longman, 1972.
- Concise Oxford Thesaurus, ed. B. Kirkpatrick, OUP, Delhi, 2002.

- Oxford Advance Dictionary of Current English, ed. A.S. Hornby, OUP, New Delhi, 2002.
- Vallins, G.H. : Better English, Pan Books, NY, 1988.

<b>Programme /Class</b> <b>B.A.</b>	<b>Year</b> <b>IV</b>	<b>Semester</b> <b>VIII</b>
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<b>English</b>	
<b>Course Code</b> <b>RA040806R</b>	<b>Research Project and Viva Voce</b>

### **Course Outcomes:**

After successfully completing this course, students will be able to:

1. Clearly understand and define the main focus, depth, and direction of their research.
2. Gain practical knowledge of research tools and methods related to their chosen topic.
3. Prepare a well-organized and thoughtful review of existing literature for their dissertation.
4. Read important scholarly works in their field, think critically about them, and connect their ideas meaningfully.
5. Become familiar with key books, articles, and publications related to their research area.
6. Use correct referencing and citation techniques as per the latest (9th edition) **MLA Handbook**.

Credits: 8	Paper Code: Compulsory ( <b>Only for UG Honours with Research</b> )
Maximum Marks: 100	



### **Evaluation Methods:**

- The final evaluation will be based on the **Research Project** and the **viva voce examination**.
- **The viva voce** will be conducted jointly by **internal and external examiners** and will carry a total of **100marks**.

### **Further Guidelines:**

- Students will be given basic training in research methods, research tools, ethics, and how to use the MLA (9th edition) style for writing and referencing.
- Each student must write a **dissertation of 65–75 pages**, which will be reviewed during a **Viva voce examination**.
- **Topics for the dissertation** will be assigned by the department based on students' interests and available resources.
- Students may be grouped and guided by **assigned faculty supervisors** throughout the writing process.
- One **hardbound copy** of the dissertation, printed on **A4-size paper**, must be submitted to the department before the viva.
- A **plagiarism certificate** may be attached to the final copy, as per university rules.
- Students are encouraged to **start early and maintain regular contact with their supervisors** for timely progress and feedback.

### **Suggested Readings:**

- *MLA Handbook*. Modern Language Association of America, **9th Edition**, 2021.

<b>Programme /Class</b> <b>M.A.</b>	<b>Year</b> <b>V</b>	<b>Semester</b> <b>IX</b>
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**English**

<b>Course Code</b> <b>RA040901T</b>	<b>Course Title :</b> <b>American Literature</b>
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**Course Outcomes**

- To teach students about the nature and structure of American literature.
- To teach students about the social, cultural, geographical and literary background of American nationality.
- To provide knowledge about the unconventional literary strategies of new literature in America.
- The inter-relationship of American literary creed and the shifting paradigms of socio-political information about the emerging multi-disciplinary theories in America presented in American literature.
- Student will promote a vision about American Poetry and Democratic Values popular in America.
- New Narrative Themes and patterns adopted in American literature.
- Student must know the concept and dimension of new theatre emerging in America.
- Student will be able to appreciate psychological impact of new theories on human sensibility.
- Students will know the experiments and post structural commitment to language and structure.

Credits : 4	Paper : Elective
Max. Marks : 25 / 75	

Unit	No. of Lectures
<b>Unit – I</b> <b>American Poetry</b> <b>1. Walt Whitman</b> <ul style="list-style-type: none"> <li>• “O Captain! My Captain!”</li> <li>• “On the Beach at Night”</li> <li>• “Animals”</li> </ul> <b>2. Emily Dickinson</b> <ul style="list-style-type: none"> <li>• “Success is Counted Sweetest”</li> <li>• “Because I Could Not Stop for Death”</li> <li>• “There’s a Certain Slant of Light”</li> </ul> <b>3. Robert Frost</b> <ul style="list-style-type: none"> <li>• “Birches”</li> <li>• “Stopping by Woods on a Snowy Evening”</li> </ul>	15
<b>Unit – II</b> <b>American Drama</b> <ul style="list-style-type: none"> <li>• Eugene O’Neill: <i>The Hairy Ape</i></li> <li>• Edward Albee: <i>Who’s Afraid of Virginia Woolf?</i></li> </ul>	15
<b>Unit – III</b> <b>American Fiction (Novel &amp; Autobiography)</b> <b>Novels:</b> <ul style="list-style-type: none"> <li>• Ernest Hemingway: <i>The Old Man and the Sea</i></li> </ul> <b>Autobiography:</b> <ul style="list-style-type: none"> <li>• Helen Keller: <i>The Story of My Life</i></li> </ul>	15
<b>Unit – IV</b> <b>American Non-Fictional Prose and Critical Essays</b> <b>(15 Lectures)</b> <b>1. Ralph Waldo Emerson</b> <ul style="list-style-type: none"> <li>• <i>Self-Reliance</i></li> </ul>	

	2. Edgar Allan Poe	
	<ul style="list-style-type: none"> <li>• <i>The Philosophy of Furniture</i></li> </ul>	

### **Suggested Reading**

- Gray Wilson Allen : *Whallt*, Whitman Abroad, 1955,
- James E. Miller : A Critical Guide to Leaves of Grass, Chicago, 1957.
- V.A. Shahane: *Aspects of Walt Whitman's Symbolism* Literary Criterion, 5, Winter, 1962.
- A.J. Gelpi. *Emily Dickinson The Mind of the Poet*.
- Henry W. Wells: *Introduction to Emily Dickinson*.
- Ruth Miller : *Poetry of Emily Dickinson*.
- Salamatullah Khan : *Emily Dickinson Flood Subjects*.
- *The Poems of Robert Frost*, New York, Modern Library, 1946.
- *A Boy's Will*, David Nutt, 1913.

<b>Programme /Class</b> <b>M.A.</b>	<b>Year</b> <b>V</b>	<b>Semester</b> <b>IX</b>
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**English**

<b>Course Code</b> <b>RA040902T</b>	<b>Course Title :</b> <b>Twentieth Century Literature</b>
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**Course Outcomes**

- To promote awareness about the emerging trends of literature in twentieth century.
- To appreciate to identify the changes affecting literary sensibility in twentieth century.
- To make students realise the unconventional trends in modern poetry.
- To teach the inter-relation of life and literature as it is being constructed by creative writers.
- Innovative narrative strategies in twentieth century fiction.
- To explore new domains of research.
- To construct and to study the new experiments in the field of language.
- To make student appreciate multi-disciplinary and anti-conventional approach in Twentieth century literature.
- Students will be taught about the new framework of dramatic strategies
- To promote insight in new literary trends and forms.

Credits : 4	Paper: Compulsory
Max. Marks : 25 / 75	

Unit		No. of Lectures
<b>Unit – I</b>	<b>Twentieth Century Poetry (Detailed Study)</b> <ol style="list-style-type: none"> <li>W.H. Auden <ul style="list-style-type: none"> <li><i>Consider</i></li> <li><i>Stop All the Clocks</i></li> </ul> </li> <li>Dylan Thomas <ul style="list-style-type: none"> <li><i>Fern Hill</i></li> <li><i>After the Funeral</i></li> </ul> </li> </ol>	15
<b>Unit – II</b>	<b>Twentieth Century Drama</b> <ol style="list-style-type: none"> <li>Arthur Miller <ul style="list-style-type: none"> <li><i>All My Sons</i></li> </ul> </li> <li>Samuel Beckett <ul style="list-style-type: none"> <li><i>Waiting for Godot</i></li> </ul> </li> </ol>	15
<b>Unit – III</b>	<b>Twentieth Century and Post-colonial Fiction</b> <ol style="list-style-type: none"> <li>William Golding – <ul style="list-style-type: none"> <li><i>Lord of the Flies</i></li> </ul> </li> <li>D. H. Lawrence – <ul style="list-style-type: none"> <li><i>Women in love</i></li> </ul> </li> </ol>	15
<b>Unit-IV</b>	<b>Modern Critical Essays and Literary Movements</b> <ol style="list-style-type: none"> <li>Virginia Woolf: Modern Fiction</li> <li>Terry Eagleton – “<i>Literary Theory: An Introduction</i>” (1983), Chapter 1</li> </ol> <p><b>Excerpts on:</b></p> <p>Modernism, Surrealism, Absurdism and Postmodernism</p>	15

### **Suggested Reading**

- Henry Bimens : *Twentieth Century Literature*
- Martin Dadsworth : *Survival of Poetry*
- Thomas West : *Ted Hughes*
- Terry Gilford and Neil Roberts : *Ted Hughes - A Critical Study*
- Joseph Warren Beach : *The Making of Anden Canon*
- V.S. Piano : *Crisis in English Poetry, 1880-1940*
- Ronald Haymen : *Samuel Beckett*
- J.L. Styn : *The Dark Comedy*
- F.J. Holfman : *Samuel Beckett the Language of Self*
- Curtis M. Brooks : *The Mythic Pattern in Waiting for Godot*
- Denis Douglas : *The Drama of Evasion in Waiting for Godot*
- Raymond Williams : *Modern Tragedy*

<b>Programme /Class</b> <b>M.A</b>	<b>Year</b> <b>V</b>	<b>Semester</b> <b>IX</b>
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### **English**

<b>Course Code</b> <b>RA040903T</b>	<b>Course Title :</b> <b>Classical and Biblical Texts and Works based on</b> <b>Classical Models</b>
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### **Course Outcomes**

- Students will get an insight into the classical foundation of literature.
- They will learn to appreciate the growth of literature in ancient times
- The classical designs prepared the foundation for the growth and development of English literary tradition.
- They will get exposure to Greek and Roman literature in antiquity.
- The old patterns are the foundation of the different forms and patterns of literature.
- It will help them to construct the expectations of Greek and Roman society.
- There is ample scope to appreciate English literary text based on classical model.
- It will develop insight into the pattern of language, diction and strategies to be followed in classical text.
- To develop a connectivity between old patterns and the gradual modification done in that direction.



Credits : 4	Paper : Compulsory
Max. Marks : 25 / 75	

Unit		No. of Lectures
<b>Unit – I</b>	1. <b>Sophocles</b> – <i>Antigone</i> (Translation by E.E. Walling, Penguin Classics; Edited by W.J. Oates and Eugene O'Neill, Random House) 2. <b>Plato</b> – <i>Republic</i> , Book X	15
<b>Unit – II</b>	<b>Biblical Texts:</b> 1. <i>The Book of Job</i> – The Great Debate on Suffering 2. <i>The Book of Judges</i> , Chapters 13–16 , The Story of Samson	15
<b>Unit – III</b>	<b>Texts Based on Classical Models:</b> 1. <b>John Milton</b> – <i>Samson Agonistes</i> 2. <b>Matthew Arnold</b> – <i>Thyrsis</i>	15
<b>Unit- IV</b>	<b>Classical Legacy in Drama:</b> 1. <b>Ben Jonson</b> – <i>Every Man in His Humour</i> 2. <b>Eugene O'Neill</b> – <i>Mourning Becomes Electra</i> (Detailed Study)	15

### **Suggested Reading**

- U.M. Ellis Fermor : The Jacobian Drama – An Interpretation
- L.C. Knight : *Drama and Society in the Age of Jonson*, 1962

- B.H. Clark : Eugene O'Neill - *The Man and His Plays*, New York, Hower, 1917
- Doris V. Falk : *Eugene O'Neill and the Tragic Tension* – An Interpretative Study of His Plays. New Burnwick – Routledge University Press, 1958.
- Lionce Trilling : *Mathew Arnold*
- Saintsbury : *A Short History of English Literature*
- C.M. Bowra : *Sophoclean Tragedy*
- G.M. Kirkwood : *A Study of Sophoclean Drama*
- H.D.F. Kitto : *Greek Tragedy*
- Robert Graves : *Greek Tragedy – A Literary Study*, Menthén & Co. 1973

<b>Programme /Class</b> <b>M.A.</b>	<b>Year</b> <b>V</b>	<b>Semester</b> <b>IX</b>
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**English**

<b>Course Code</b> <b>RA040904T</b>	<b>Course Title :Children's Literature</b>
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**Course Outcomes**

- To equip standards to appreciate the concept of children's literature.
- To communicate the concept and ideology of children's literature.
- To give knowledge of the difference of children's literature and the literature of grown-ups.
- To make students appreciate the rhyme of children's literature.
- To know the flexibility and fantasy of children's short stories.
- To promote an insight into the climate, emotions and geography existing in children's literature.
- Student will learn the art of appreciating the ethical and magical values of children's literature.
- To make students understand the intricacy of language, images and symbols scattered in children's literature.

<b>Credits : 4</b>	<b>Paper Type: Elective</b>
<b>Max. Marks : 25 / 75</b>	

Unit		No. of Lectures
Unit – I	<p><b>Understanding Children’s Literature</b></p> <ul style="list-style-type: none"> <li>• Definition, Nature, and Scope</li> <li>• Historical Evolution (Western and Indian contexts)</li> <li>• Major Themes: Innocence, adventure, morality, imagination, nature, fantasy</li> <li>• Genres: Fairy tales, folktales, picture books, adventure stories, fables, science fiction, fantasy</li> <li>• Role of illustrations, oral tradition, and storytelling</li> </ul> <p><b>To explore:</b> the foundations of children’s literature and the cultural functions of stories for children.</p>	15
Unit – II	<p><b>Poetry for Children</b></p> <ol style="list-style-type: none"> <li>1. William Blake: <i>The Chimney Sweeper</i></li> <li>2. Sarojini Naidu: <i>In the Bazaars of Hyderabad</i></li> <li>3. Rabindranath Tagore (from <i>The Crescent Moon</i>): <ul style="list-style-type: none"> <li>○ <i>The Champa Flower</i></li> <li>○ <i>Vocation</i></li> </ul> </li> <li>4. Nursery Rhymes and Traditional Verse <ul style="list-style-type: none"> <li>○ <i>Twinkle Twinkle Little Star</i> or an Indian equivalent (e.g., “Chanda Mama”)</li> </ul> </li> </ol> <p><b>To explore:</b> how poetry communicates emotion, rhythm, imagination, and values to children.</p>	15
Unit – III	<p><b>Prose – Short Stories and Novellas</b></p> <ol style="list-style-type: none"> <li>1. Ruskin Bond: <i>The Blue Umbrella</i> (abridged – Chapters 1–5)</li> <li>2. Sudha Murty: <i>Grandma’s Bag of Stories</i> – “Doctor, Doctor!”</li> <li>3. Mulk Raj Anand: <i>The Lost Child</i></li> </ol> <p><b>To explore:</b> narrative strategies, child perspectives, social context, and moral undertones in short prose.</p>	15

Unit – IV	<b>Fantasy, Adventure and Theatre</b>	15
	<ol style="list-style-type: none"> <li>1. Lewis Carroll: <i>Alice’s Adventures in Wonderland</i> – Chapters 1 &amp; 5</li> <li>2. J.K. Rowling: <i>Harry Potter and the Philosopher’s Stone</i> – Chapters 1–3</li> <li>3. Children’s Drama: <ul style="list-style-type: none"> <li>• Vijay Tendulkar: <i>Bobby’s Story</i></li> </ul> </li> </ol> <p><b>To explore:</b> the role of fantasy, magical realism, and performativity in shaping creativity and identity</p>	

### **Suggested Reading**

- Geoffery Chouer : *Prologue to The Canterbury Tales*
- Ruskin Bond : *Collected Fiction*, Penguin : New Delhi, 1996.
- Lee Seagul : “Having Poster and the Spirit of the Age – Fear of Not Flying” *New Republic* 22, November, 1999.
- P.K. Singh : *The Creative Centaurs of Ruskin Bond : An Anthology of Creative Writing*, Pencraft, New Delhi.
- R.K. Narayan : *Malgudi Adventures : Classic Tales for Children*, New Delhi : Penguin Books, 2004.
- M.K. Naik : *Dimensions of Indian English Literature*, Delhi : Sterling, 1984.
- R. Tobbert : “Approaches to the Translation of Children’s Literature : A Review of Critical Studies since 1966”.
- Pickerring David : “Animals Dictionary of Folklore”, New York Fact on File, 1999.

- Coverery Peter :*Images of Childhood*, Harmondsworth, Penguin, 1967.
- Nancy Anderson :*Elementary Children's Literature*, Boston Pearson Education, 2006.
- Jan Isabel :*On Children's Literature*, Allen Havoc, 19690.

<b>Programme /Class</b> <b>M.A.</b>	<b>Year</b> <b>V</b>	<b>Semester</b> <b>IX</b>
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**English**

<b>Course Code</b> <b>RA040905T</b>	<b>Course Title :</b> <b>Dalit Literature</b>
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**Course Outcomes**

- To make students aware of the concept of Dalit Literature.
- To realize the significance of Dalit Identity and Dalit voice as revealed in Dalit Literature.
- To make students learn the importance to literature to realize and to articulate the voice of the weaker sections.
- To study the writings and vision of those who are forced to survive in isolation and humiliation.
- To study the translation of Regional texts expressing politics of caste discrimination popular in different regions.
- To study socio-psychological dimensions of Dalit consciousness.
- To appreciate human sympathy in context of the politics of oppression constructed in the life of Dalits.
- To promote an insight into the suffering of Dalits in caste based political structure.
- To investigate socio-cultural and religious myths related to caste.
- To study language pattern and local dialects in Dalit Literature.

Credits : 4	Paper: Elective
Max. Marks : 25 / 75	

Unit		No. of Lectures
<b>Unit – I</b>	<b>Theoretical Frameworks of Dalit Literature</b> <ul style="list-style-type: none"> <li>• Sharan Kumar Limbale – <i>Towards an Aesthetics of Dalit Literature</i></li> <li>• Sharat Chandra Muktibodh – <i>What is Dalit Literature?</i> (Tr. Anil Ragunath Kulkarni)</li> </ul> <b>Key Concepts:</b> Dalit aesthetics, Ambedkarite ideology, representation, counter- literature	15
<b>Unit – II</b>	<b>Dalit Poetry and Social Protest</b> <ul style="list-style-type: none"> <li>• Namdeo Dhasal - “Hunger”</li> <li>• Arjun Kamble - “Yesterday They Have Announced”</li> <li>• Neerav Patel - “I Would Have Been Better if I Were Illiterate”</li> <li>• Dalpat Chauhan - “Untouchable”</li> </ul>	15
<b>Unit – III</b>	<b>Dalit Fiction and Autobiography</b> <ul style="list-style-type: none"> <li>• U.R. Anantha Murthy – <i>Samskara</i></li> <li>• Om Prakash Valmiki – <i>Joothan</i></li> </ul>	15
<b>Unit – IV</b>	<b>Dalit Drama</b> <ul style="list-style-type: none"> <li>• Mahasweta Devi – <i>Water</i></li> <li>• Rabindranath Tagore – <i>Chandalika</i></li> </ul>	15

### **Suggested Reading**

- *Dalit Poetry : Translation & Representation* by Dr. Preeti oza, University of Mumbai
- *Poisoned Bread* : Translation from Modern Marathi Dalit Literature – edited by Arjun Dangle, Orient Longman.
- Clestine, Bougle : *Essays on The Caste System*, Cambridge, London, 1971.



- Bhagwan, Manu and Feldhaus, Anne (ed.) *Claiming Power from Beloni : Dalits and the Subalterns Question in India*, Oxford University Press, 2008.
- Nimbalkar : *Waman, Dalit Literature : Nature and Role*, Trans. from Marathi by Prof. Vandana Pathak and Dr. P.D. Nimbalkar, Nagpur : Prabodhan Prakashan, 2006.
- Onvedt, G. : *Dalit in India : Past and Present*, New Delhi : Serials Publication.
- Dr. Beena Agarwal & Dr. Neeta : *Contextualizing Dalit Consciousness in Indian English Literature*, Jaipur : Yking Books, 2016.

<b>Programme /Class</b> <b>M.A.</b>	<b>Year</b> <b>V</b>	<b>Semester</b> <b>X</b>
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**English**

<b>Course Code</b> <b>RA041001T</b>	<b>Course Title:</b> <b>World Literature in Translation</b>
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**Course Outcomes**

- To know the values of translation to expand the frontiers of literature.
- Student will read the text of paramount significance in English through translation.
- To know the culture, geography, and traditions of different cultures and countries.
- Learn the variety of sublime thoughts existing in different languages.
- It will promote an insight to make a comparative assessment of the literature of different language.
- It will increase their range of expression and comprehension.
- It will inculcate the vision to integrate the thoughts and sensibility.
- It will help them to learn the art of translation to make contribution for the expansion of literary skills.

Credits : 4	Paper: Compulsory
Max. Marks : 25 / 75	

Unit	No. of Lectures
<b>Unit – I</b> <b>Theories and Foundations of Translation</b> <ul style="list-style-type: none"> <li>• Definition and Scope of Translation</li> <li>• Concept of Translation in the West and Indian Tradition</li> <li>• Types of Translation: Literary, Technical, Audio-Visual, Machine Translation</li> <li>• Process and Importance of Translation</li> <li>• Translation Fields: Literature, Law, Science, Journalism, Subtitling</li> <li>• Problems of Translation: Decoding and Recoding, Loss and Gain, Equivalence, Untranslatability</li> </ul> <b>Key Readings:</b> <ul style="list-style-type: none"> <li>• Vinay Dharwadker: “A.K. Ramanujan’s Theory and Practice of Translation”</li> <li>• Walter Benjamin: <i>The Task of the Translator</i></li> <li>• Roman Jakobson: <i>On Linguistic Aspects of Translation</i></li> </ul>	15
<b>Unit – II</b> <b>Poetry in Translation</b> <ul style="list-style-type: none"> <li>• French Poetry: Charles Baudelaire (<i>translated by Kate Flores</i>) – <ul style="list-style-type: none"> <li>▪ “The Albatross”</li> <li>▪ “Correspondences”</li> </ul> </li> <li>• Rabindranath Tagore: <i>Gitanjali</i> (Song Nos. 7, 9, 30, 61)</li> </ul> <b>Discussion Areas:</b> <ul style="list-style-type: none"> <li>• Challenges of Translating Poetry</li> <li>• Rhythm, Sound, and Sense in Translation</li> <li>• Cultural Context and Symbolism</li> <li>• Tagore’s self-translation and its implications</li> </ul>	20
<b>Unit – III</b> <b>Drama in Translation</b> <p><b>Texts for Study:</b></p> <ul style="list-style-type: none"> <li>• Sophocles: <i>Oedipus Rex</i> (Greek)</li> </ul>	15

	<ul style="list-style-type: none"> <li>• Kalidasa: <i>Abhigyan Shakuntalam</i> (Sanskrit)</li> </ul> <p><b>Key Issues:</b></p> <ul style="list-style-type: none"> <li>• Performance vs. Text</li> <li>• Language, Gesture, and Stage Direction</li> <li>• Myth, Culture, and Audience in Translation</li> </ul>	
<b>Unit – IV</b>	<p>Novel in Translation</p> <p><b>Texts for Study:</b></p> <ul style="list-style-type: none"> <li>• Leo Tolstoy: <i>Anna Karenina</i> (Russian)</li> <li>• Premchand: <i>Godaan</i> (Hindi)</li> </ul> <p><b>Discussion Areas:</b></p> <ul style="list-style-type: none"> <li>• Style, and Characterization in Translation</li> <li>• Cultural Nuances and Idiomatic Challenges</li> <li>• Translation as Political and Ethical Act</li> </ul>	20

### **Suggested Reading**

- *Postcolonial Translation : Theory and Practice* : Susan Bassnett and Harish Trivedi
- *The Translation Studies* : Ed. Lawrence Venuti
- *The Anchor Anthology of French Poetry : From Nerval to Valery* in English Translation. Ed. by Angel Flores, Anchor Books, New York.
- Walter Benjamin : *The Task of the Translator*
- Devy, G.N. "Translation Theory : An Indian Perspective"

<b>Programme /Class</b> <b>M.A.</b>	<b>Year</b> <b>V</b>	<b>Semester</b> <b>X</b>
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**English**

<b>Course Code</b> <b>RA041002T</b>	<b>Course Title:</b> <b>Post-Independence Indian English Literature</b>
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**Course Outcomes**

- Indian English Literature is an emerging Branch of English and Students are expected to know about its concept, growth and Development.
- To teach students how from a local status, it has assumed a global identity.
- To teach students about the cultural background of Indian soil.
- To teach students the nature and structure of Indian literature including Regional translations.
- Students will be taught about Indian creative writers and challenges related to their writings.
- To teach about the vision and perspective of Indian writers who channelized Indian thoughts in the West
- To make students aware of Indian critical traditions.
- To investigate themes and canons promoted by Indian writers.
- Contribution of Indian writers in contemporary literary trends.

Credits : 4	Paper : Compulsory
Max. Marks : 25 / 75	

Unit	Topic	No. of Lectures
<b>Unit – I</b>	Indian English Poetry <ul style="list-style-type: none"> <li>• <b>Kamala Das</b> – “The Freaks,” “An Introduction”</li> <li>• <b>A.K. Ramanujan</b> – “Rivers,” “Obituary”</li> <li>• <b>Keki N. Daruwalla</b> – “Fire Hymn,” “Pestilence in Nineteenth Century Calcutta”</li> </ul>	15
<b>Unit – II</b>	Indian English Drama <ul style="list-style-type: none"> <li>• <b>Mahesh Dattani</b> – <i>Tara</i> (Detailed Study)</li> <li>• <b>Girish Karnad</b> – <i>Tughlaq</i></li> </ul>	15
<b>Unit – III</b>	Indian English Fiction and Non-Fiction Prose <p><b>Fiction</b></p> <ul style="list-style-type: none"> <li>• <b>R.K. Narayan</b> – <i>The Guide</i></li> <li>• <b>Upamanyu Chatterjee</b> – <i>English, August</i></li> </ul> <p><b>Prose :</b></p> <ul style="list-style-type: none"> <li>• <b>Nirad C. Chaudhuri</b> – Autobiography of an Unknown Indian (Chapters 1 &amp; 2)</li> </ul>	20
<b>Unit – IV</b>	Indian Women Writers – Fiction <ul style="list-style-type: none"> <li>• <b>Anita Desai</b> – <i>Cry, the Peacock</i></li> </ul>	10

### **Suggested Reading**

- *Indian English Poetry* : A Anthology edited by Manrup Paranjape.
- *The Golden Treasury of Indian English Poetry* edited by V.K. Gokak
- Two Decades of Indian Poetry 1960-1980 edited by Keki N. Daruwalla
- *Indian Writing in English* Ed. by K.R. Srinivasa Iyenger

- *Ten Twentieth Century Indian Poets* edited by R. Parthasarthy, Delhi : Oxford University Press.
- *Collected Plays of Mahesh Dattani* : Delhi Penguin India.
- C.D. Narsambiha *Moving Frontier of English Studies in India*
- R.C.P. Sinha : *The Indian Autobiography in English*, New Delhi, 1992.
- M.K. Naik : *Critical Essays on English*, Sahitya Academy, New Delhi.
- C.P. Verghese : *The Problem of Indian Creative Writers in English*.
- Meenakshi Mukherjee : *The Twice Born Fiction in English*.
- Uma Parmeshwaran : *A Study Representative Indo-English Novelist*

<b>Programme /Class</b> <b>M.A.</b>	<b>Year</b> <b>V</b>	<b>Semester</b> <b>IX</b>
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**English**

<b>Course Code</b> <b>RA041003T</b>	<b>Course Title :</b> <b>New Literatures in English</b>
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**Course Outcomes**

- To make students realise that English literature in the present time is a global literature.
- New literature is the literature representing the life and sensibility of the countries like Canada, America, China, Nigeria, India, Pakistan, Australia and others.
- Students will learn about the culture, geography and social problems of different countries.
- Students will learn about the new patterns of literature emerging fast in different countries.
- It will be an exposure to the global conditions of human survival.
- Student will get an insight into the experimental tendencies emerging in new literature.
- To study the local colour of different literature.

<b>Credits : 4</b>	<b>Paper: Compulsory</b>
<b>Max. Marks : 25 / 75</b>	



Unit		No. of Lectures
<b>Unit – I</b>	Introduction to New Literatures and Key Concepts <ul style="list-style-type: none"> <li>• Definition and Evolution of New Literatures</li> <li>• Colonialism, Postcolonialism, and Neo-colonialism</li> <li>• Major Themes: Identity, Language, Race, Gender, Nationhood</li> <li>• Overview of New Literatures from Canada, Africa, Australia, the Caribbean, and South Asia</li> </ul>	15
<b>Unit – II</b>	<b>Australian &amp; Canadian Literature (Poetry &amp; Fiction)</b> <p><b>Australian Poetry:</b></p> <ul style="list-style-type: none"> <li>• Judith Wright: “Woman to Man”</li> <li>• Les Murray: “The Meaning of Existence”</li> </ul> <p><b>Canadian Fiction</b></p> <ul style="list-style-type: none"> <li>• Margaret Atwood: <i>Surfacing</i></li> </ul>	15
<b>Unit – III</b>	African and Afro-American Literature <ul style="list-style-type: none"> <li>• Wole Soyinka: <i>A Dance of the Forests</i> (African)</li> <li>• Lorraine Hansberry: <i>A Raisin in the Sun</i> (Afro-American)</li> </ul>	15
<b>Unit- IV</b>	Postcolonial Prose (Fictional and Non-Fiction) <ul style="list-style-type: none"> <li>• Joseph Conrad : <i>Heart of Darkness</i></li> <li>• Alice Walker: “In Search of Our Mothers’ Gardens” (essay)</li> </ul>	15

### **Suggested Reading**

- Ashcroft Bill, Gareth Griffiths and Helen Tiffin : *The Empire Writes Back : Theory and Practice in Post-Colonial Literature*, London : Routledge, 1989.

- Ahmad, Aijaz. *In Theory : Classes, Nations, Literature*, Bombay OUP, 1993.
- Brooks, Cleanth : *Modern Poetry and the Tradition*, London : OUP, 1965.
- Cronin Anthony : *A Question of Modernity*, London : Secker and Warburg, 1966.
- Crabb Peter : *Theory and Practice in Comparative Studies* : Canada, Australia and New Zealand. Sydney : ANZACS, 1983.
- Harris, Wilson : *Tradition, the Writer and Society*. London and Port of Spain : New Beacon, 1973.
- Narasimhaiah, C.D. (ed.) *The Awakened Conscience : Studies in Commonwealth Literature*, New Delhi : Sterling : London, Heinemann, 1978.
- Spivak, Gayatri Chakravorty. *In other Worlds : Essays in Cultural Politics*, New York ; Methuen, 1987.

<b>Programme /Class</b> <b>M.A.</b>	<b>Year</b> <b>V</b>	<b>Semester</b> <b>X</b>
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**English**

<b>Course Code</b> <b>RA041004T</b>	<b>Course Title:</b> <b>Gender Studies and Literature</b>
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**Course Outcomes**

- To introduce Gender paradigms in contemporary literature across the globe.
- Gender issues are the significant variable to modify sociological and psychological dimensions of human personality
- To teach students the significance of Gender issues in modern literature.
- Students will be taught the theoretical framework of gender issue to investigate it in literary texts.
- To teach feminism as a central motif in contemporary literature.

Credits : 4	Paper: Elective
Max. Marks : 25 / 75	

Unit	No. of Lectures
<b>Unit – I</b> <b>Theoretical Frameworks in Gender Studies</b> <ol style="list-style-type: none"> <li>1. <b>Simone de Beauvoir</b> – <i>The Second Sex</i> (Introduction)</li> <li>2. <b>John Stuart Mill</b> – <i>The Subjection of Women</i> (Excerpts)</li> <li>3. <b>Gayatri Spivak</b> – “Feminism and Critical Theory” (Essays in Cultural Politics, pp. 77–94)\</li> <li>4. <b>Judith Butler</b> – <i>Gender Trouble</i> (Excerpt from Chapter 1: Gender Performativity)</li> </ol>	15
<b>Unit – II</b> <b>Gender and Poetry</b> <ol style="list-style-type: none"> <li>1. <b>Sylvia Plath</b> – “Daddy”, “Lady Lazarus”</li> <li>2. <b>Emily Dickinson</b> – “Wild Nights – Wild</li> </ol>	15

	Nights!”  3. <b>Kamala Das</b> – “An Introduction”, “The Substitute”	
<b>Unit – III</b>	<b>Gender in Fiction</b>  1. <b>Toni Morrison</b> – <i>Beloved</i> (chapters 1,7,13,19 and 20) 2. <b>Mahasweta Devi</b> – “Draupadi” (Translated by Gayatri Spivak) 3. <b>Shashi Deshpande</b> – <i>That Long Silence</i>	15
<b>Unit – IV</b>	<b>Gender in Drama and Non-Fiction Prose</b>  <b>Drama:</b> 1. <b>Vijay Tendulkar</b> – Silence! The Court is in Session 2. <b>Manoj K. Jha</b> – “Mango People”  <b>Non-Fiction Prose :</b> <b>Laxmi Narayan Tripathi</b> – <i>Me Hijra, Me Laxmi</i> (Autobiographical excerpt)	15

### **Suggested Reading**

- Bruce King ‘New Women Poets’ *Modern Indian Poetry in English*, New Delhi : Oxford University Press, 1987.
- Kamala Das :*Only the Soul knows How to Sing*, D.C. Books, 1996.
- Eunice Desouza :*Nine Indian Women Poets : An Anthology*. Delhi : Oxford University Press, 1997.
- Jasbir Jain. *Gendered Realities Human Spaces in the Writings of Shashi Deshpande*. Jaipur : Rawat Publications, 2003.
- Sharad Shrivastava. *New Women in Indian English Fiction*, Delhi : Creative Books, 2003.
- Anita Desai. *Cry The Peacock*, London : Peter Own, 1963.

- Judieth Bradwick :*Psychology of Women : A study of Bicultural conflicts*, New York : Harper and Row, 1971.
- Simon De Beavour :*The Second Sex* Translated by M.M. Parshley, New York, 1964.
- Harish Ranjan : *Indian Women Autobiography*, New Delhi, Arnold, 1994.
- David Lyon :*Post-modernity*, New Delhi : Viva Books Private Limited, 2002.

<b>Programme /Class</b> <b>M.A.</b>	<b>Year</b> <b>V</b>	<b>Semester</b> <b>X</b>
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**English**

<b>Course Code</b> <b>RA041005T</b>	<b>Course Title:</b> <b>Resistance Literature</b>
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**Course Outcomes**

- Develop an understanding of the theoretical foundations and key concepts of resistance literature, including subalternity, cultural hegemony, and ecofeminism.
- Analyze literary texts as sites of resistance against colonialism, patriarchy, environmental exploitation, and socio-political oppression.
- Interpret fiction, poetry, and memoirs through the lens of resistance, identifying literary strategies used to challenge dominant ideologies.
- Evaluate the role of language, voice, and narrative in articulating counter-discourses and empowering marginalized communities.
- Develop a comparative and interdisciplinary understanding of global and regional expressions of resistance in literature.
- Engage critically with texts to form original arguments and perspectives on resistance literature, both in writing and discussion.

Credits : 4	Paper: Elective
Max. Marks : 25 / 75	

Unit		No. of Lectures
<b>Unit – I</b>	<b>Theoretical Foundations of Resistance Literature</b> <ul style="list-style-type: none"> <li>• <b>Barbara Harlow</b> – <i>Resistance Literature</i> (Introduction and Ch. 1)</li> <li>• <b>Edward Said</b> – <i>Culture and Imperialism</i> (Introduction)</li> <li>• <b>Ngũgĩ wa Thiong’o</b> – <i>Decolonising the Mind</i> (“The Language of African Literature”)</li> <li>• <b>Vandana Shiva</b> – “Staying Alive: Women, Ecology and Survival in India”(Chapter I)</li> </ul> <b>Key Concepts:</b> Subalternity, Cultural Hegemony, Decolonization, Counter-narratives, Resistance through Language and Literature, Ecofeminism, Patriarchal Development, Subsistence Perspective, Epistemic Violence.	15
<b>Unit – II</b>	<b>Resistance in Fiction</b> <ul style="list-style-type: none"> <li>• <b>Sadat Hasan Manto</b>: Toba Tek Singh (Short Story)</li> <li>• <b>Rachel Carson</b>: “A Fable for Tomorrow” (Short Story)</li> <li>• <b>Arundhati Roy</b>: <i>The Ministry of Utmost Happiness</i> (Part 1 and Part 2 only)</li> </ul>	15
<b>Unit – III</b>	<b>Resistance in Poetry</b> <ul style="list-style-type: none"> <li>• Maya Angelou – <i>I Know Why the Caged Bird Sings</i></li> <li>• Faiz Ahmed Faiz – “Speak, for your lips are free”</li> <li>• Langston Hughes – “I, Too”</li> <li>• Imtiaz Dharker – “The Right Word”</li> <li>• Claude McKay – “If We Must Die”</li> <li>• Gary Snyder – “Axe Handles”</li> </ul>	15
<b>Unit – IV</b>	<b>Resistance in Memoir and Prose Writings</b> <ul style="list-style-type: none"> <li>• <b>Nelson Mandela</b> – <i>Long Walk to Freedom</i> (Prison chapters)</li> <li>• <b>M.K. Gandhi</b> – <i>The Story of My Experiments with Truth</i> (Chapters on civil disobedience)</li> <li>• <b>Babytai Kamble</b> – <i>The Prisons We Broke</i> (Memoir &amp; Autobiography)</li> </ul>	15

### **Suggested Reading**

- Frantz Fanon – The Wretched of the Earth (on decolonization and resistance)
- Gayatri Chakravorty Spivak – “Can the Subaltern Speak?”
- bell hooks – Feminist Theory: From Margin to Center
- Chinua Achebe – An Image of Africa: Racism in Conrad’s Heart of Darkness
- Gloria Anzaldúa – Borderlands/La Frontera
- Mahasweta Devi – Draupadi (for South Asian feminist resistance)
- Arundhati Roy – Field Notes on Democracy
- Audre Lorde – Sister Outsider (essays on race, gender, and resistance)
- Bama – Karukku (Dalit autobiography and resistance through life-writing)
- Gail Omvedt – Dalits and the Democratic Revolut



<b>Programme /Class</b> <b>M.A.</b>	<b>Year</b> <b>V</b>	<b>Semester</b> <b>X</b>
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<b>English</b>	
<b>Course Code</b> <b>RA040906R</b>	<b>Research Project and Viva Voce</b>

### **Course Description:**

This paper is designed to introduce postgraduate students to the fundamentals of academic research and dissertation writing. Students will be guided through the research process and expected to write a dissertation of approximately 4000- 5000 words, which they will present and defend in a viva voce examination conducted by internal and external examiners.

- Research Project topics will be allotted by the department based on the area of interest and feasibility.
- Students will be divided into groups and each group will be assigned a faculty supervisor.

### **Course Outcomes:**

Upon successful completion of this course, students will be able to:

- Define the scope, depth, and direction of their research project.
- Understand and apply research tools and methodologies relevant to their field.
- Write a structured literature review for their dissertation.
- Identify and critically engage with key works in their chosen area of study.
- Develop familiarity with important publications and scholarly trends related to their topic.
- Apply appropriate styles of referencing and citations (e.g., MLA).

### **Suggested Continuous Evaluation Methods:**

- Students must submit their dissertation in the Department before appearing in the final viva voce examination.
- Evaluation will be based on both the content quality and presentation skills demonstrated during the viva.

- Each student is also expected to prepare and submit at least one research paper related to their dissertation topic.

#### **Further Guidelines:**

- The viva voce examination will be conducted by a panel of internal and external experts, and will carry 100 marks.
- The department will organize the viva voce as per university norms and schedules.
- Instructional sessions will be held on topics such as research methodology, research ethics, academic writing, and MLA (9th Edition) style formatting.
- Students are encouraged to use digital tools and databases for research and writing.
- Emphasis will be placed on originality, critical analysis, and clarity of expression.

#### **Suggested Readings:**

- Allison, B. *The Student's Guide to Preparing Dissertations and Theses*. Kogan Page, 1997.
- Correa, Delia Da Sousa and W.R. Owens (eds.). *The Handbook of Literary Research*. Routledge, 2009.
- Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*, 7th ed. MLA Publications, 2004.
- *MLA Handbook*, 8th Edition, Modern Language Association, 2016.
- Satarkar, S.V. *Intellectual Property Rights and Copyright*. Ess Ess Publications, 2000.

#### **Eligibility:**

This course may be opted as an elective by students who have studied English in B.A. IV Year.

#### **Suggested Reading**

- Gilbert and Joseph: *MLA Handbook for Writing of Research Papers*, 8th Edition, 2018.
- Moore Robers H.: *Effective Writing*, New York, Hold Rimheart and Winston, 1965.
- Anderson A. et al.: *Thesis and Assignment Writing*
- Brooks and Warren: *Modern Rhetoric*

## **SUGGESTED CONTINUOUS EVALUATION METHOD**

For the course, there will be continuous internal evaluation process based on project/ assignment/ group discussion /interactive sessions along with a comprehensive class test. The division of marks will be as follows:

Project /Assignment	10 Marks
Internal Class Test	15 Marks
Course Perspectives	Open to all

The pattern for internal assessment and the external assessment would be as per the guidelines of university.

- The pattern of credit system to be followed for UG Honours (Semester 7th & Semester 8th)

Semester VII	Credits : 20 Credits
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$$4 \times 5 = 20 \text{ Credits}$$

Semester VIII	Credits : 20 Credits
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$$4 \times 5 = 20 \text{ Credits}$$

Total Credits for Sem. VII & VIII **20+20= 40**

- The pattern of credit system to be followed for UG Honours with Research (For Semester 7<sup>th</sup> & 8<sup>th</sup>)

Semester VII	Credits: 16 Credits
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$$4 \times 4 = 16$$

Semester VIII	Credits: 24 Credits
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$$4 \times 4 = 16 + 8 \text{ (Research Project)} = 24$$

Total Credits for Sem VII & VIII **16+24 = 40**

It is to be noted that the research project undertaken in the 7<sup>th</sup> semester can be continued upto 8<sup>th</sup> semester. The final evaluation of the project will be in 8<sup>th</sup> semester.

- The pattern of credit system to be followed for **P.G.** (For Semester 9<sup>th</sup> & Semester 10<sup>th</sup>)

Semester IX	Credits : 16 Credits
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(4 credits will be of each paper)

$$4 \times 4 = 16 \text{ credits}$$

Semester X	Credits : 24 Credits
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(4 credits will be of each paper and eight credits will be of research project)

$$4 \times 4 = 16 \text{ Credits} + 8 \text{ Credits (Research Project)} = 24 \text{ Credits}$$

It is to be noted that the research project undertaken in the 9<sup>th</sup> semester can be continued up to 10<sup>th</sup> semester. The final evaluation of the project will be in 10<sup>th</sup> semester.

### **SUMMARY OF CREDITS**

VII Semester	20 Credits
VIII Semester	20 Credits
IX Semester	20 Credits
X Semester	20 Credits
<b>Total</b>	<b>80 Credits</b>

**Diagnostic and Remedial Methods:**

At the outset of each Semester at least one week would be devoted to apply some diagnostic measures and to adopt remedial methods accordingly in order to achieve better output.

- **This syllabus is designed with the due consent and suggestions of the members of Board of Studies recommended for U.G. (Honours), U.G. (Honours with Research) & P.G. in English.**