

## SEMESTER I (FIRST YEAR)

### MAJOR PAPER I: Introduction to Literature - ENG 100 (4 Credits)

**Objectives:** To impart the knowledge of English literary forms, literary terms and its appreciation and to provide knowledge on various historical ages and the literatures of its period.

**Course Outcomes:** The students will be able to learn the important and seminal literary terms and forms and relate them to literature from different literary ages.

**UNIT I** : 1. Introduction to Literary Terms and Genres of Poetry: *Allegory, Alliteration, Allusion, Ambiguity, Assonance, Ballad, Blank verse, Conceit, Couplet, Dramatic Monologue, Elegy, Enjambment, Epic, Free Verse, Heroic couplet, Hyperbole, Imagery, Lyric Poetry, Metaphor, Meter, Ode, Onomatopoeia, Paradox, Pastoral, Personification, Poetic Diction, Refrain, Rhyme, Simile, Sonnet, Stanza, Symbol.*

2. John Keats - *La Belle Dame Sans Merci*

**UNIT II** 1. Introduction to Literary Terms and Genres of Prose: *Antithesis, Diction, Essay, Euphuism, Figurative Language, Rhetoric, Satire.*  
2. Richard Steel : *The Spectator Club* from *The Spectator*

**UNIT III** : 1. Introduction to Literary Terms and Genres of Drama: *Act, Anti-climax, Antihero, Catharsis, Characters/ Characterization, Chorus, Chronicle Plays, Climax, Comedy, Hamartia, Heroic Drama, Hubris, Interlude, Miracle Plays, Mood/Atmosphere, Morality Plays, Plot, Problem Play, Resolution, Scene, Setting, Soliloquy, The Three Unities, Theme, Theme, Tragedy, Tragicomedy.*

2. Anonymous - *Everyman*

**UNIT IV** : 1. Introduction to Literary Terms and Genres of Fiction: *Anticlimax, Antihero, Characters/ Characterization, Climax, Conflict, Foreshadowing, Irony, Mood/Atmosphere, Narrative Technique, Narratology, Novel, Novella, Plot, Poetic Justice, Point of View, Resolution, Setting, Short Story, Symbol/Symbolism, Theme.*

2. George Orwell: *Animal Farm*

#### Prescribed Texts:

1. *Glossary of Literary Terms*. M.H.Abrams

#### Recommended Reading List:

1. *The Penguin Dictionary of Literary Terms and Literary Theory*. J.A.Cuddon.
2. *An Outline History of English Literature*. W.H. Hudson. Maple Press.
3. *A Short History of English Literature*. Pramod K. Nayar. Amity University Press.

**Major Paper-II: British Literature – I (Elizabethan, Restoration, 18<sup>th</sup> Century)  
ENG 101 (4 Credits)**

**Objectives:** To impart knowledge and appreciation of British Literature through the various historical ages and literatures of its time, from the Elizabethan Age to the 18<sup>th</sup> Century.

**Course Outcomes:** The students will be able to link and distinguish between the varying genres of literature of the different periods of British Literature and will be able to identify and analyze different literary techniques and different genres in British Literature from the Elizabethan Age to the 18<sup>th</sup> Century.

<b>UNIT I</b>	:	<b>Background:</b> Historical and literary introduction to the Elizabethan Age, the Restoration Period and 18 <sup>th</sup> Century.
<b>UNIT II</b>	:	<b>Elizabethan Poetry</b> – Edmund Spenser - <i>The Shepheardes Calendar</i>
<b>UNIT III</b>	:	<b>Restoration Comedy</b> – William Congreve - <i>The Way of the World</i>
<b>UNIT IV</b>	:	<b>18<sup>th</sup> Century Satire</b> – John Dryden- <i>Mac Flecknoe</i>

**Prescribed text:**

1. *A Short History of English Literature*. Pramod K. Nayar. Amity University Press.

**Recommended Reading List:**

2. *The Routledge History of English Literature* by Ronald Carter and John McRae, Special Edition, 2011.
3. *An Outline History of English Literature*. W.H.Hudson, Maple Press, 2012.
4. *A Glossary of Literary Terms*. M.H.Abrams.
5. *Critical History of English Literature*. David Daiches, Vol. 1 to IV.

**SEMESTER 1 (FIRST YEAR)**

**Multidisciplinary: Introduction to Poetry - Eng 102 (3 credits)**

**Objective:** This course is designed to introduce students of other disciplines to the study of poetry as a distinct literary art form and acquaint them with selected poetic genres and structures required to analyze a poem.

**Course Outcome:** The student is expected to understand some important literary terms and derive meaningful interpretations of the selected poems.

<b>Unit I</b>	:	Definition of some figures of speech and forms of poetry: <i>Simile; Metaphor; Allusion; Personification; Alliteration; Climax; Lyric; Sonnet; Ode; Metaphysical Poetry; Dramatic Monologue.</i>
<b>Unit II</b>	:	William Shakespeare - <i>Sonnet 130</i> John Keats - <i>Ode to Autumn</i> John Donne - <i>Death, be not proud</i>
<b>Unit III</b>	:	T. S Eliot - <i>Journey of the Magi</i> Nissim Ezekiel - <i>Night of the scorpion</i>

**Prescribed Texts:**

1. *Anthology of English Prose & Poetry*. Published by Cambridge University Press, New Delhi, 2018
2. *Glossary of Literary Terms*. M. H Abrams

### Semester – II (FIRST YEAR)

#### MAJOR PAPER I: World Literature - ENG 103 (4 credits)

**Objectives:** To explain the concept of world literature and its evolution in relation to other related concepts e.g. national literature, general literature, and comparative literature. It aims to appreciate the connectedness and diversity of human experiences and literary responses to them in different parts of the world.

**Course Outcomes:** To analyze and appreciate literary texts from different parts of the world and receive them in the light of one's own literary traditions and to comprehend analyze and interpret literary texts in their cultural contexts.

**Unit I:** Background: *How to Read World Literature*, David Damrosch, Wiley Blackwell, 2002. Introduction and chapters 2 and 3

**Unit II:** Gabriel Okara - *The Mystic Drum*  
Margaret Atwood - *A Sad Child*  
Syed Amanuddin - *Don't call me Indo-Anglian*

**Unit III:** Fyodor Dostoevsky - *The Christmas Tree and the Wedding*  
Katherine Mansfield - *A Cup of Tea*

**Unit IV:** Wole Soyinka - *The Lion and the Jewel*

#### Textbooks:

1. *An Anthology of Commonwealth Poetry* edited by CD Narasimhaiah, Published by Macmillan India, 1990. Print.

#### Recommended Reading List:

1. *The Reader's Companion to World Literature* Hornstein, Lillian Herlands, Penguin, 2002
2. *Preface and Introduction in Reading World Literature: Theory, History, Practice* – Sarah N Lawall (ed), University of Texas Press, 2010.

#### MAJOR PAPER II –British Literature -II (Romantics,Victorians, 20<sup>th</sup> Century) ENG 104 ( 4 credits)

**Objectives:** To engage with the major genres and forms of British literature and develop fundamental skills that are required for close reading and critical thinking of the texts and concepts.

**Course Outcomes:** The student shall be able to link and distinguish between the varying genres of different ages and will be able to identify and analyze the literary techniques in different genres in British literature.

**Unit I:** *Background, Romantics, Victorians, 20<sup>th</sup> Century.*

**Unit II:** Elizabeth Barrett Browning – *How do I love thee?*

Percy Bysshe Shelley – *Ode to the West Wind*

William Wordsworth – *The Solitary Reaper*

**Unit III:** Charles Dickens – *A Christmas Carol*

**Unit IV:** John Osbourne – *Look Back in Anger*

**Prescribed Text :**

1. *A Short History of English Literature.* Pramod K. Nayar. Amity University Press.

**Recommended Reading List:**

1. *English Literature* by William J. Long, Maple Press, 2012
2. *An Introduction to the Study of Literature* – W.H. Hudson published by Rupa Publications, India
3. *A Critical History of English Literature Vols. 1-4* David Daiches

**SEMESTER II (FIRST YEAR)**

**Multidisciplinary: Introduction to Prose- ENG 105 ( 3 credits)**

**Objectives:** The course is designed for students of other disciplines to acquire basic knowledge of the different forms of prose writings and help them explore the concepts and analytical framework necessary to comprehend prose as a narrative form.

**Course outcome:** The course should help students in identifying the significance of reading literature and gain understanding of the use of language in the different forms of prose.

**Unit I** : Introduction to major forms of prose: *Essay; Biography; Autobiography; Short story; Novella; Epistolary writing*

**Unit II** : Jawaharlal Nehru- *A birthday letter*  
R. K Narayan - *An Astrologer's Day*

**Unit III** : Sebastian Zuvu - *Son of the soil*

**Prescribed Texts:**

1. *Anthology of English Prose & Poetry:* Published by Cambridge University Press, New Delhi, 2018.
2. *Glossary of Literary Terms* M. H Abrams

**Semester – III (SECOND YEAR)**

### Major Paper I - American Literature ENG 200 (4 credits)

**Objectives:** To understand the depth and diversity of American literature, keeping in mind the history and culture of the United States of America and to understand the historical, religious and philosophical contexts of the spirit of America in literature.

**Course Outcomes:** The students shall critically engage with the complex nature of American society, given its journey from specific religious obligations and their literary transformations. They shall be able to explore and understand the nature of the relationships of human beings to other human beings and other life forms in relation to representative literary texts in various genres.

- Unit I**                    *'What is an American?'*
- Unit II**                    Robert Frost – ‘*Mending Wall*’  
Langston Hughes – ‘*The Weary Blues*’  
Allen Ginsberg – ‘*America*’
- Unit III**                    R.W. Emerson – ‘*Self Reliance*’  
Martin Luther King Jr. – *I have a dream*
- Unit IV**                    F.Scott Fitzgerald – *The Great Gatsby*

**Prescribed Text:**

1. ‘*What is an American?*’ (Letter III) Hector St John Crevecoeur in *Letters from an American Farmer* Penguin Harmondsworth 1982.  
<https://americainclass.org/sources/makingrevolution/independence/text6/crevecoeuramerican.pdf>

**Recommended Reading List:**

1. *American Literature* (Literary Contexts) Nandana Dutta , Pramod K. Nayar Orient Blackswan 2016.
2. *The Oxford Companion to American Literature*: Sixth Edition James D. Hart, Phillip Leininger OUP 2018

### MAJOR PAPER-II: CHILDREN’S LITERATURE : ENG-201(4 credits)

**Objectives:** To study how literature offers young people a system of values, dealing with the problems and conflicts of life.

**Course outcome:** To examine the importance and relevance of children’s literature by exploring three children’s novels.

- Unit I**                    :
- Introduction
  - Fables
  - Poetry
  - Moral and Instructive Tales
  - The School Story
  - The Family Story
  - Fantasy
  - The Adventure Story

- Unit II** : *Alice's Adventure in Wonderland*, Lewis Carroll.  
**Unit III** : *The Lion, the Witch and the Wardrobe*, C.S. Lewis.  
**Unit IV** : *The Little Prince*, Antoine De Saint-Exupery.

**Prescribed Texts:**

1. Children's Literature, MO Grenby. Edinburgh University Press 2008.  
<https://www.pdfdrive.com/childrens-literature-edinburgh-critical-guides-to-literature-d161303913.html>

**Recommended Reading List:**

1. *Children's Literature : A very Short Introduction*. Kimberley Reynolds 2011
2. *Dynamics of Children's Literature*. Nandani Sahu and Shyam Samtani
3. *Children's Literature : The New Critical Idiom*. Carrie Hintz, Routledge.2019

**Semester III (Second Year)**

**Multidisciplinary Course –Contemporary Short Stories from Mizoram :ENG-202 (3 credits)**

**Objectives:** To introduce the students to contemporary writings from Mizoram and to give them an insight into Mizo culture and ethos as manifested in the attitudes and aspirations of the characters in the selected works.

**Course Outcomes:** On completion of the course the students will be familiar with the contemporary Mizo society as reflected in literature.

- Unit I** : The Haunted House – Mafaa Hauhnar  
**Unit II** : Life-a flower – Lalrammawia Ngente  
**Unit III** : That one time – Vanneihluanga

**Prescribed Texts:**

1. *Contemporary Short Stories from Mizoram*, ed. Margaret Ch Zama, Sahitya Akademi, New Delhi, 2017

**IV Semester (2<sup>nd</sup> Year)**

**MAJOR PAPER I: Travel Writing (4 Credits) ENG 203**

**Objectives:** To map the social-historical-political-economical contexts of travel writing from regional, national and global perspectives and to explain the origin and reception of travel writing in general.

**Course Outcomes:** To perceive the links between travel writing and translation and to analyze travel writing in relation to ethnography, gender, globalisation, religion and colonial and postcolonial positions. It shall appreciate the role of travel in shaping selfhood and otherness and relate the growth of travel writing to regional national and global identities and critically engage with the accounts of places visited by the foreigners and how their impressions change local perspectives of the places.

<b>UNIT I</b>	:	Background: <i>The Cambridge Introduction to Travel Writing</i> . Tim Youngs. CUP. 2013. Introduction : Chapter I
<b>UNIT II</b>	:	Amitav Ghosh - <i>Dancing in Cambodia (Essay)</i>
<b>UNIT III</b>	:	Lt. Col. Thomas Lewin <i>Selections</i> from, <i>A Fly on the Wheel or How I Helped to Govern India</i> . Chapter IX, X, XI.
<b>UNIT IV</b>	:	Che Guevara - <i>Motorcycle Diaries</i>

**Recommended Reading List:**

1. Susan Bassnett. 'Travel Writing and Gender' in *Cambridge Companion to Travel Writing*. Ed. Peter Hulme and Tim Youngs. CUP. Pp 225-241.
2. Casey Balton. 'Narrating Self and Other: A Historical View' in *Travel Writing: The Self and The Other*. Routledge. Pp 1-29.
3. Sachinanda Mohanty. 'Introduction: Beyond the Imperial Eyes' in *Travel Writing and Empire*. Katha, 2004. Pp ix-xx
4. *Savaging the Civilised: Verrier Elwin, His Tribals, and India*. Ramachandra Guha. Penguin Random House.

**Major Paper – II- Writings from North East India ENG 204 ( 4 credits)**

**Objectives:** The paper will comprise of Literatures in English from writers of the North-Eastern States. The paper is included in the syllabus so as to acquaint students to the writers of the region they are born and brought up in. The paper will also aid students in studying the cultures and traditions of the various tribes of the North-East through their literary representations.

**Course Outcomes:** Students will get acquainted to writers and writings in English from India's North-Eastern region and develop an understanding of some of the heterogeneous social, political, cultural and historical conditions out of which such writing arises, and to which it responds.

<b>Unit I:</b>	Background : "Introduction" from <i>The Oxford Anthology of Writings from North-East India (Fiction)</i> . Tilottoma Misra. Oxford University .
<b>Unit II:</b>	Chandrakanta Murasingh - <i>O Poor Hachukrai</i> Guru T. Ladakhi - <i>A Himalayan Ballad</i> Kynpham S. Nongkynrih – <i>Sundori</i> Robin S. Ngangom – <i>We are Not Ready for the Hand of Peace</i> Mamang Dai – <i>The Voice of the Mountain</i>
<b>Unit III:</b>	Kaphleia – <i>Chhingpui</i> Indira Goswami – <i>Parasu's Well</i>
<b>Unit IV:</b>	Easterine Kire - <i>When the River Sleeps</i>

**Prescribed Texts:**

1. *The Oxford Anthology of Writings from North-East India : Fiction*. Tilottoma Misra. Oxford University .
2. *Fresh Fictions : Folktales, Plays, Novellas from North East India*. Published by KATHA. 2005
3. *The Heart of the Matter*. KATHA. 2004.

4. *Dancing Earth : An Anthology of Poetry from North East India*. Edited by Robin S. Ngangom & Kynpham S. Nongkynrih. Penguin Books. 2009.
5. *An Anthology of English Prose and Poetry*. Cambridge University Press. 2017.

### Vth Semester (3<sup>rd</sup> Year)

#### **Major Paper-I: INTRODUCTION TO FOLKLORE: ENG 300 (4 credits)**

- Unit 1** : **Chapter 1:** J. Bronner, Simon. (2017) *Folklore the Basics*, Routledge.
- Unit 2** : **European Folklore**  
 (a) *Cinderella* (Grimm Brothers Trans. Jack Zipes)  
 (b) *Little Red Riding Hood* (Charles Perrault trans. Christopher Betts)  
 (c) *The Little Mermaid* (Hans Christian Anderson, edited by Maria Tatar)
- Unit 3** : **Indian Folklore**  
 (a) *The Stork and the Crab* (the Panchatantra tales by A.N.D Haksar)  
 (b) *The Generous King* (the Panchatantra tales by A.N.D Haksar)  
 (c) *The Monkey's Heart* (The Jataka Tales, edited by DL Ashliman)  
 (d) *The People who saw the Judas Tree* (The Jataka Tales, edited by DL Ashliman)
- Unit 4** : **Selection from Folklore from Mizoram**  
 a. How creation came to be  
 b. The Adventures of Chhura  
 c. Mauruangi

#### **Prescribed Text:**

1. Pachuau, Margaret L. *Folklore from Mizoram*, Writer Workshop, 2013.

#### **Recommended Texts:**

1. Handoo, Jawaharlal. 1989. *Folklore: An Introduction*, Mysore: Central Institute of Indian Languages. Print.
2. Dorson, R. M. (ed.) (1982). *Folklore and Folklife: An Introduction*, Chicago: University of Chicago Press. Print.
3. Sahu, Nandini. *Folklore and the Alternative Modernities*, Authorspress, New Delhi, 2012. Print
4. J. Bronner, Simon. (2017) *Folklore the Basics*, Routledge.
5. Jataka Tales - <https://sites.pitt.edu/~dash/jataka.html>
6. Charles Perrault - THE COMPLETE FAIRY TALES OWC: PB (Oxford World's Classics) <https://amzn.eu/d/aZiCQgi>

#### **Major Paper-II : INTRODUCTION TO LITERARY CRITICISM – I ENG 301 (4 credits)**



- Unit 1** : Background: Chapter V of *A background Study of English Literature. Revised Edition.* B. Prasad
- Unit 2** : Classical Age: Aristotle's *Poetics*
- Unit 3** : Age of Dryden: *An essay of dramatic poesy* - John Dryden
- Unit 4** : Romantic Age: *Preface to the Lyrical Ballads* (1802) – Williams Wordsworth

**Prescribed Texts:**

1. *Aristotle's Poetics*, trans. Ingram Bywater
2. Das. B & J.M. Mohanty, *Literary Criticism: A Reading.* OUP (2001)
3. *English Critical Texts* by Enright and Chickera, (Ed) OUP.
4. *A background to the study of English Literature*, Revised Edition. B. Prasad, Macmillan.

**Major Paper-III : POPULAR LITERATURE : ENG 302 (4 Credits)**

**Objectives:** To engage with debates on high and low culture, canonical and non-canonical literature articulate the characteristics of various genres of non-literary fiction.

**Course Outcomes:** The course shall investigate the role of popular literature in the literary poly system of various linguistic cultures and demonstrate how popular literature belongs to a certain period of time. It shall analyse the various methods of literary analysis in order to interpret popular literature.

- Unit I *What is Pop Culture?* Chapter I, Page 1-14. John Storey (Ed) 5<sup>th</sup> Edition, Pearson Longman.
- Unit II Bob Marley – *Redemption Song*  
Michael Jackson – *Man in the Mirror*  
Lady Gaga – *Born this way*  
The Cranberries - *Zombie*
- Unit III *All Summer in a Day* – Ray Bradbury  
*Nobel Peace Prize Acceptance Speech* – Malala Yousafzai
- Unit IV *The Graveyard Book* -Neil Gaiman

**Recommended Reading List:**

1. Christopher Pawling, *Popular Fiction: Ideology or Utopia?* in *Popular Fiction and Social Change*, ed. Christopher Pawling
2. Leslie Fiedler, *Towards a Definition of Popular Literature*, in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby
3. *Cultural Theory and Popular Culture* – John Storey (Ed)

**VI th Semester (3<sup>rd</sup> Year)**

**Major Paper-I: ELIZABETHAN TRAGEDY : ENG 303 (4 Credits)**

- Unit I Themes and Conventions of Elizabethan Tragedy  
Part I. Chapter: The Theatre: 1. Introduction 2. Conventions of presentation and acting

3. Conventions of action. 5. Conventions of speech

Part II. Chapter: 10. Character, identity and the performer's art in Elizabethan drama

Unit II	:	Shakespeare - <i>Macbeth</i>
Unit III	:	Christopher Marlowe - <i>Doctor Faustus</i>
Unit IV	:	Thomas Kyd - <i>Spanish Tragedy</i>

### Prescribed Text:

1. Bradbrook, MC. Themes and Conventions of Elizabethan Tragedy Cambridge University Press; 2006.

### Recommended Reading List:

1. *Elizabethan Tragedies* (English, Paperback, Dover Publications, Inc.)
2. Farnham, Willard. *The Medieval Heritage of Elizabethan Tragedy*, University of California Press, 2022.

### Major Paper – II: INDIAN WRITINGS IN ENGLISH: ENG 304 (4 credits)

**Objectives:** To enable the students to appreciate the literary traits of Indian Writing in English and to provide a good knowledge of the major characteristics of the differing genres that encompass the same.

**Course Outcomes:** The course outcomes of this paper are to enable the students appreciate the literary traits of Indian authors writing in English by providing a good knowledge of the major characteristics of Indian literature in English.

<b>Unit I</b>	:	Introduction: A.K. Mehrotra, Editor. <i>An Illustrated History of Indian Literature in English</i> . Permanent Black, 2001
<b>Unit II</b>	:	Toru Dutt - <i>Our Casuarina Tree</i> AK Ramanujan - <i>In the Zoo</i> Jayanta Mahapatra - <i>A Missing Person</i> Nissim Ezekiel - <i>Enterprise</i>
<b>Unit III</b>	:	Mahesh Dattani - <i>Tara</i>
<b>Unit IV</b>	:	Aravind Adiga - <i>White Tiger</i>

### Prescribed Text:

Singh. R. P and S.K Prasad. Eds. *Anthology of Indian English Poetry*. Orient Longman Limited: Delhi. 2001. Print.

### Recommended Reading List:

1. S Krishna Bhatta. *Indian English Drama: A Critical Study*. Sterling Publishers, 1987.
2. M.K.Naik. *History of Indian English Literature*. Sahitya Akademi, rpt 2009.
3. Meenakshi Mukherjee. *Realism & Reality : The Novel and Society in India*. OUP, 1985.
4. M.K Naik . *Perspectives on Indian Drama in English*. OUP, 1977.
5. Srinivasa Ayenger. *Indian Writing in English*. Sterling Publishers, rpt 2000.

### Major Paper- III : WOMEN'S WRITING : ENG 305 ( 4 Credits)

**Objectives:** The course is designed to examine the relationship of women to work and production; to examine and appreciate the role played by socio-cultural-economic contexts in defining women; to understand the complexity of social and biological constructions of manhood and womanhood; and to recognize the importance of gender specificity in literature.

**Course Outcomes:** At the end of the course students are expected to understand and appreciate the representation of female experience in literature and to link the status of women to social discrimination and social change in order to draw a location specific trajectory of female bonding or empowerment.

**Unit I:** Terms and Concepts: *Androcentrism, Androgyny, Confessional Mode, Feminisms, Waves of Feminism – First, Second, Third, Patriarchy, Gender; Masculinities; (the) Other; Subaltern; Gender Stereotypes*

**Unit II:** Sylvia Plath - *Mirror*  
Emily Dickinson - *I'm wife; I've finished that*  
Carol Anne Duffy - *Little Red Cap*

**Unit III:** Carol Churchill - *Top Girls*  
Mahasweta Devi - *Draupadi*

**Unit IV:** Alice Walker - *The Color Purple*

#### Prescribed Text:

*Fifty Key Concepts in Gender Studies*, Jane Pilcher & Imelda Whelehan, SAGE Publication Ltd. 2013

#### Recommended Reading List:

1. Woolf, Virginia. *A Room of One's Own*. Harcourt, 1957. Chapter 1 and 6
2. Beauvoir, Simone de. Introduction. *The Second Sex*, translated by Constance Borde and Shiela Malovany – Chevallier. Vintage, 2010. pp. 3-18
3. Sangari, Kumkum and Sudesh Vaid, editors. Introduction. *Recasting Women: Essays in Colonial History*. Kali for Women, 1989. pp. 1-25.

### Major Paper – IV: COMMONWEALTH LITERATURE : ENG 306 ( 4 Credits)

**Unit I** : Background: Tiffin, Helen. *Commonwealth Literature: Comparison and Judgement. History and Historiography of Commonwealth Literature* (1983): pp 19–35.

**Unit II** : Derek Walcott - *A Far Cry from Africa* (Caribbean)  
Judith Wright - *Man to Woman* (Australian)

Allen Curnow - *House and Land* (New Zealand)

Niyi Osundare - *Not my business* (West Africa)

**Unit III** : Ngugi wa Thiong'o - *I will marry when I want*

**Unit IV** : Chinua Achebe - *Things Fall Apart*

**Prescribed Text:**

1. "Commonwealth Literature: Comparison and Judgement." *History and Historiography of Commonwealth Literature* Tiffin, Helen. Pp.19–35. Print. (1983)  
[https://www.academia.edu/43756768/Commonwealth\\_Literature\\_Comparison\\_and\\_Judgement](https://www.academia.edu/43756768/Commonwealth_Literature_Comparison_and_Judgement)

**Recommended Reading List:**

1. *Commonwealth Literature: A Comprehensive and Critical Perspective: A detailed analysis of the works of over 50 authors from Caribbean, Africa, Canada, India, and Australia* by Joydev Maity, Notion Press; 1st edition (24 August 2020) (Available in Amazon.in)
2. *Commonwealth Literature: A Kaleidoscopic Vision* by Basavaraj Naikar, Atlantic Publishers and Distributors Pvt Ltd (1 January 2019) (Available in Amazon.in)
3. *Studies In Commonwealth Literature* by Mohit K. Ray Atlantic; Edition (1 January 2014); Atlantic Publishers & Distributors Pvt Ltd (Available in Amazon.in)
4. *History of Commonwealth Literature* by P. K. Sinha and J. K. Sinha Commonwealth Publishers; 2018th edition (1 January 2011) (Available in Amazon.in)

**Semester VII ( Fourth Year)**

**Major Paper I : Greek Classical Literature : ENG 400 (4 Credits)**

**Objectives:** To get the students acquainted with Greek Classical literature and introduce to them wonders of ancient wisdom through their literature.

**Course Outcome:** The course offers great opportunity to impart knowledge about ancient Greek cultures and tradition, their poetic styles and the principles laid by the classics. The students shall be acquainted with the very foundation of epic poetry and modern drama.

- Unit I : 1)Greek Literature for the Modern Reader, H. C. Baldry Cambridge University Press,1951.Print  
Chapters I,II, III & VI
- Unit II : Homer - *The Iliad*
- Unit III : Aeschylus - *Agamemnon*
- Unit IV : Sophocles - *Oedipus Rex*

**Prescribed texts:**

1. *The Iliad of Homer*, Trans. Samuel Butler.  
<https://www.gutenberg.org/files/2199/2199-h/2199-h.htm>
2. *The Agamemnon Of Aeschylus*: Trans. Gilbert Murray.  
<https://www.gutenberg.org/files/14417/14417-h/14417-h.htm>
3. *Oedipus Rex (Oedipus the King)* Trans. E. V. Rieu Penguin Classics.

**Recommended Reading List:**

1. *A Guide to Ancient Greek Drama: 4* (Blackwell Guides to Classical Literature) Ian C. Storey and Arlene Allan
2. *A Guide to Greek Theatre and Drama*. Kenneth Mc Leish and Prof. Trevor R. Griffiths

**MAJOR PAPER II: LITERATURE AND CINEMA (4 CREDITS) ENG 401**

**Objectives:** To study the relation between literature and cinema, recognizing the interdisciplinary and intertextual nature of literary adaptations into films.

**Course Outcome:** It shall examine theories of adaptation, studying the films prescribed, concentrating on what the literary text has gained by taking on a new form or variation during the adaptation process. The films will be studied as re-representations and re-interpretations of the texts from which they are adapted.

<b>Unit I</b>	:	Linda Hutcheon: <i>A Theory of Adaptation</i> : Chapter 1
<b>Unit II</b>	:	Linda Hutcheon: <i>A Theory of Adaptation</i> : Chapter 2
<b>Unit III</b>	:	<i>Little Women</i> , (2019).
<b>Unit IV</b>	:	The Godfather (1972)

**Prescribed Text:**

1. *A Theory of Adaptation*, Linda Hutcheon, Routledge.
2. *Little Women*, Louisa May Alcott.
3. *The Godfather*, Mario Puzo.

**Recommended Reading List:**

1. George Bluestone: *Novels into films*.
2. Robert Stam "Film Theory: An Introduction" published by Blackwell, 1999.
3. *An Introduction to Film Studies* by Jill Nelmes, Routledge, 1996
4. *A Companion to Film Theory (Blackwell Companions in Cultural Studies)* published by Wiley Blackwell
5. *Film and Literature* by Timothy Corrigan, Pearson, 1998.

**Major Paper III – Literary Criticism-II : ENG 402 (4 credits)**

**Objectives:** To impart literary criticism to provide knowledge pertaining to critical theories that may provide substantial assistance to the Research based writings for the students.

**Course Outcomes:** The students will have gainful knowledge of critical concepts and they will be able to apply the critical concepts into the readings of various different literary texts.

- Unit I:** Mathew Arnold – *Study of Poetry*  
**Unit II:** T.S. Eliot – *Function of Criticism*  
**Unit III:** IA Richards - *Metaphor*  
**Unit IV:** Derrida – *Structure, Sign and Play in the discourse of the Human Sciences.*

**Prescribed Text:**

1. *Literary Criticism: A Reading*, B. Das & Mohanty, OUP (2001)

**Semester VIII (4<sup>th</sup> Year)**

**Major Paper I: Literary Theory – I : ENG 403 (4 credits)**

**Objective: :** The course is designed for students who have keen interest in doing further studies. It offers deep insights into literary theories and students will be able to have a commanding view of certain theories to base their research projects.

**Course Outcome:** After acquiring basic knowledge about literary theories and concepts, students will be able to hone in their area of interest and approach certain texts for in-depth analysis through these theories.

- Unit I** : Structuralism, Poststructuralism and deconstruction.  
 (a) *Structuralism - Saussurean Linguistics, Russian Formalism, Roman Jakobson's theory of metaphor and metonymy, semiotics and structuralist narratology, Mikhail Bakhtin and Roland Barthes.*  
 (b) *Poststructuralism and deconstruction - Michel Foucault's "discursive turn", the discourse of speech, representation, knowledge and understanding, Derrida's deconstructive turn – phonocentrism, logocentrism and the metaphysics of presence.*
- Unit II** : Psychoanalytic Criticism - Sigmund Freud's "Structure of the Human Psyche", the "Oedipus Complex" and "Dreams and the unconscious", Reader-Response Criticism and Feminist Psychoanalysis.
- Unit III** : Feminisms & Queer Theory - *the rights of women, authorship, androgyny and the social construction of gender, gender identity and performativity, gay pasts, gay futures, race and sexuality.*
- Unit IV** : Marxisms - *Marxist concepts of Culture, Ideology and Hegemony and cultural form, Raymond Williams' theory of Cultural Materialism and Determination*

**Prescribed Text:**

*Contemporary Literary and Cultural Theory from Structuralism to Ecocriticism* by Pramod K. Nayar, Pearson.

**Major Paper II ENG 404: Literary Theory – II (4 credits)**

**Objective:** : The course is designed for students who have keen interest in doing further studies. It offers deep insights into literary theories and students will be able to have a commanding view of certain theories to base their research projects.

**Course Outcome:** After acquiring basic knowledge about literary theories and concepts, students will be able to hone in their area of interest and approach certain texts for in-depth analysis through these theories.

<b>Unit I</b>	:	<i>Postcolonial theory</i>
<b>Unit II</b>	:	<i>Ecocriticism</i>
<b>Unit III</b>	:	<i>New Historicism and Cultural Materialism</i>
<b>Unit IV</b>	:	<i>Critical Race Studies</i>

**Prescribed Text:**

*Contemporary Literary and Cultural Theory from Structuralism to Ecocriticism* by Pramod K. Nayar.

**Major Paper-III : YOUNG ADULT LITERATURE (4 CREDITS) ENG 405**

**Objective:** To examine how Young Adult Literature helps young adults (12 – 18 years) comprehend their surroundings and cope with emotional, social, cultural, economic and political crisis and situations.

**Course outcome:** The course will examine certain problems and issues that young adults face and how they cope with them. The course will explore three literary works written for young adults, that deals with key themes and issues of Young Adult Literature.

<b>Unit I</b>	:	Alice Trupe: <i>Thematic Guide to Young Adult Literature</i>
		1. <i>Abuse, Sexual Violence and Healing – page 1</i>
		2. <i>Accepting Difference – page 9</i>
		3. <i>Addressing Addiction – page 23</i>
		4. <i>Crime, Suicide, and Their Aftermath – page 51</i>
		5. <i>Disease and Disability – page 67</i>
<b>Unit II</b>	:	Jay Asher - <i>13 Reasons Why</i>
<b>Unit III</b>	:	John Green - <i>The Fault in Our stars</i>
<b>Unit IV</b>	:	Stephen Chbosky - <i>The Perks of being a Wallflower</i>

**Prescribed Text:**

1. *Thematic Guide to Young Adult literature*, Alice Trupe, Greenwood Press.

**Recommended Reading List:**

1. *Guide to literature for Young adults: Background, Selection, and Use*, Ruth K.J. Cline, Scott Foresman & Co.
2. *Campbell's Scoop: Reflection on Young Adult Literature*, Patty Campbell, Scarecrow Press.

**Major Paper : IV ENGLISH SATIRE : ENG 406 ( 4 credits)**

**Course Objective:** The course will provide students with the intellectual tools to understand, analyse and enjoy satire in its myriad forms and contexts.

**Course Outcome:** After successful completion of the course students will have an understanding of satire and its place in the study of literature and the relation of satirical discourse to other literary genres.

- UNIT –I** : Introduction and Overview
- a. Introduction. *The Anatomy of Satire*. Pp.3-23
  - b. Chapter 1 Satiric Boundaries. *The Literature of Satire*. Pp 13-81
- UNIT-II** : Satire in Drama
- a. Oscar Wilde - *The Importance of Being Earnest*
  - b. Tom Stoppard - *Rosencrantz and Guildenstern are Dead*
- UNIT-III** : Satire in Prose
- a. Jonathan Swift - *A Modest Proposal*
  - b. Evelyn Waugh - *Scoop*
- UNIT- IV** : Satire in Poetry
- a. Alexander Pope: *The Rape of the Lock*
  - b. John Donne: *Satire III: Of Religion*
  - c. Lady Mary Wortley Montagu, ‘*Verses Addressed To The Imitator Of The First Satire Of The Second Book Of Horace*’.

**Prescribed Texts:**

1. Gilbert Highet. *The Anatomy of Satire*. Princeton: Princeton University Press, 1962
2. Charles A.Knight. *The Literature of Satire*. Cambridge: Cambridge University Press, 2004

**Recommended Reading List:**

1. **Ruben Quintero (ed)**. *A Companion to Satire: Ancient and Modern*. Print.
2. **Robert C. Elliot**. *The Power of Satire: Magic, Ritual, Art*. Print.
3. **Leonard Feinberg**. *Introduction to Satire*. Print.
4. **Ian Gordon**. “Satire”. online
5. **Emmet Stinson**. “Satire”. Online

**Major Paper V – Translation Studies – ENG 407 (4 Credits)**

**Objectives:** To encourage and promote the interests of students in translation studies in order to bridge cultural differences and create meaningful connections between people of different backgrounds.

**Course Outcomes:** Through this paper the students will be able to understand and respect other cultures which could lead to positive outcomes since translation is a powerful tool for breaking down language barriers. It will provide the students with a good command of translation theories and methodologies.



- Unit 1** : Chapters 1 - 4  
 1. Introduction  
 2. The Diachronic Study of Translation  
 3. Kinds of Translation  
 4. Problems of Translation
- Unit 2** : Chapters 5 – 7  
 5. Translation as Creative Writing  
 6. Translation as Linguistic Bridge-Building  
 7. Translation as Nation Building
- Unit 3** : Chapters 8 - 9  
 8. The Limits of Translation  
 9. The Role of the Translator
- Unit 4** : Chapters 11 & 13  
 11. Translation Theory and Practice: The Indian Context  
 13. Translation in the Twenty-First Century: The Global Context

**Prescribed Text:**

*A Handbook of Translation Studies* – Bijay Kumar Das, Atlantic Publications 2021 Edition.

**Recommended Reading List:**

1. *Translation Techniques* - HS Bhatia .
2. *Translation Studies – An Introduction* - Uday Kumar Nandi
3. *Translation and Translations – Theory & Practice* – JP Postgate
4. *Studies in Translation Theory and Practice* – T.Vinoda and V.Gopal Reddy

**Or**

**Bachelor's Degree with Research**

**Major Paper I ENG 403: Literary Theory – I (4 credits)**

**Objective:** The course is designed for students who have keen interest in doing further studies. It offers deep insights into literary theories and students will be able to have a commanding view of certain theories to base their research projects.

**Course Outcome:** After acquiring basic knowledge about literary theories and concepts, students will be able to hone in their area of interest and approach certain texts for in-depth analysis through these theories.

- Unit I** : Structuralism, Poststructuralism and deconstruction.  
 (a) *Structuralism - Saussurean Linguistics, Russian Formalism, Roman Jakobson's theory of metaphor and metonymy, semiotics and structuralist narratology, Mikhail Bakhtin and Roland Barthes.*

(b) *Poststructuralism and deconstruction - Michel Foucault's "discursive turn", the discourse of speech, representation, knowledge and understanding, Derrida's deconstructive turn – phonocentrism, logocentrism and the metaphysics of presence.*

**Unit II** : Psychoanalytic Criticism - Sigmund Freud's "Structure of the Human Psyche", the "Oedipus Complex" and "Dreams and the unconscious", Reader-Response Criticism and Feminist Psychoanalysis.

**Unit III** : Feminisms & Queer Theory - the rights of women, authorship, androgyny and the social construction of gender, gender identity and performativity, gay pasts, gay futures, race and sexuality.

**Unit IV** : Marxisms - Marxist concepts of Culture, Ideology and Hegemony and cultural form, Raymond Williams' theory of Cultural Materialism and Determination

**Prescribed Text:**

*Contemporary Literary and Cultural Theory from Structuralism to Ecocriticism* by Pramod K. Nayar, Pearson.

**Major Paper II ENG 404: Literary Theory – II (4 credits)**

**Objective:** : The course is designed for students who have keen interest in doing further studies. It offers deep insights into literary theories and students will be able to have a commanding view of certain theories to base their research projects.

**Course Outcome:** After acquiring basic knowledge about literary theories and concepts, students will be able to hone in their area of interest and approach certain texts for in-depth analysis through these theories.

**Unit I** : **Postcolonial theory** – Frantz Fanon, Aimé Césaire, Leopold Senghor and Edward Said

**Unit II** : **Ecocriticism** – 'Nature' in Western Thought, Deep Ecology, Marxist Environmentalism, Gender and Nature and Nature and Literary Ecology.

**Unit III** : **New Historicism and Cultural Materialism** – History and Textuality, Culture and Ideology, Culture-as-text, improvisation, circulation and the politics of interpretation.

**Unit IV** : **Critical Race Studies** – Du Bois and Social Theory, Hoyt Fuller and Black Aesthetics, Larry Neal on Myth and Racial Memory, African American Aesthetics and Theory, Multiethnic Culture Studies and Mixed Race and New Theories of 'Difference'.

**Prescribed Text:**

*Contemporary Literary and Cultural Theory from Structuralism to Ecocriticism* by Pramod K. Nayar, Pearson.

**ENG 499** : **Research Project & Dissertation (12 credits)**

Unit I : Introduction to Research Methodology, Conceptualizing, drafting of a research proposal

Unit II	:	Topic development and research proposal
Unit III	:	Style manuals-Notes, references, etc.
Unit IV	:	Dissertation

**Recommended Reading List :**

1. Research Methodology: A Step-by-Step Guide for Beginners. 2014 Ranjit Kumar  
SAGE Publications
2. MLA Handbook, 9<sup>th</sup> Edition 2021 The Modern Language Association of America