

DEBRA THANA S. K. S. MAHAVIDYALAYA

CURRICULUM & SYLLABUS
OF
BACHELOR OF ARTS (HONOURS)
MAJOR IN ENGLISH

4-YEAR UNDERGRADUATE PROGRAMME

(w.e.f. Academic Year 2024-2025)

Based on

**Curriculum & Credit Framework for Undergraduate
Programmes**

(CCFUP), 2023 & NEP, 2020

Programme Objectives:

1. To train students to learn the process of beginning and growth of the English language
2. To cultivate the English language proficiency of students, and their ability to communicate with clarity and confidence at different levels, in the modern world
3. To enable students to understand and critically engage with literary texts written in English or available in English translation, approached from various perspectives and with an awareness of the locations of production and reception
4. To enable students to engage with multiple literary forms/genres as mapped against the socio-historical contexts of their production and reception
5. To engage analytically with existing criticism and interpretations of English literary texts, and work independently on practical as well as theoretical problems of literary analysis and interpretation
6. To familiarise students with India-based epistemologies and concepts along with the Western schools of thought, thus getting them equipped with the comparative, cross-cultural, and post-colonial turn in literary studies
7. To familiarise the students with extensive use of varied digital technologies in teaching-learning and research
8. To inculcate human values such as inclusion, empathy, the ability to engage with varied viewpoints, and awareness of contemporary crises
9. To introduce students to the emergent trends in interdisciplinary studies characterizing contemporary English Studies in India and the world, by offering a palette of optional courses, ranging from American Studies to Literature from Bengal
10. To enable students to apply received domain knowledge across multiple sectors of service and industry, enhancing their employability across diverse sectors in government organizations, service sectors, corporate set-ups and global, national, regional and local spaces

Programme Specific Outcomes:

1. To inculcate the ability to speak and write clearly and present one's contentions in standard, academic English and across varied platforms of communication, including the classroom and the internet
2. In-depth disciplinary knowledge of English Studies – its canons, contemporary trends, and emergent possibilities – and a critical understanding of the development of the discipline, with the ability to identify, speak and write about different literary genres, forms, and movements
3. To become acquainted with the spirit of various periods as reflected through the English literary texts prescribed in the syllabus
4. To promote students' analytical and creative faculties in thinking, reading and writing – academic as well as imaginative
5. To enable students to understand, appreciate, analyze and apply various literary-critical concepts and categories within a theoretical framework
6. To account for the role of context(s) in the production, reception, and transmission of major literary works in English
7. To equip students with e-resource utilization skills
8. To cultivate curiosity and application-oriented engagement with learning and its praxis in unfamiliar contexts
9. To understand the world and its contemporary critical issues through a reading of literature in translation and the original
10. To analyze a wide range of problems relating to literary and historical scholarship

Details of Course Structure with Credit Distribution and Course Code Format for Four Year UG Degree Programme with Single Major

BACHELOR OF ARTS (HONOURS) MAJOR IN ENGLISH (under CCFUP, 2023)

Level	YR.	SEM	Course Type	Course Code	Course Title	Credit	L-T-P	Marks				
								C A	ESE	Total		
BA Hons	3rd	V	Major-8	UG/V/ENG/4/MJ-8T	T: American Literature	4	3+1+0	15	60	75		
			Major-9	UG/V/ENG/4/MJ-9T	T: European Classical Literature	4	3+1+0	15	60	75		
			Major-10	UG/V/ENG/4/MJ-10T	T: Indian Classical Literature	4	3+1+0	15	60	75		
			Major- Elective-01	UG/V/ENG/4/MJE-1T	T: World Literatures	4	3+1+0	15	60	75		
			Minor 5 (Disc.-I)	UG/V/ENG/4/MI-5T	T: Drama	4	3+1+0	15	60	75		
		Semester-V - Total						20				375
		VI	Major-11	UG/VI/ENG/4/MJ-11T	T: Women's Writing	4	3+1+0	15	60	75		
			Major-12	UG/VI/ENG/4/MJ-12T	T: Indian English Literature	4	3+1+0	15	60	75		
			Major-13	UG/VI/ENG/4/MJ-13T	T: Popular Literature	4	3+1+0	15	60	75		
			Major- Elective-02	UG/VI/ENG/4/MJE-2T	T: Partition Literature	4	3+1+0	15	60	75		
			Minor 6 (Disc.-II)	UG/VI/ENG/4/MI-6T	T: Indian Literature in Translation	4	3+1+0	15	60	75		
			Semester-VI - Total						20			
		YEAR-3						40				750
		Eligible to be awarded a Bachelor of Arts in English on Exit						126	Marks (Year: I+II+III)			2325

MJ = Major, MI = Minor Course, DSE = Discipline Specific Elective Course, CA= Continuous Assessment, ESE= End Semester Examination, T = Theory, P= Practical, L-T-P = Lecture-Tutorial-Practical

QUESTION PATTERN

Full Marks	Question Type	Questions to Attempt	Marks per Question	Marks	Question Options
60	Very short	10	2 Marks	10X2=20 Marks	15
	Short	4	5 Marks	4X5=20 Marks	6
	Long	2	10 Marks	2X10=20 Marks	4
40	Very short	5	2 Marks	5X2=10 Marks	8
	Short	4	5 Marks	4X5=20 Marks	6
	Long	1	10 Marks	1X10=10 Marks	2
25	Very short	3	2 Marks	3X2=6 Marks	5
	Short	2	5 Marks	2X5=10 Marks	3
	Long	1	9 Marks	1X9=9 Marks	2

SEMESTER-V

MAJOR (UG/V/ENG/4/MJ-8T)

MJ-8T: American Literature

Credits 04

Full Marks: 75

Course Outcome:

The students on completion of this course are expected to demonstrate their ability to :

- understand the depth and diversity of American literature, keeping in mind the history and culture of the United States of America from the colonial period to the present
- understand the historical, religious and philosophical contexts of the American spirit in literature; social-cultural-ecological-political contexts may, for example, include the idea of democracy, Millennial Narratives, the Myth of Success, the American Adam, the Myth of the Old South, the Wild West, Melting pot, Multiculturalism, etc.
- appreciate the complexity of the origin and reception of American literature, given its European and non-European historical trajectories, particularly in relation to writers of European descent, as well as writers from black and non-European writing traditions
- critically engage with the complex nature of American society, given its journey from specific religious obligations and their literary transformations (such as Puritanism, Unitarianism, Transcendentalism, etc.) to the growth of anti- or non-Christian sensibilities
- critically appreciate the diversity of American literature in the light of regional variations in climate, cultural traits, and economic priorities
- 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
- relate the African American experience in America (both antebellum and postbellum) to issues of exclusion in societies relevant to their learning experience
- analyze the American mind from global and Indian perspectives and situate the American in the contemporary world

Course contents:

A. Poetry:

- Poe : “The Raven”
- Walt Whitman : “O Captain, My Captain”
- Robert Frost: “Stopping by Woods on a Snowy Evening”

- Langston Hughes : “Harlem”

B. Fiction & Non-Fictional Prose

- Hemingway : *A Farewell to Arms*
- O’Henry : “The Last Leaf”
- Toni Morrison : “The Site of Memory”

C. Play:

- **Arthur Miller** : *The Crucible*

Suggested Readings:

1. David Lehman and John Brehm: *The Oxford Book of American Poetry* (Oxford University Press, 2006)
2. Louis Untermeyer: *Modern American Poetry* (Harcourt, Brace and Company, 1921)
3. Jennifer Ashton ed.: *The Cambridge Companion to American Poetry since 1945* (Cambridge University Press, 2013)
4. Alfred Bendixen and Stephen Burt, eds. : *The Cambridge History of American Poetry* (Cambridge University Press, 2014)
5. Sacvan Bercovitch: *The Cambridge History of American Literature, Vol. 4: Nineteenth-Century Poetry, 1800-1910.* (Cambridge University Press, 2004)
6. Boris Ford, ed.: *The New Pelican Guide to English Literature, Vol. 9: American Literature* (Penguin Books, 2000)
7. F. O. Matthiessen: *American Renaissance: Art and Expression in the Age of Emerson and Whitman.* (Oxford University Press, 1941)
8. Jim Perlman, ed.: *Walt Whitman: The Measure of His Song* (Holy Cow! Press, 2019)
9. C.W.E.Bigsby: *A Critical Introduction to Twentieth Century American Drama, Vol. 2: Tennessee Williams, Arthur Miller, Edward Albee* (Cambridge University Press, 1982)
10. David Krasner ed.: *A Companion to Twentieth Century American Drama* (Wiley-Blackwell, 2005)
11. Nandana Dutta: *American Literature* (The Orient Blackswan, 2016)
12. Krishna Sen & Ashok Sengupta: *A Short History of American Literature* (The Orient Blackswan, 2017)
13. Robert P. Weeks, ed.: *Hemingway: A Collection of Critical Essays, Twentieth Century Interpretations Series* (Prentice Hall, 1971)

14. Harold Bloom, ed.: *Ernest Hemingway* (Modern Critical Views) (Chelsea House Publishers, 1985)
15. Ernest Hemingway: *A Farewell to Arms* (Peacock Classics, 2023)
16. Alfred Bendixen, ed.: *A Companion to the American Novel* (Blackwell Publishing Ltd, 2012)
17. Martin Scofield: *The Cambridge Introduction to the American Short Story* (Cambridge University Press, 2006)
18. O. Henry: *The Trimmed Lamp and Other Stories of the Four Million* (McClure, Phillips & Co. , 1907)
19. William Zinsser, ed.: *Inventing the Truth: The Art and Craft of Memoir* (Houghton Mifflin Harcourt, 1988)
20. Enoch Brater and Kenneth T. Rowe: *A Student Handbook to the Plays of Arthur Miller* (Methuen Drama India, 2016)
21. Arthur Miller: *The Crucible* (Penguin Random House, 2003)
22. Henry Popkin: "Arthur Miller's The Crucible", Vol. 26 No. 2, pp. 139-146, (*College English* (National Council of Teachers of English, USA, 1964)

MAJOR(UG/III/ENG/4/MJ-9T)

MJ-9: European Classical Literature

Credits 04

Full Marks: 75

Course Outcome:

The students on completion of this course are expected to demonstrate their ability to:

- historically situate classical European, i.e., Greek and Latin literary cultures and their socio political-cultural contexts
- engage with classical literary traditions of Europe from the beginning till the 5th century AD
- grasp the evolution of the concept of classic and classical in the European literary thinking and its reception over a period of time
- appreciate classical literature of Europe and pursue their interests in it

- examine different ways of reading and using literary texts across a wide range of classical authors, genres and periods with comparative perspectives
- develop the ability to pursue research in the field of classics
- develop academic and practical skills in terms of communication and presentation and also learn about human and literary values of the classical period

Course contents:

- Homer: *The Iliad*, tr. E. V. Rieu (Harmondsworth: Penguin, 1985) (Book I)
- Sophocles: *Oedipus the King*, tr. Robert Fagles, *Sophocles: The Three Theban Plays: Antigone, Oedipus the King, Oedipus at Colonus* (Penguin Classics, 1984)
- Plautus: *The Pot of Gold and Other Plays*, tr. E. F. Watling (Penguin Classics, 1965)
- Ovid: Selections from *Metamorphoses* ‘Bacchus’, (Book III), ‘Pyramus and Thisbe’ (Book IV), tr. Mary M. Innes (Penguin Classics, 1975)

Suggested Readings:

1. Aristotle: *Poetics*, translated by Ingram Bywater with a Preface by Gilbert Murray (OUP, 1977)
2. Aristotle: *Poetics*, translated with an introduction and notes by Malcolm Heath, (Penguin, 1996) chaps. 6–17, 23, 24, and 26
3. G. S. Kirk: *Homer and the Epic* (CUP, 1965)
4. Penelope Murray tr. *Classical Literary Criticism* ((Penguin, 1965)
5. Plato: *The Republic*, Book X, tr. Desmond Lee (Penguin, 2007)
6. Rev. A. Louage: *A History of Greek and Roman Literature* (D. Appleton & Co, 1873)
7. Marianne McDonald and J. Michael Walton, Eds.: *The Cambridge Companion to Greek and Roman Theatre* (CUP, 2007)
8. M. Bowra: *From Virgil to Milton* (Macmillan, 1972)
9. S. E. Bassett: *The Poetry of Homer* (Berkley, 1938)
10. R. L. Hunter: *The New Comedy of Greece and Rome* (CUP, 1985)

11. H. D. F. Kitto: *Greek Tragedy* (Routledge, 2001)
12. L. Barkan: *The Gods Made Flesh: Metamorphosis and the Pursuit of Paganism* (Yale University Press, 1986)
13. Louis Markos: *Worldview Guide for The Iliad* (Canon Press, 2017)
14. Harriet Raghunathan, Ed.: *Readings in Classical Literature* (Worldview Publications, 2020)
15. Don Taylor: *Oedipus the King* (Bloomsbury Publishing, 1986)
16. Sean Sheehan: *Sophocles' Oedipus the King* (Viva Books Pvt. Ltd., India, 2012)
17. Elaine Fantham: *Ovid's Metamorphoses: Oxford Approaches to Classical Literature* (Oxford University Press, 2004)
18. Genevieve Liveley: *Ovid's Metamorphoses: A Reader's Guide* (Bloomsbury Academic, 2011)
19. Plautus: *The Pot of Gold and Other Plays* translated by E. F. Watling (Penguin Books, 1965)
20. Erich Segal: *Plautus and Roman Comedy* (Harvard University Press, 1968)
21. C. W. Marshall: *Plautus: A Study in Theatrical Technique* (Oxford University Press, 2006)

MAJOR(UG/III/ENG/4/MJ-10T)

MJ-10T: Indian Classical Literature

Credits 04

Full Marks 75

Course Outcome:

The students on completion of this course are expected to demonstrate their ability to :

- explain the eco-socio-political-cultural context of the age that produced Indian classical literature from its early beginning till 1100 AD
- appreciate the pluralistic and inclusive nature of Indian classical literature and its attributes
- historically situate the classical literature and diverse literary cultures from India, mainly from Sanskrit, but also Tamil, Prakrit and Pali by focusing on major texts in the principal genres

- trace the evolution of literary culture(s) in India in its/their contexts, issues of genres, themes and critical cultures
- understand, analyze and appreciate various texts with comparative perspectives.

Course contents:

- Kalidasa: *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989)
- Vyasa: ‘The Dicing’ and ‘The Sequel to Dicing,’ ‘The Book of the Assembly Hall’, in *The Mahabharata*: tr. and ed. J. A. B. van Buitenen (Chicago: Brill, 1975) pp.106–69
- Sudraka: *Mrcchakatika*, tr. M.M. Ramachandra Kale (Motilal Banarasidass,1962)
- Bharata: *Natyashastra* (Chapter 1- ‘On the origin of drama’), tr. and ed. Manomohan Ghosh. (Chaukhamba Surbharati Prakashan, 2020)

Suggested Readings:

1. Narasimhaiah: *Literary Criticism: European and Indian Tradition* (University of Mysore, 1965)
2. Anand Lal: *The Oxford Companion to Indian Theatre* (Oxford University Press, 2004)
3. P. V. Kane: *The History of Sanskrit Poetics* (Motilal Varanasi Das, 1961)
4. Edwin Gerow: *The Literatures of India: An Introduction* (The University of Chicago Press, 1974)
5. Ami Upadhyay: *A Handbook of Indian Poetics and Aesthetics*. (Prakash Book Depot, 2017)
6. Barbara Stoler Miller, ed.: *Theater of Memory: The Plays of Kalidasa* (Columbia University Press, 1984)
7. M.R. Kale: *The Abhijnanasakuntalam of Kalidasa* (Motilal Banarsidass Publishers, 1969)
8. Romila Thapar: *Śakuntalā: Texts, Readings, Histories* (Columbia University Press, 2011)
9. Arthur Berriedale Keith: *A History of Sanskrit Literature* (Oxford University Press, 1920)
10. C.R. Devadhar and N.G. Suru, ed.: *Abhijnanasakuntalam of Kalidasa* (Motilal Banarsidass Publishers,1976)

11. Barbara Stoler Miller, ed.: *Theater of Memory: The Plays of Kalidasa* (Columbia University Press, 1984)
12. Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Disha, 1991) pp. 79–105
13. Kanav Gupta and Meha Pande, ed.: *The Mahabharata* (Worldview Critical Edition, 2017)
14. Ami Ganatra: *Mahabharata Unravelled* (Bloomsbury, 2018)
15. Saptarshi Mallick, ed.: *Sudraka's Mrcchakatikam: A Reader* (Birutjatio Publication, 2022)
16. Rama Nand Rai: *Theory of Drama: A Comparative Study of Aristotle and Bharata* (Classical Pub. Co. 1992)
17. Adya Rangacharya: *Introduction to Bharata's Natyasastra* (Munshiram Manoharlal Pub, Reprint 2005)
18. M. R. Kale, ed.: *The Mrichchhakatika of Sudraka: Edited with the Commentary of Prithvidhara*, (Motilal Banarsidass Publishers , 1962)
19. M.R. Kale, tr. *The Mrichchhakatika of Sudraka: With Introduction, Critical Essays and a Photo Essay* (Worldview Publications, 2012)
20. Adya Rangacharya: *Introduction to Bharata's Natyasastra*, (Munshiram Manoharlal Publishers , 1966)
21. Bharat Gupta, ed. *Natyasatra Revisited* (Bharatiya Vidya Bhavan, 2007)
22. Bharat Gupta: *Dramatic Concepts, Greek and Indian: A Study in Poetics and Natyashastra* (D.K. Print World, 1995)
23. Vinay Dharwadkar: 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (OUP, 1994) pp. 158–95.

MAJOR ELECTIVE - 01 (DSE)

UG/V/ENG/4/MJE-1T

Major Elective -1: World Literatures

Credits 04

Full Marks: 75

Course Outcome:

The students on completion of this course are expected to demonstrate their ability to:

- explain the concept of World Literature and its evolution in relation to other related concepts, e.g. national literature, general literature, comparative literature and Vishwa Sahitya.
- appreciate the connectedness and diversity of human experiences and literary responses to them in different parts of the world.
- analyze and appreciate literary texts from different parts of the world and receive them in the light of one's own literary traditions.
- analyze and interpret literary texts in their contexts and locate them.

Course Content:

A. Poetry:

- Judith Wright: "Bora Ring", in *Collected Poems* (Sydney: Angus & Robertson, 2002) p.8.
- Gabriel Okara, "The Mystic Drum" in *An Anthology of Commonwealth Poetry*, ed. C. D. Narasimhaiah (Delhi: Macmillan, 1990) pp. 132–3

B. Short Story:

- Julio Cortázar: 'Blow-Up', in *Blow-Up and Other Stories* (New York: Pantheon, 1985)

C. Fiction:

- V. S. Naipaul: *Bend in the River* (London: Picador, 1979)

D. Play:

- Anton Chekov: *The Cherry Orchard*

Suggested Readings:

1. Sarah Lawall: 'Preface' and 'Introduction', in *Reading World Literature: Theory, History, Practice*, ed. Sarah Lawall (University of Texas Press, 1994) pp. ix–xviii, 1–64

2. David Damrosch: *How to Read World Literature?* (Chichester: Wiley-Blackwell, 2009) pp. 1–64, 65–85
3. Franco Moretti: ‘Conjectures on World Literature’, *New Left Review*, vol.1 (2000), pp. 54–68
4. Theo D’haen et. al., eds., ‘Introduction’, in *World Literature: A Reader* (Routledge, 2012)
5. John Pizer: *The Idea of World Literature: History and Pedagogical Practice* (Louisiana State University Press, 2006)
6. Lillian Herlands Hornhtin: *The Reader’s Companion to World Literature*, (Penguin,2002)
7. Frank Magil: *Masterpieces of World Literature* (Collins Reference, 1991)
8. Rabindranath Tagore: “Vishwa Sahitya” (Sarkar & Sons, 1993)
9. Harold Bloom, ed. *Anton Chekov: Bloom’s Modern Critical Views* (Chelsea House, 1999)
10. Louise Yelin: *From the Margins of Empire: Christina Stead, Doris Lessing, Nadine Gordimer* (Cornell University Press, 1998)
11. Judith Wright: *Preoccupations in Australian Poetry* (Oxford University Press, 1965)
12. Judith Wright: *Because I Was Invited* (Oxford University Press, 1975)
13. Judith Wright: *Born of the Conquerors* (Aboriginal Studies Press, 1985)
14. Obi Maduakor: “Gabriel Okara: Poet of the Mystic Inside”, *World Literature Today*, vol. 61, no. 1, Winter 1987, pp. 41-45. JSTOR, <https://doi.org/10.2307/40142447>.
15. Bruce King: *V.S. Naipaul* (St. Martin's Press, 2003)
16. Patrick French: *The World Is What It Is: The Authorised Biography of V. S. Naipaul* (Alfred A. Knopf, 2008)
17. Fawzia Mustafa: *The Cambridge Companion to V. S. Naipaul* (Cambridge University Press, 1995)
18. Robert D. Hamner, ed.: *V. S. Naipaul: Critical Essays* (Heinemann, 1979)
19. Peter Standish: *Understanding Julio Cortázar* (University of South Carolina Press, 2001)
20. Julio Cortázar: *Blow-Up and Other Stories* translated by Paul Blackburn (Pantheon Books, 1968)
21. Harold Bloom, ed.: *Bloom’s Major Short Story Writers: Julio Cortázar* (Chelsea House Publishers, 1999)

22. Herbert Farjeon: "The Cherry Orchard in Hammersmith", *The Sphere*, 6 June 1925, p. 298
23. Vera Gottlieb and Paul Allain, eds: *The Cambridge Companion to Chekov* (Cambridge University Press, 2000)
24. Patrick Miles, ed.: *Chekhov on the British stage* (Cambridge University Press, 1993)

Minor -5 (UG/V/ENG/4/MI-5T)

Minor -5: DRAMA

Credits 04

Full Marks: 75

Course Outcome:

The students on completion of this course are expected to demonstrate their ability to :

- understand the tradition of English Drama from the 16th to the 20th centuries.
- appreciate and analyze the plays in the larger socio-political and religious contexts of the time.
- trace the development of anti-sentimental drama
- examine and analyze the form and function of drama in the late 19th and early 20th centuries
- map the relationship between the formal and the political in literature

Course Content:

- William Shakespeare: *As You Like It*
- Goldsmith: *She Stoops to Conquer*
- George Bernard Shaw: *Arms and the Man*
- J. M. Synge: *Riders to the Sea*

Suggested Readings:

1. William Shakespeare: *As You Like It*, ed. Agnes Latham (Arden Edition, 1975)
2. William Shakespeare: *As You Like It*, ed. Alan Brissenden (Oxford University Press, 1993)
3. William Shakespeare: *As You Like It*, ed. G. K. Hunter ((Penguin Classics, 1972)
4. Swapan Chakravorty, ed.: *As You Like It* (Orient Blackswan, 2004)

5. John Russell Brown: *Shakespeare and His Comedies* (Routledge, 2004)
6. Oliver Goldsmith: *She Stoops to Conquer* (Dover Publications, 1991)
7. *Oliver Goldsmith: She Stoops to Conquer* (Oxford University Press, 2000)
8. Augustin Hammon: *Bernard Shaw* (Atlantic Publishing Works, 1999)
9. George Bernard Shaw: *Arms and the Man* with an introduction by A.C.Ward (Orient Blackswan, 2009)
10. Christopher Innes, Ed.: *The Cambridge Companion to George Bernard Shaw* (Cambridge University Press, 1998)
11. S. C. Sengupta: *The Art of Bernard Shaw* (N. M. Publishers, 1997)
12. J. M. Synge: *Riders to the Sea* (Oxford University Press, 2000)
13. J. M. Synge: *Riders to the Sea* (Dover Publications, 1993)
14. David H. Greene: *J. M. Synge: A Critical Study* (Macmillan, 1961)
15. P. J. Mathews, ed.: *The Cambridge Companion to J. M. Synge* (Cambridge University Press, 2009)
16. David Krause: *The Theatre of J. M. Synge* (Macmillan, 1964)

SEMESTER-VI

MAJOR (UG/V/ENG/4/MJ-11T)

MJ-11T: Women's Writing

Credits 04

Full Marks: 75

Course Outcome:

The students on completion of this course are expected to demonstrate their ability to :

- recognise the importance of gender specificity in literature
- understand and appreciate the representation of female experience in literature
- explain the difference between the feminine and the feminist as opposed to the female
- examine and appreciate the role played by socio-cultural-economic contexts in defining woman
- link the status of women to social discrimination and social change
- draw a location-specific trajectory of female bonding or empowerment

- to understand the complexity of social and biological constructions of manhood and womanhood
- to examine the relationship of women to work and production

Course Content:

A. Poetry:

- Emily Dickinson: 'I cannot live with you', 'I'm wife; I've finished that'
- Sylvia Plath: 'Daddy'
- Eunice De Souza: 'Advice to Women'

B. Fiction & Non-Fictional Prose:

- Mahasweta Devi: 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)
- Toni Morrison: *Beloved* (New York: Vintage Books, 2004)
- Virginia Woolf: *A Room of One's Own*, Chapter 1. (New York: Harcourt, 1957)
- Rassundari Debi Excerpts from *Amar Jiban* in Susie Tharu and K.Lalita, eds., *Women's Writing in India*, vol.1 (New Delhi: OUP, 1989) pp.191–2

Suggested Readings:

1. Simone de Beauvoir: 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (Vintage, 2010)
2. Reina Lewis & Sara Mills ed.: *Feminist Postcolonial Theory – A Reader* (Edinburgh University Press, 2003)
3. Zoya Hasan, ed.: *Forging Identities: Gender Communities and State* (Kali for Women, 1994)
4. Sharmila Rege. : *Writing Caste/ Writing Gender: Narrating Dalit Women's Testimonios*. (Zubaan, 2006)
5. Kumkum Sangari and Sudesh Vaid, eds.: 'Introduction', in *Recasting Women: Essays in Colonial History* (Kali for Women, 1989) pp. 1–25
6. Chandra Talapade Mohanty: 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (Arnold, 1996) pp. 172–97

7. Dale M. Bauer & Philip Gould, eds.: *The Cambridge Companion to Nineteenth-Century American Women's Writing*. (CUP, 2001)
8. Elaine Showalter: *A Literature of Their Own: British Women Novelists from Brontë to Lessing* (Princeton University Press, 1977)
9. Elizabeth Jackson: *Feminism and Contemporary Indian Women's Writing* (Palgrave Macmillan, 2010)
10. Maithreyi Krishna Raj: *Women Studies in India – Some Perspectives* (Popular Prakasham, 1986)
11. Jonathan Noakes and Margaret Reynolds: *Toni Morrison: The Essential Guide* (Vintage Books, 2003)
12. Justine Tally: *The Cambridge Companion to Toni Morrison* (Cambridge University Press, 2007)
13. Nellie Y. McKay, ed.: *Critical Essays on Toni Morrison* (G.K. Hall & Co., 1988)
14. Elizabeth Ann Beaulieu: "Understanding Toni Morrison's *Beloved*" (*The Understanding Contemporary American Literature Series*) (University of South Carolina Press, 2003)
15. William L. Andrews and Nellie Y. McKay, ed.: *Toni Morrison's Beloved: A Casebook* (Oxford University Press, 1999)
16. Harold Bloom, ed.: *Modern Critical Interpretations: Toni Morrison's Beloved* (Chelsea House Publishers, 2008)
17. Solomon O. Iyasere: *Understanding Toni Morrison's Beloved and Sula* (Whitston Publishing Company, 1999)
18. Carl Plasa: *Beloved: A Reader's Guide* (Continuum, 1998)
19. David Middleton, ed.: *Toni Morrison's Fiction: Contemporary Criticism* (Palgrave Macmillan, 1997)
20. Sandra M. Gilbert and Susan Gubar: *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. (Yale University Press, 1979)
21. Susan Bassnett: *Sylvia Plath: An Introduction to the Poetry* (2nd Edition) (Palgrave Macmillan, 2005)
22. Susie Tharu and K. Lalita, eds. *Women's Writing in India*, vol.1. (OUP, 1989)
23. Susan Sellers, ed.: *The Cambridge Companion to Virginia Woolf* (Cambridge University Press, 2010)
24. Michael H. Whitworth: *Virginia Woolf: A Room of One's Own (Landmarks of World Literature)* (Cambridge University Press, 2005)

MAJOR (UG/V/ENG/4/MJ-12T)

MJ-12T: Indian English Literature

Credits 04

Full Marks: 75

Course Outcome:

The students on completion of this course are expected to demonstrate their ability to :

- appreciate the historical trajectory of various genres of Indian English Literature from colonial times till the present
- critically engage with Indian literary texts written in English in terms of colonialism/postcolonialism, regionalism, and nationalism
- critically appreciate the creative use of the English language in Indian English Literature
- approach Indian English Literature from multiple positions based on historical and social locations

Course Content:

1. Poetry:

- H. L. V. Derozio: 'To India–My Native Land'
- Kamala Das: 'My Grandmother's House'
- Nissim Ezekiel: 'Goodbye Party to Miss Pushpa TS'

2. Fiction:

- R. K. Narayan: *The Man Eater of Malgudi* (Penguin, 1993)
- Anita Desai: *Fire on the Mountain* (Vintage Books, 2001)
- Mulk Raj Anand: 'Two Lady Rams', in *The Man Whose Name did not Appear in the Census and Other Stories*, Orient Paperbacks, 2006
- Salman Rushdie: 'The Free Radio', in *East, West*, Jonathan Cape, Britain, 1994

3. Drama:

- Girish Karnad: *Tughlaq*, OUP, 1975

Suggested Readings:

1. M. K. Naik: *A History of Indian English Literature* (Sahitya Akademi, 1982)
2. K.R. Srinivasa Iyengar: *Indian Writing in English* (Sterling Publishers Pvt. Ltd., 2021)
3. Arvind K. Mehrotra, ed. *An Illustrated History of Indian Writing in English* (Orient Blackswan, 2005)
4. Makarand Paranjape, ed.: *Indian Poetry in English* (Macmillan,, 1993)
5. R. Parthasarathy: *Ten Twentieth Century Indian Poets* (anthology with an introduction) (Oxford University Press,1976)
6. Bruce King : *Modern Indian Poetry in English* (Revised edition, OUP, 2001)
7. Jeet Thail, ed.: *The Penguin Book of Indian Poets* (Penguin Random House, 2022)
8. S.K. Das: *A History of Indian Literature*, Vols VIII & IX, (Sahitya Akademi, 1991, 1995)
9. Rumina Sethi: *Myths of the Nation: National Identity and Literary Representation* (OUP 1999)
10. Meenakshi Mukherjee: *Realism and Reality: The Novel and Society in India* (OUP, 1999)
11. Meenakshi Mukherjee: *The Perishable Empire* (OUP, 2000)
12. Meenakshi Mukherjee: *Twice Born Fiction: Themes and Techniques of the Indian Novel in English* (Heinemann Educational Books, 1971)
13. Rama Kundu: *Anita Desai's Fire on the Mountain: A Critical Study* (Atlantic Publishers, 2007)
14. Ramesh K. Srivastava, ed.: *Perspectives on Anita Desai's Novels* (Atlantic Publishers & Distributors, 1984)
15. Asha Kanwar: *A Comparative Study of Virginia Woolf and Anita Desai* (Atlantic Publishers & Distributors, 1991)
16. William Walsh: *R. K. Narayan: A Critical Appreciation* (Heinemann Educational Books, 1982)
17. K. R. Srinivasa Iyengar: *The Novels of R. K. Narayan* (Sterling Publishers, 1973)
18. M. K. Bhatnagar: *New Insights into the Novels of R. K. Narayan* (Atlantic Publishers & Distributors, 2002)
19. M. K. Bhatnagar: *The Novels of Mulk Raj Anand: A Critical Study* (Atlantic Publishers & Distributors, 1974)
20. Saros Cowasjee: *So Many Freedoms: A Study of the Major Fiction of Mulk Raj Anand* (Oxford University Press, 1977)
21. Abdulrazak Gurnah, ed.: *The Cambridge Companion to Salman Rushdie* (Cambridge University Press, 2007)

22. Michael Reder: *Salman Rushdie: A Critical Introduction* (Cambridge University Press, 2010)
23. Andrew Teverson: *Salman Rushdie* (Contemporary World Writers series) (Routledge, 2007)
24. M. Keith Booker, ed. : *Critical Essays on Salman Rushdie* (G.K. Hall, 1999)
25. Eugene van Erven, ed. : *Contemporary Indian Drama* (Sahitya Akademi, 1971)
26. M. K. Naik: *Modern Indian Drama in English* (Oxford University Press, 1972)

MAJOR (UG/V/ENG/4/MJ-13T)

MJ-13T: Popular Literature

Credits 04

Full Marks: 75

Course Outcome:

The students on completion of this course are expected to demonstrate their ability to :

- trace the early history of print culture in England and the emergence of genre fiction and best sellers
- engage with debates on high and low culture, canonical and non-canonical literature
- articulate the characteristics of various genres of non-literary fiction
- investigate the role of popular fiction in the literary polysystem of various linguistic cultures
- demonstrate how popular literature belongs to its time
- use various methods of literary analysis to interpret popular literature

Course Content:

- Lewis Carroll: *Through the Looking Glass*
- Georges Remi: *Tintin in Tibet* in *The Adventures of Tintin*
- J. K. Rowling: *Harry Potter and the Philosopher's Stone*
- Sukumar Ray: Selections from *Abol Tabol* (Translated by Sukanta Chaudhuri) (“Hotch-Potch”, “The Purloined Moustache”, “A Marriage is Announced”, “Snakes Alive”, “The Rule of Twenty-One”, “The Perfumed Crisis”)

Suggested Readings:

1. Jim McGuigan: *Cultural Populism* (Routledge, 1992)
2. Janice Radway: *Reading the Romance: Women, Patriarchy, and Popular Literature* (Verso, 1987)
3. Arjun Appadurai and Carol A. Breckenridge: "Public Modernity in India " in *Consuming Modernity*, Ed. Carol A. Breckenridge (Oxford UP, 1995)
4. Pramod K. Nayar: *An Introduction to Cultural Studies* (Viva, 2008)
5. Leslie Fiedler: 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby (Bowling Green University Press, 1975) pp. 29–38
6. Felicity Hughes: 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978, pp. 542–61
7. Chelva Kanaganayakam: 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (ARIEL, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., *Post Independence Voices in South Asian Writings* (Doaba Publications, 2001) pp. 51–6
8. Anurima Chanda and Samrat Sengupta: *Tintin in Tibet: A Critical Companion* (Cambridge Scholars Publishing, 2016)
9. Sirshendu Bhaumik and Swagata Saha: *Tintin in Tibet: A Companion* (Scholars Press, 2012)
10. Brinda Bose, ed. *Through the Looking Glass* (Worldview Publications, 2007)
11. Srinjoyee Dutta and Ritwick Bhattacharjee: *What Makes it Pop? An Introduction to Studies in Popular Fiction* (Worldview Publications, 2018)
12. Christine Berberich, Ed. *The Bloomsbury Introduction to Popular Fiction* (Bloomsbury, 2015)

MAJOR ELECTIVE - 01 (DSE)

UG/V/ENG/4/MJE-2T

Major Elective -2: Partition Literature

Credits 04

Full Marks: 75

Course Outcome:

The students on completion of this course are expected to demonstrate their ability to :

- explain historical and socio-cultural factors responsible for the Partition of the Indian Sub-continent.
- demonstrate critical understanding of manifestations of the experience of the partition in various art forms.
- link and analyse the eco-socio-historical-cultural contexts and dimensions related to the Partition of India, e.g. nation, nationalism, communication, violence, exile, homelessness, refugee, rehabilitation, resettlement, border and border lands (colonialism and post-colonialism), literary responses to the partition in different parts of the Indian continent and interpret them.
- interpret texts and experiences and relate them to their contexts and experiences.

Course Content:

A. Novel:

- Amitav Ghosh: *The Shadow Lines* (New Delhi: Penguin Books, 1990)
- Khuswant Singh: *Train to Pakistan* (New Delhi: Penguin Books India, 2007)

B. Short Story: (Any two)

- Dibyendu Palit: 'Alam's Own House', tr. Sarika Chaudhuri, *Bengal Partition Stories: An Unclosed Chapter*, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453– 72
- Saadat Hasan Manto, 'Toba Tek Singh', in *Black Margins : Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp.212–20.

C. Poetry:

- Bashabi Fraser, "This Border" *Bengal Partition Stories: An Unclosed Chapter*, ed. Bashabi Fraser (London: Anthem Press, 2008)

- Faiz Ahmad Faiz, 'For your Lanes, My Country' in English: Faiz Ahmed Faiz, A Renowned Urdu Poet, tr. & ed. Riz Ramhim. California: Xlibris 2008(p138)

Suggested Readings:

1. Ritu Menon and Kamla Bhasin: 'Introduction', *Borders and Boundaries* (Kali for Women, 1998)
2. Sukrita P. Kumar: *Narrating Partition* (Indialog, 2004)
3. Urvashi Butalia: *The Other Side of Silence: Voices from the Partition of India* (Kali for Women, 2000)
4. Sigmund Freud: 'Mourning and Melancholia', *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (Hogarth Press, 1953) pp. 3041–53
5. Daniela Rogobete and Elisabetta Marino, Eds.: *The Partition of India: Beyond Improbable Lines* (Cambridge Scholars, 2018)
6. Gyanendra Pandey: *Remembering Partition* (Cambridge University Press, 2001)
7. Urvashi Butalia. *Partition: The Long Shadow* (Zubaan Books, 2015)
8. Joya Chatterjee: *The Spoils of Partition: Bengal and India, 1947–1967* (Cambridge UP, 2007)
9. Sanjeev Jain and Alok Sarin: *The Psychological Impact of the Partition of India* (Sage Publications, 2018)
10. Ayesha Jalal: *The Pity of Partition: Manto's Life, Times, and Works across the India-Pakistan Divide*. (Princeton UP, 2013)
11. Deepti Misri: *Beyond Partition: Gender Violence and Representation in Postcolonial India*. (Women Unlimited, 2014)
12. Debali Mookerjee-Leonard: *Literature, Gender, and the Trauma of Partition: The Paradox of Independence*. (Routledge, 2017)
13. Haimanti Roy: *The Partition of India* (Oxford India Short Introductions). (Oxford, 2018)
14. Debjani Sengupta: *The Partition of Bengal: Fragile Borders and New Identities* (Cambridge University Press, 2015)

MINOR (UG/VI/ENG/4/MI-6T)

MINOR - 6T: Indian Literature in Translation

Credits 04

Full Marks: 75

COURSE OUTCOME:

The students on completion of this course are expected to demonstrate their ability to:

The students on completion of this course are expected to demonstrate their ability to :

- appreciate the diversity of Bhasa literatures and the similarities between them
- understand and creatively engage with the notion of nation and nationalism
- appreciate the impact of literary movements on various Bhasa literatures
- critically engage with significant social issues like caste and gender
- understand the historical trajectories of Bhasa literatures

Course contents:

1. Rabindranath Tagore– “The Wife’s Letter” in *Rabindranath Tagore: Selected Short Stories* edited by Sukanta Choudhuri (Oxford University Press, 2000)
2. Vijay Tendulkar– *Silence: The Court is in Session* (Translation of *Shantata: Court Chalu Ahe*) (Oxford University Press, 2000)
3. Bibhuti Bhushan Bandopadhyay: *The Song of the Road*, Penguin Modern Classics, 2019
4. Kazi Nazrul Islam: ‘The Song of the Spinning-wheel’ in *Mahatma Gandhi in Bangla* (Mumbai: Bharatiya Vidya Bhavan, 2022)

5. Basavanna: Poem No. 820 in *Speaking of Shiva*, translated by A. K. Ramanujan, Harmondsworth: Penguin, 1973

Suggested Readings:

1. Sukanta Choudhuri, ed.: *Rabindranath Tagore: Selected Short Stories* (Oxford University Press, 2000)
2. Jayati Gupta: *Narrative and Narration: A Study of the Modern Short Story* (Anthem Press, 2008)
3. Vijay Tendulkar: *Silence! The Court is in Session* (Oxford University Press, 2000)
4. Jaydipsinh Dodiya, ed.: *Critical Essays on Tendulkar's Silence! The Court is in Session* (Prestige Books, 2018)
5. K. R. Srinivasa Iyengar: *Contemporary Indian Drama in English* (Sterling Publishers Pvt. Ltd., 1977)
6. Sunil Kumar Chattopadhyay: *Bibhutibhushan Bandyopadhyay: Makers of Indian Literature*. (Sahitya Akademi, 1994)
7. Sukumar Sen: *History of Bengali Literature* (Sahitya Akademi, 1960)
8. Sisir Kumar Das: *Bengali Literature* (Sahitya Akademi, 1991)
9. K. Ishawaran: *Speaking of Basava: Lingayat Religion and Culture in South Asia*. (Westview Press, 1992)
10. R. Narasimhacharya: *History of Kannada Literature* (Penguin, 1988)
11. A. K. Ramanujan: *Speaking of Shiva* (Penguin, 1973)
12. Velcheru Narayana Rao & Gene H. Roghair, tr. *Siva's Warriors: The Basava Purana of Palkuriki* (Princeton University Press, 2014)