



Kanyashree University

CBCS Syllabus for M.A. in English

Preamble

The Postgraduate (M.A.) CBCS (Choice Based Credit System) syllabus of the Department of English, Kanyashree University, has been designed with the specific objectives of training students who enrol in this course to increase their knowledge base in the core areas of literature and ELT, to additionally acquaint them with global literatures, and to develop their writing, research and critical thinking abilities. Apart from the core courses, a number of optional courses provided herein cater to a wide variety of interests. This will enable students to effectively address competitive academic examinations. Furthermore, the syllabus also includes courses to enhance their employability quotient in non-academic spheres. Hence this syllabus offers a holistic educational experience that equips the students with skills to pursue a wide range of career options.

Syllabus Structure

SEMESTER - I

Course Type	Course Title	L	T	P	Credit	Marks
CC 1	Middle English Literature & Elizabethan Literature I				4	50
CC 2	Elizabethan Literature II				4	50
CC 3	Jacobean, Restoration & Augustan Literatures				4	50
CC 4	The Pre-Romantic & Romantic Periods				4	50
CC 5	Academic Writing				4	50
CC 6	American Literature				4	50
	TOTAL				24	300

SEMESTER – II

Course Type	Course Title	L	T	P	Credit	Marks
CC 7	The Victorian Era				4	50
CC 8	Ancient European Classics in Translation				4	50
CC 9	Indian English Literature & Indian Literature in Translation				4	50
CC 10	English Language Teaching (ELT)				4	50
CC 11	Literary Criticism from Aristotle to T.S. Eliot				4	50
SEC (Any one)	Computer Applications for Literary Presentations OR Computer Applications for Publishing and Advertising and Publishing				4	50
	Total				24	300

SEMESTER III

Course Type	Course Title	L	T	P	Credit	Marks
CC 12	Modernism in British Literature				4	50
CC 13	Literary Theory I				4	50
CC 14	Women's Writing				4	50
RRL	Review of Related Literature, Problem Identification and Preparation of Tools				4	50
DSEC-I (Any one)	Popular Literature OR Literature and Film OR Dalit Writing in English and in Translation				4	50
GEC (For other Subjects)	Short Stories OR Theatre in Theory and Praxis				4	50
	TOTAL				24	300

SEMESTER IV

Course Type	Course Title	L	T	P	Credit	Marks
CC15	British Literature after Modernism				4	50
CC 16	Literary Theory II				4	50
CC 17	Literature of the Indian Diaspora				4	50
DSEC II (Any one)	Modern European Classics in Translation OR African and Caribbean Literature OR Australian and Canadian Literature OR Latin American Literature in Translation				4	50
	Internship / Field Visit (Details under relevant course heading)				4	50
	Term Paper (Details under relevant course heading)				4	50
	TOTAL				24	300

Abbreviations

- CC – Core Course
- GEC – General Elective Course
- SEC – Skill Enhancement Course
- DSEC – Discipline Specific Elective Course

1. Semester Total

Semester	I	II	III	IV	Total
Credit	24	24	24	24	96
Marks	300	300	300	300	1200

2. Evaluation System:

Continuous Assessment (10)	Term End Examination (40)
Attendance	Test
Participation in activities	Short Type (5 × 4) = 20 Options 7 Essay Type (10 × 2) = 20
Seminar Presentation	
Assignment	
Term Paper	Unit wise 4 questions with four options 10 × 4 = 40
Class Test	

The Syllabus for M.A. in English

Each Course carries 4 Credits/ 50 marks. Each Core Course has five Modules, some having internal options of which any *one* text/topic is to be selected by the teacher. Unless otherwise stated, any *three* Modules are to be taught from each Course.

Semester I

Core Course 1 – *Middle English Literature and Elizabethan Literature I*

Course Objectives

This course includes both Middle English and Elizabethan texts to acquaint the learner with the seminal social, intellectual and cultural paradigm shifts that occurred in the later Middle Ages as Europe transited from the feudal and faith-based medieval knowledge system to the more critical and multivalent worldview of the Renaissance.

Course Outcome

Through this comparative study, the learner will be able to appreciate the reasons behind the intrinsic differences between themes and literary techniques of medieval and Renaissance texts, and to identify the ways in which new forms (such as the discursive essay and the personal lyric) evolved to articulate new cultural content.

Course Modules

- Geoffrey Chaucer. ‘General Prologue’ to *The Canterbury Tales* or *The Nun’s Priest’s Tale* or *The Wife of Bath’s Tale*
- *Everyman*
- Sir Francis Bacon. The following essays: ‘Of Truth’, ‘Of Death’, ‘Of Revenge’, ‘Of Simulation and Dissimulation’, ‘Of Anger’, ‘Of Plantations’
- Edmund Spenser. *The Faerie Queene* Book I
- Sonnets by Elizabethan poets other than Shakespeare (any three poets to be taught):
 - (a) Thomas Wyatt. ‘They Flee From Me’, ‘My Lute Awake’
 - (b) Earl of Surrey. ‘My Friend, The Things That Do Attain’, ‘Wyatt Resteth Here’
 - (c) Sir Philip Sidney. ‘Loving in Truth’, ‘What, have I thus betray’d my Liberty’ (from *Astrophel and Stella*)
 - (d) Edmund Spenser. ‘Of this world’s theatre in which we stay’, ‘One day I wrote her name upon the strand’ (from *Amoretti*)
 - (e) Samuel Daniel. ‘Look. Delia, how we steer the half-blown rose’, ‘Care-charmer sleep’ (from *Delia*)
 - (f) Michael Drayton. ‘How many paltry foolish painted things’, ‘Since there’s no help, come let us kiss and part’ (from *Idea*)

Core Course 2 – Elizabethan Literature II

Course Objectives

This course solely features the literature of the Elizabethan period and seeks to demonstrate why the earlier nomenclature for this literary era, the English Renaissance, has in recent times been supplanted by the designation ‘Early Modern’. The selected texts cover major aspects of the emergence of the ‘modern’ in English literature – the struggle between conformity and individualism, the rise of humanism, the emergence of the urban sphere, the development of scientific thinking, the great voyages of exploration and the discovery and colonization of

new worlds, and the literary responses to these wide-ranging transformations in society.

Course Outcome

These powerful texts will facilitate the learner's understanding of the emergence of modernity in European culture, as well as acquaint her/him with the use of a diversity of new literary forms to encapsulate these radical perceptions.

Course Modules

- William Shakespeare: *A Midsummer Night's Dream* **or** *Hamlet* **or** *King Lear* **or** *Antony and Cleopatra* **or** *The Tempest*
- Christopher Marlowe: *Dr. Faustus* / Thomas Kyd: *The Revenger's Tragedy*
- Ben Jonson: *Volpone* **or** *The Alchemist*
- Sir Francis Bacon: *The New Atlantis* / Thomas More. *Utopia* Part II
- Metaphysical Poetry (all poems to be taught):
John Donne: 'The Canonization', 'The Exstasie', 'The Sunne Rising'
Andrew Marvell: 'The Garden'
George Herbert: 'The Collar', 'Redemption'
Henry Vaughan: 'Regeneration'

Core Course 3 – Jacobean, Restoration and Augustan Literatures

Course Objectives

This course, spanning 150 years from the early seventeenth to the mid-eighteenth centuries, features texts that aim to focus historic changes – from absolute monarchy through the Civil War to constitutional monarchy and the rule of Parliament, the emergence of the public sphere and the sharpening of political consciousness, and finally, the rise of the middle class. Epistemologically, the second half of this long period saw the European Enlightenment which foregrounded empiricism, rationality and the scientific temperament.

Course Outcome

Learners will identify the symbiotic relationship between form and content as the epic and revenge tragedy symbolising the old dispensation gave way to the more public discourse of the satire and the realistic novel.

Course Modules

- John Webster: *The Duchess of Malfi* / Cyril Tourneur: *The Atheist's Tragedy* / Thomas Middleton: *The Revenger's Tragedy* / John Gay: *The Beggar's Opera*
- John Milton: *Paradise Lost* Book IV / *Samson Agonistes*
- John Dryden: *All for Love* / William Congreve: *The Way of the World*

- John Dryden: *Absalom and Achitophel* / Alexander Pope: *Epistle to Dr. Arbuthnot*
- Aphra Behn: *Oroonoko* / Jonathan Swift: *Gulliver's Travels* / Daniel Defoe: *Moll Flanders* / Henry Fielding: *Tom Jones*

Core Course 4 – *The Pre-Romantic and Romantic Periods*

Course Objectives

The socio-political, intellectual and aesthetic contexts of this course are the French Revolution, certain aspects of Kantian philosophy and the celebration of the sublime over the empirical. The texts in this course aim to exemplify this radical reaction against the Enlightenment through a valorising of imagination, introspection and sensibility, communicated through symbolism, myth and the primacy of the hitherto minor genre of the lyric.

Course Outcome

The student will learn to appreciate the articulation of self, society and the subjective in literature through the deployment of myths, symbols and the lyrical sublime.

Course Modules

- William Blake: 'The Chimney Sweeper' (from *Songs of Innocence*), 'The Chimney Sweeper' (from *Songs of Experience*), 'Holy Thursday' (from *Songs of Innocence*), 'Holy Thursday' (from *Songs of Experience*), 'Introduction' (from *Songs of Innocence*), 'London' and 'The Human Abstract' (from *Songs of Experience*)
- William Wordsworth: *The Prelude*, Book I (1805 edition)
- Samuel Taylor Coleridge: *Rime of the Ancient Mariner*, 'Kubla Khan' and Percy Bysshe Shelley: *Adonais*
- John Keats: 'Ode to Melancholy', 'Ode to Psyche', 'Ode to a Nightingale', 'Ode on a Grecian Urn', 'To Autumn'
- Horace Walpole: *The Castle of Otranto* / Jane Austen: *Mansfield Park* / Mary Shelley: *Frankenstein*

Core Course -5 – *Academic Writing*

Course Objectives

The purpose of this course is to teach students of literature how to structure a piece of academic writing.

Course Outcome

Students will learn the basic tools for writing academically, as for instance writing the term paper in Semester IV.

Course Modules: *All Modules are to be taught through practical work.*

- How to plan an academic essay so that the argument leads to a definite conclusion
- The importance of referring to primary sources as far as possible and not relying solely on secondary sources
- Plagiarism issues – how and why an academic essay must not simply be a mass of quotations culled from various critics / Internet sources
- Mandatory requirement for citations for all quotations and references in academic writing, and acquaintance with *two* citation protocols – MLA 8 and Chicago
- The difference between a ‘Works Cited’ list and a ‘Bibliography’, and preparation of ‘Works Cited’ list / ‘Bibliography’ based on MLA 8 and Chicago; procedures and processes to include print material, newspaper articles, CDs, interviews and Internet sources

Core Course 6 – American Literature

Course Objectives

This course shifts the focus to another major Anglophone literature. Students are introduced to a completely different cultural matrix as compared to Europe through texts that feature mainstream white American as well as a considerable corpus of African American writing.

Course Outcome

This course will broaden the academic horizons and the cultural sensitivity of the students through an exposure to very different ways of thinking and styles of writing as compared to British literature.

Course Modules:

- Any *three* poets to be taught.
 - (a) Walt Whitman: ‘When Lilacs Last in the Dooryard Bloom’d’, ‘Song of Myself’, ‘Passage to India’
 - (b) Emily Dickinson: ‘Because I could not stop for Death’, ‘I Taste a Liquor Never Brewed’, ‘The Soul Selects her Own Society’, ‘After Great Pain a Formal Feeling Comes’
 - (c) Robert Frost: ‘Mending Wall’, ‘After Apple Picking’, ‘Design’
 - (d) Langston Hughes: ‘Harlem’, ‘The Negro Speaks of Rivers’, ‘I, too, Sing America’, ‘Cross’

- (e) Sylvia Plath: ‘Daddy’, ‘Lady Lazarus’, ‘Nock and the Candlestick’, ‘Mirror’
- (f) Maya Angelou: ‘Still I Rise’, ‘Phenomenal Woman’, ‘On the Pulse of Morning’
- Nathaniel Hawthorne: *The Scarlet Letter* / Herman Melville: *Moby Dick* / Mark Twain: *Huckleberry Finn*
- F. Scott Fitzgerald: *The Great Gatsby* / William Faulkner: *The Sound and the Fury* / Ernest Hemingway: *For Whom the Bell Tolls*
- Eugene O’Neill: *Mourning Becomes Electra* / Arthur Miller: *Death of a Salesman* / Lorraine Hansberry: *A Raisin in the Sun* / Edward Albee: *Who’s Afraid of Virginia Woolf?*
- Ralph Ellison: *Invisible Man* / Toni Morrison: *Beloved* / Alice Walker: *The Color Purple*

Semester II

Core Course 7 – The Victorian Era

Course Objectives

This course aims to demonstrate the powerful literary responses to the huge socio-political challenges to established British culture posed by the Industrial Revolution, the aggressive advance of British imperialism, and Darwin’s and Lyell’s subversions of traditional belief-systems and morality. It illustrates how eminent authors grappled with these contingencies either through direct social engagement or through recourse to the non-confrontational (some would say, escapist) mode of aestheticism

Course Outcome

The learner will appreciate how literature evolves new modes of articulation to respond to a historical phase of great social and ideational churning.

Course Modules

- Any *three* poets to be taught:
 - (a) Alfred, Lord Tennyson: ‘In Memoriam’. The following cantos: ‘Prologue’ (‘Strong Son of God, Immortal Love’), VIII (‘Dark house, by which once more I stand’), LVI (‘The wish, that of the living whole’), LVII (‘So careful of the type? But no’), CVII (‘Ring out, wild bells, to the wild sky’), CXXI (‘I trust I have not wasted breath’)
 - (b) Robert Browning: ‘Andrea del Sarto’. ‘Fra Lippo Lippi’, ‘The Bishop

- Orders his Tomb at St. Praxed's Church'
- (c) Matthew Arnold: 'The Scholar Gypsy', *Thyrsis*
- (d) Gerard Manley Hopkins: 'The Windhover', 'Felix Randal', 'Carrion Comfort', 'That Nature is a Heraclitean Fire', 'Thou art indeed just, Lord'
- Matthew Arnold: *Culture and Anarchy* / Walter Pater: *Appreciations, with an Essay on Style*
 - Charlotte Bronte: *Jane Eyre* / Emily Bronte: *Wuthering Heights*
 - Elizabeth Gaskell: *North and South* / Charles Dickens: *Great Expectations* or *Oliver Twist* / William Makepeace Thackeray: *Vanity Fair*
 - Thomas Hardy: *The Return of the Native* or *Tess of the D'Urbervilles* / George Eliot: *Adam Bede* or *The Mill on the Floss*

Core Course 8 - Ancient European Classics in Translation

Course Objectives

The Greek and Latin classics constitute the fundamental matrices of all Western European literatures. This course seeks to acquaint students with the aesthetic theories, genres, myths and legends that resonate through British Literature from the Renaissance to the present day.

Course Outcome

This is an important basic course through which student will be able to connect many allusions and retellings of classical content to basic sources and also analyse the reasons for a host of changes in the later adaptations and allusions.

Course Modules:

- Plato: *The Republic* (Books III and X) / Homer: *The Odyssey* (Books I and XII)
- Aeschylus: *Agamemnon* or *Seven Against Thebes*
- Sophocles: *Antigone* / Euripides: *Medea* / Aristophanes: *The Frogs*
- Virgil: *Aeneid* (Books I and IV) / Horace: *Odes* (Book I, Nos. 4, 9, 10, 11, 12)
- Plautus: *Menaechmi* / Terence: *The Eunuch* / Seneca: *Thyestes*

Core Course 9 – *Indian English Literature and Indian Literature in Translation*

Course Objectives

Indian English literature is one of the richest and most admired Anglophone literatures in the world today. A wealth of Indian *bhasa* literatures is also becoming increasingly available today to readers through good translations. This course follows the contemporary practice of reading these two bodies of writing in tandem.

Course Outcome

Apart from exposure to a large corpus of literatures from India from the North-East to the South, the student will be able to identify the commonality of themes and socio-cultural concerns that permeate Anglophone as well *bhasa* literary productions, thereby enabling them to critically interrogate the contention that the English writings are not ‘Indian’ because they deploy an alien language.

Course Modules

- Indian English Poetry: Two poems each from *three* poets from R. Parthasarathy ed. *Ten Twentieth-Century Indian Poets* (New Delhi: Oxford University Press, 1976 , rpt. 1997)
- Indian English Fiction: Bankimchandra Chattopadhyay: *Rajmohan’s Wife* / Raja Rao: *The Serpent and the Rope* / Salman Rushdie: *Midnight’s Children* / Amitav Ghosh: *The Shadow Lines* **or** *The Hungry Tide* / Arundhati Roy: *The God of Small Things* / Kiran Desai: *The Inheritance of Loss* / Shashi Tharoor: *The Great Indian Novel* / Anuradha Roy: *An Atlas of Impossible Longing* / Mitra Phukan: *The Collector’s Wife*
- Indian Fiction in Translation: Rabindranath Tagore: *Home and the World* **or** *Gora* / Fakir Mohan Senapati: *Six Acres and a Half* / Munshi Premchand: *Godaan* / Bhisham Sahni: *Tamas* / U.R. Ananthamutyhy: *Samskara*
- Indian Drama in English and in Translation: Mahesh Dattani: *Tara* **or** *Final Solutions* / Girish Karnad: *Tughlaq* **or** *Hayavadana* / Manjula Padmanabhan: *Harvest* / Badal Sircar: *Evam Indrajit* / Vijay Tendulkar: *Silence! The Court is in Session*
- Indian English Non-Fictional Prose (any *three* to be taught).
 - (a) Sri Aurobindo: ‘On Poetry and Literature’
 - (b) Raja Rao: Foreword to *Kanthapura*
 - (c) A.K. Ramanujan: ‘Is there an Indian Way of Life?’
 - (d) Amartya Sen; ‘The Argumentative Indian’ (from *The Argumentative Indian*)
 - (e) Aijaz Ahmad: ‘Classes, Nations, Literatures’ (from *In Theory*)

Core Course 10 – *English Language Teaching (ELT)*

Course Objectives

This course is intended to provide students with training in basic ELT practice, both of a theoretical as well as of a practical nature.

Course Outcome

This is an employment-oriented course that will help learners to become familiar with a number of key ELT procedures which may facilitate careers involving teaching Communicative/Functional English in Engineering/Technical/Management colleges, and/or enable them to pursue independent careers as ELT professionals in India or abroad.

Course Modules (all modules to be taught):

- History of English teaching in India: Brief historical outline of the teaching of English in India - topics taught may include role of the missionaries and translation over different periods; issues in teaching English literature in India; Macaulay's minute; Decolonising English Studies in India; Language Commissions and the New Education Policy etc.
- Language Acquisition Theories: Behaviourist theories & Cognitive Theories etc. (Skinner, Pavlov, Piaget, Krashen, Chomsky)
- Teaching Methods and Approaches: Translation Method, Direct Method, Bilingual Method, Total Physical Response, Communicative Approaches, Performative approaches.
- Tasks for Language Teaching - Tasks for Listening, Speaking, Reading, Writing (LSRW), and Communicational skills, Ice-breaking activities, Lesson plan, Practice teaching
- Elements of phonology; ICT (e.g. use & employment of audio-visual aids/OHP, computers/laptops, mobile phones etc.) in ELT

Core Course 11 – *Literary Criticism from Aristotle to T.S. Eliot*

Course Objectives

At the Postgraduate level it is essential not just to study texts, but to be aware of the principles behind the structuring of texts in particular ways in particular cultural matrices. This course presents the basic structuring principles underlying European (including British) literatures.

Course Outcome

It is this course that will equip the student to comprehend why, to take just one instance, Greek, Elizabethan, Restoration and modern tragedies differ substantially in form and content while still maintaining an intrinsic tragic essence.

Course Modules

- Aristotle: *Poetics*
- Horace: *Ars Poetica* and Longinus: *On the Sublime*
- Sir Philip Sidney: *An Apology for Poetry* / John Dryden: *An Essay of Dramatic Poesy*
- Samuel Taylor Coleridge: *Biographia Literaria* (Chapters 13, 14, 16 and 18)
- T.S. Eliot: ‘Tradition and the Individual Talent’, ‘The Metaphysical Poets’, ‘Hamlet and his Problems’, ‘The Function of Criticism’

SEC - Select either Option (A) or Option (B)

Option (A) – *Computer Applications for Literary Presentation*

Course Objectives

Specific types of computer applications are indispensable today for academic pursuits in this globalised era. Hence this course may be essential for today’s students.

Course Outcome

The student will be trained in the basic parameters of making academic presentations.

Course Modules: All modules to be taught:

- How to use on-line resources for academic research
- How to make a Powerpoint presentation inclusive of text, graphics, screenshots, still photos and audio/video clips from films and the YouTube
- How to make a webinar/web-meeting presentation supported by Powerpoint through screen share
- Basic knowledge of, and practical training in, anti-plagiarism software
- Use of Bengali / Devnagari font on the computer using the Bengali/Hindi software recommended by the instructor

Option (B) – *Computer Applications for Publishing and Advertising*

Course Objectives

This is an employment-oriented course for those who wish to make use of their study of English without entering the academic sphere.

Course Outcome

This course will give the student a basic grounding for future possible careers in publishing and advertising.

Course Modules: All modules to be taught

- Content writing
- Editing on the computer using Track Change and editing templates
- Knowledge of, and practical training in, anti-plagiarism software
- Application of Photoshop: Designing an advertisement layout comprising text, graphics, photos etc.

Semester III

Core Course 12 – *Modernism in British Literature*

Course Objectives

Modernism marks a watershed in European literature as the predominance of realism since the Enlightenment was questioned, and the Romantic mode of subjectivity was extended and deepened under the influence especially of German philosophy and the psychoanalytic theories of Freud and Jung. The selected texts reflect the radically experimental nature of British Modernism.

Course Outcome

Students will learn new ways of reading and interpreting texts as compared to what they have done so far, and this will help them in critical and comparative study.

Course Modules

- W.B. Yeats: ‘Easter 1916’, ‘The Wild Swans at Coole’, ‘The Circus Animals’ Desertion’, ‘Byzantium’, ‘Sailing to Byzantium’, ‘The Tower’
- T.S. Eliot: ‘The Love Song of J. Alfred Prufrock’, ‘Hollow Men’, ‘The Journey of the Magi’, ‘The Waste Land’, ‘Ash Wednesday’
- Joseph Conrad: *Heart of Darkness* / E.M. Forster: *A Passage to India* / D.H. Lawrence: *The Rainbow*
- James Joyce: *A Portrait of the Artist as a Young Man* / Virginia Woolf:

- Mrs. Dalloway* **or** *To the Lighthouse*
- T.S. Eliot: ‘*Ulysses*, Order and Myth’ and Virginia Woolf: ‘Modern Fiction’, ‘Mr. Bennett and Mrs. Brown’

Core Course 13 – Literary Theory I

Course Objectives

Critical theory has today become indispensable to literary analysis. This course offers a basic introduction to five major schools of literary theory, including the recently developed approach of Ecocriticism.

Course Outcome

This course will equip the student with necessary tools for interpretive and analytic reading.

Course Modules: Any *two* modules are to be taught. All units within the selected modules are to be covered.

- **Postcolonial Literary Theory**
[Selections (a) to (c) are from Nandini Mongia ed. *Contemporary Postcolonial Theory: A Reader*. Delhi: OUP, 1997]
(a) Edward Said: ‘From *Orientalism*’
(b) Homi K. Bhabha: ‘The “Other” Question’
(c) Aijaz Ahmad: ‘The Politics of Literary Postcoloniality’ or Dipesh Chakrabarty: ‘Postcoloniality and the Artifice of History: Who Speaks for “Indian” Pasts?’
(a) Ngugi wa Thiong’o: *Decolonising the Mind*
- **Marxist Literary Theory**
(a) Friedrich Engels: ‘Art and Objective Truth’
(b) Louis Althusser: ‘Ideology and Ideological State Apparatuses (Notes Towards an Investigation)’ [first published in 1970] from *On Ideology* (also available in Althusser: *Lenin and Philosophy and Other Essays*)
(c) Georg Lukacs: ‘Class Consciousness’ from *History and Class Consciousness: Studies in Marxist Dialectics* (1923)
(d) The following terms: Antonio Gramsci – ‘subaltern’ and Mikhail Bakhtin – ‘dialogism’, ‘heteroglossia’, ‘carnavalesque’
- **Gender Studies**
(a) Mary Wollstonecraft: Chapters 2 and 3 from *A Vindication of the Rights of Women* (1792)
(b) Simone de Beauvoir: Part I (‘Destiny’) from *The Second Sex* (1946)
(c) Kate Millett: ‘Theory of Sexual Politics’ (Chapter 2) from *Sexual Politics* (1969)

(d) Judith Butler: 'Preface' to *Gender Trouble: Feminism and the Subversion of Identity* (1990)

- **Psychoanalysis and Literature**

(a) Sigmund Freud: 'Creative Writers and Daydreaming', 'The Uncanny', 'Psychopathic Characters on the Stage', 'The Theme of the Three Caskets' [From Vol. XIV (*Art and Literature*) of *The Complete Works of Sigmund Freud*; rpt. by Shrijee International as *Freud on Art and Literature* (Delhi, 2000)]

(b) Carl Gustav Jung: 'Archetypes of the Collective Unconscious' (Chapter 1) from Jung. *The Archetypes and the Collective Unconscious*

(c) Carl Gustav Jung: 'On the Relationship of Analytical Psychology to Poetry'

- **Ecocriticism**

[The following essays are from Cheryl Glotfelty and Harold Fromm eds. *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens and London: The University of Georgia Press, 1996]

(a) Cheryl Glotfelty: 'Literary Studies in an Age of Environmental Crisis'

(b) William Howarth: 'Some Principles of Ecocriticism'

(c) William Rueckert: 'Literature and Ecology: An Experiment in Ecocriticism'

(d) Cynthia Deitering: 'The Postnatural Novel: Toxic Consciousness in Fiction of the 1980s'

Core Course 14 – *Women's Writing*

Course Objectives

An exclusive focus on Women's Writing is a world-wide trend that followed the emergence of Feminist theory. The texts in this course have been chosen from around the world to highlight the commonalities in the basic concerns of Women's Writing despite cultural differences.

Course Outcome

Students will be equipped to decide for themselves whether indeed there can be a distinctive '*écriture féminine*' or a uniquely feminine way of writing.

Course Modules

- Christina Rossetti: 'Goblin Market'
- Virginia Woolf: *A Room of One's Own*
- Mahasweta Devi: 'Draupadi' (translated by Gayatri Chakravorty Spivak) and Charlotte Perkins Gilman: 'The Yellow Wallpaper'

- Rasasundari Devi: *Amar Jibon (My Life)*; translated by Enakshi Chatterjee) / Maya Angelou: *I Know Why the Caged Bird Sings* / Irawati Karve: *Yuganta*
- Hélène Cixous: ‘The Laugh of the Medusa’ and Chandra Talpade Mohanty: ‘Under Western Eyes: Feminist Scholarship and Colonial Discourse’

RRL: *Review of Related Literature, Problem Identification and Preparation of Tools*

Course Objectives

This course aims to provide students with grounding in academic writing.

Course Outcome

This course will hone the learner’s skills in writing the final term paper and perhaps their future M.Phil and Ph.D. dissertations. It will also facilitate their writing of reports and position papers.

Course Modules: All modules to be taught through practical work.

Review of Related Literature

- How to write a literature review with critical commentary and citations
- How to frame an annotated bibliography

Problem Identification

- How to frame an independent research question based on gaps in the relevant literature review
- How to identify a research methodology based on the research question

Preparation of Tools

- Knowledge of Internet-based literary/theoretical search engines other than Wikipedia, e.g. Project Gutenberg, Stanford Encyclopaedia of Philosophy etc.
- How to frame quantitative and qualitative questionnaires (especially useful for students opting to specialize in ELT and Language Studies)
- How to write Reports – basic formats

DSEC I – Select either Option (A), Option (B) or Option (C)

Option (A) – *Popular Literature*

Course Objective: Since the study of Popular Literature has been attracting an increasing degree of serious scholarly attention in English literary studies in the new millennia, this course will introduce students to non-canonical texts which have remained popular classics.

Course Outcome: Students will be acquainted with the nature and scope of culture studies as it is articulated through popular poetry and a wide variety of narrative texts. They will learn how to appreciate the ideological, ethnographic, economic and cultural imperatives behind the production, circulation and consumption of popular literature.

Course Modules:

Children's Stories and Comic Fiction:

Richmal Crompton. (Short fiction): The following short stories from *Just William* (1922) – ‘The Outlaws’; ‘William Goes to the Pictures’; ‘William Below Stairs’; ‘The Show’/ P.G. Wodehouse: *Pigs Have Wings* (1952)/ The following short stories from *The Inimitable Jeeves* – ‘Jeeves Exerts the Old Cerebellum’; ‘No Wedding Bells for Bingo’; ‘Aunt Agatha Speaks her Mind’; ‘The Great Sermon Handicap’

Nonsense and Comic Verse:

Lewis Carroll: “Jabberwocky” and “The Walrus and the Carpenter”/ Edward Lear: “The Jumblies” and “The Dong with a Luminous Nose”/ Ogden Nash: “Adventures of Isabel” (from *Oxford Book of American Light Verse*. Ed. William Harmon. New York: Oxford University Press)

Crime Fiction and Thrillers:

Wilkie Collins: *The Moonstone* (1868)/ Arthur Conan Doyle: *A Study in Scarlet* (1886)/ Michael Innis (J.I.M. Stewart): *Death in the President's Lodging* (1936)/ Raymond Chandler: *The Big Sleep* (1939)/ P.D. James: *Cover Her Face* (1992)/ Ian Rankin. *Knots and Crosses* (1987)/ Stieg Larson: *The Girl with the Dragon Tattoo* (2005)/ Gillian Flynn: *Gone Girl* (2012)/ Eric Ambler: *The Mask of Dimitros* (1939)/ Ian Fleming: *From Russia With Love* (1957)/ John Le Carre: *The Spy Who Came In From The Cold* (1963)/ Ken Follet: *The Eye of the Needle* (1978)

Science Fiction and Fantasy:

H.G. Wells: *The Time Machine* (1895)/ Isaac Asimov: *Nightfall* (1941) /Olaf Stapledon: *Sirius* (1944)/ Fred Hoyle: *The Black Cloud* (1957) /Philip K. Dick: *The Man in the High Castle* (1962)/ Ursula Le Guin: *The Left Hand of Darkness* (1969) /Arthur C. Clark: *The Songs of Distant Earth* (1962)/ C.S. Lewis: *The Lion, the Witch and the Wardrobe*/ J.R.R. Tolkien: *The Lord of the Rings*/ Stephen King: *The Shining* (1977)/ J.K. Rowling: *Harry Potter and the Philosopher's Stone* (1997)

Graphic Novels:

Will Eisner: *A Contract With God* (1978)/Art Spiegelman: *Maus* (1980)/ Marjane Satrapi: *Persepolis* (2000)/Joe Sacco: *Palestine* (1993)/ Sarnath Banerjee: *The Barn Owl's Wondrous Capers* (2003)/ Vishwajyoti Ghosh: *This Side, That Side: Restorying the Partition* (2012)

Option (B) – Literature and Film

Course objectives

This course attempts to address a contemporary concern with inter-disciplinary and cultural studies in the fields of humanities and social sciences. The course explores the interface between literature and film by focusing on the theory and practice of adaptation by proposing a comparative method in the study of translating a verbal into a visual text.

Course outcome

The course will equip students to apply the theories and methods of adaptation for reading cultural texts; this may enable them to find positions in the media and entertainment industry.

Course Modules: Unless otherwise stated, *any two* components within a Module should be addressed. The films mentioned below are available on YouTube or on CDs.

- Comparative Study of Film Adaptations of Shakespeare's *Hamlet* - Grigori Kozintsev: *Hamlet* (1964); Michael Almereyda: *Hamlet* (2004); Vishal Bhardwaj: *Haider* (2014)
- Comparative Study of Film Adaptations of Shakespeare's *Macbeth* - Orson Welles: *Macbeth* (1948); Akira Kurosawa: *Throne of Blood* (1957); Vishal Bhardwaj: *Maqbool* (2004)
- Cinematic versions of poems and plays other than by Shakespeare - Jane Campion: *Bright Star* [John Keats] (2009); Pier Paolo Pasolini: *Edip Re* [Sophocles' *Oedipus Rex*] (1967) or Elia Kazan: *A Streetcar named Desire* [Tennessee Williams] (1951); Satyajit Ray: *Ganashatru* [Henrik Ibsen's *An Enemy of the People*] (1990)
- Cinematic versions of novels - Satyajit Ray: *Charulata* [Rabindranath Tagore's 'Nashtaneer'] (1964); Shyam Benegal: *Junoon* [Ruskin Bond's *A Flight of Pigeons*] (1979); David Lean: *A Passage to India* [E.M. Forster] (1984) or Steven Spielberg: *The Color Purple* [Alice Walker] (1985) or Francis Ford Coppola: *Bram Stoker's Dracula* [Bram Stoker] (1992)
- Film Theory: Recommended anthology – Braudy Leo and Marshall Cohen eds. *Film Theory and Criticism: Introductory Readings*. New York: Oxford University Press, 2004.

Any *three* of the following essays from this anthology:

- (a) Sergei Eisenstein: ‘Dickens, Griffith and the Film Today’
- (b) André Bazin: ‘Theatre and Cinema’
- (c) Seymour Chatman: ‘What Novels Can Do that Films Can’t’
- (d) Dudley Andrew: ‘Adaptation’
- (e) Tom Gunning: ‘Narrative Discourse and Narrative System’
- (f) Laura Mulvey: ‘Visual Pleasure and Narrative Cinema’

Option (C) – Dalit Literature in English and in Translation

Course Objectives

The study of the peripheral literatures of communities marginalised due to race, caste and ethnicity is today a major academic pursuit, and subaltern voices are increasingly gaining in importance. This course foregrounds the hitherto unheard voices of one of India’s own marginalised communities.

Course Outcome

This course will introduce the learner to new literary forms such as the testimonio. It will also increase awareness and sensitivity towards ‘other’ experiences within Indian culture.

Course Modules

- Testimonio and Autobiography – Bama: *Karukku* / Om Prakash Valmiki: *Joothan* / Vasant Moon: *Growing Up Untouchable in India* / Urmila Pawar: *The Weave of My Life* / Daya Pawar: *Baluta*
- Poetry in Translation: The following poems from Arjun Dangle ed. *Poisoned Bread* (Hyderabad: Orient Longman, 1992; Paperback edition by Orient Blackswan in 2009) - Jyoti Lanjewar: ‘Caves’; Waman Nimbalkar: ‘Mother’; Vilas Rashinkar: ‘No Entry for the New Sun’; Namdeo Dhasal: ‘Hunger’; Bhagwan Sawai: ‘Tathagata: Two Poems’
- Poetry in English: Any *six* poems from Meena Kandasamy’s *Touch* (Mumbai: Peacock Books, 2006)
- Fiction / Short Fiction - Bama: *Sangati* or *Vanmam* / Baburao Bagyl: *When I hid my Caste: Stories* / Ajay Navaria: *Unclaimed Terrain* / Imayam: *Pethavan: The Begetter*
- Non-fictional Prose: The following essays from Arjun Dangle ed. *Poisoned Bread* – R.G. Jadhav: ‘Dalit Feelings and Aesthetic Distance’ and M N. Wankhade: ‘Friends, The Day of Irresponsible Writers is Over’

GEC (For other Subjects) – Either Option (A) or Option (B) to be offered

Option (A) – *The Short Story*

Course Objectives

This course aims to use close reading and genre study to familiarise the learner with the multiple possibilities of a single genre – the short story.

Course Outcome

Since a specific genre is being studied here rather than a series of texts in a variety of genres, the learners will be trained in the techniques of critical and comparative analyses of several literary manifestations within the same genre, thereby enabling them to transfer/apply these techniques to the study of other genres.

Course Modules: Any *six* short stories to be taught from the following list:

- (a) Guy de Maupassant: ‘The Necklace’ or ‘The String’
- (b) Anton Chekhov: ‘The Lady with a Dog’
- (c) Katherine Mansfield: ‘Bliss’
- (d) O. Henry: ‘The Gift of the Magi’ or ‘The Last Leaf’
- (e) Arthur C. Clarke: ‘The Sentinel’
- (f) Julio Cortazar; ‘Continuity of Parks’
- (g) Jhumpa Lahiri: ‘Mrs. Sen’s’ (from *Interpreter of Maladies*)
- (h) Rabindranath Tagore: ‘The Exercise Book’
- (i) Sadat Hasan Manto: ‘Toba Tek Singh’
- (j) Ruskin Bond: ‘The Night Train at Deoli’

Option (B) – *Drama in Theory and Praxis*

Course Objectives

The aims of this course are as follows:

- (b) Genre study and close reading of two genres, viz tragedy (*Riders to the Sea*) and comedy (*The Proposal*)
- (c) Supplementing the academic work with a performative component through interactive group-based dramatic performances of either some parts of the prescribed texts or the entire plays
- (d) A possible creative writing component (in English) involving group-based or individual drafting in dramatic form (using dramatic dialogue) of hypothetical extensions of the prescribed texts

Course Outcome

Through close study and performance, the learner will be able to identify the precise ways in which dramatic action is given tragic or comic attributes. The

course will also encourage the learner's practical skills in group work, drama production and creative writing.

Course Modules: Both one-act plays to be taught.

- John Millington Synge: *Riders to the Sea*
- Anton Chekhov: *The Proposal*

Semester IV

Core Course 15 – *British Literature after Modernism*

Course Objectives

This course introduces students to important new aesthetic developments in Western/British literature – dystopian visions following World War II and Britain's loss of her Empire, absurd drama and postmodern writing. Specifically with respect to Britain, the course includes a component on multicultural writing to signal a major demographic and cultural change in the British Isles through the influx of immigrants especially in the decades following World War II.

Course Outcome

The learner is exposed to crucial paradigm shifts in twentieth century British literature.

Course Modules

- Any *three* poets to be taught.
 - (a) W.H. Auden: 'Shield of Achilles', 'Law like Love', 'Refugee Blues', 'In Memory of W.B. Yeats'
 - (b) Dylan Thomas: 'Light Breaks Where No Sun Shines'. 'Do Not Go Gentle into the Good Night', 'The Refusal to Mourn the Death by Fire of a Child in London', 'In My Craft of Sullen Art'
 - (c) Philip Larkin: 'Whitsun Weddings', 'Church Going', 'Aubade', 'An Arundale Tomb'
 - (d) Red Hughes: 'The Thought Fox', 'November', 'Deaf School', 'Lupercalia'
 - (e) Seamus Heaney: 'Digging', 'Ocean's Love to Ireland', 'Sunlight', 'The Sounds of Rain'
- George Orwell; *Nineteen Eighty Four* / William Golding: *Lord of the Flies* / Graham Greene; *The Power and the Glory* / John Fowles: *The French Lieutenant's Woman* / Ian McEwan: *Atonement*
- Samuel Beckett: *Waiting for Godot* / Harold Pinter: *The Birthday Party*
- Tom Stoppard: *Rosencrantz and Guildenstern are Dead* / Edward Bond:

Lear / David Greig: *Dunsinane*

- Kazuo Ishiguro; *The Remains of the Day* / Caryl Phillips: *Crossing the River* / Hanif Kureishi: *The Buddha of Suburbia* or *The Black Album* / Monica Ali: *Brick Lane* / Kunal Basu: *The Opium Clerk*

Core Course 16 – *Literary Theory II*

Course Objectives

This course continues the work of furnishing the student with tools to critique literary texts and other cultural productions independently. It now focuses the main theoretical perspectives developed especially in the second half of the twentieth century as a response particularly to late capitalism.

Course Outcome

The student will be brought up to date with some of the latest Western theoretical issues.

Course Modules: Any *two* modules are to be selected. All units within the selected modules are to be taught.

- **Structuralism**

- (a) Ferdinand de Saussure: ‘The Nature of the Linguistic Sign’ (from *Course in General Linguistics*)
- (b) Tzvetan Todorov: ‘Structural Analysis of Narrative’
- (c) Roland Barthes: *Writing Degree Zero* (selections)
- (d) The following terms – ‘*langue*’ and ‘*parole*’, ‘narratology’

- **Poststructuralism**

- (a) Jacques Derrida: ‘Structure, Sign and Play in the Discourse of the Human Sciences’
- (b) Michel Foucault: ‘What is an Author?’
- (c) Roland Barthes: ‘The Death of the Author’
- (d) The following terms: Julia Kristeva – intertextuality (in ‘Word, Dialogue and Novel’) and Jacques Derrida – ‘deconstruction’, ‘differance’, ‘deferral’,

- **Postmodernism**

- (a) Jean-François Lyotard: ‘Introduction’ to *The Postmodern Condition: A Report on Knowledge* (1979)
- (b) Jean Baudrillard: *The Precession of Simulacra* (pp.1-13)
- (c) Fredric Jameson: ‘Postmodernism and the Consumer Society’
- (d) Umberto Eco: ‘Travels in Hyperreality’ (Chapter 1 of Eco. *Travels in Hyperreality*)

- **Reader Response Theory**
 - (a) Stanley Fish: ‘Introduction’ to *Is There a Text in this Class?* (Cambridge, Mass.: Harvard University Press, 1980)
 - (b) Wolfgang Iser: ‘Interaction between Text and Reader’
 - (c) Umberto Eco: ‘The Author and his Interpreters’
 - (d) The following terms – ‘implied reader’, ‘semiotics’, ‘semiology’

- **New Historicism**

[The following selections are from H. Aram Veesser ed. *The New Historicism*. New York and London: Routledge, 1989]

 - (e) Stephen Greenblatt: ‘Towards a Poetics of Culture’
 - (f) Louis A. Montrose: ‘Professing the Renaissance: The Poetics and Politics of Culture’
 - (g) Jon Klancher: ‘English Romanticism and Cultural Production’
 - (h) Hayden White: ‘New Historicism: A Comment’

Core Course 17 – *Literature of the Indian Diaspora*

Course Objectives

The Indian Diaspora has by now produced an acclaimed body of Anglophone writing that not only foregrounds the nostalgia stemming from the homeland/hostland dichotomy prevalent in all diasporic writing, but is increasingly looking at India from new multicultural perspectives. This course aims at showcasing all these attributes.

Course Outcome

Reading Indian diasporic literature in tandem with Indian Literatures in English and in translation (in Semester II) will apprise the student of the magnitude of India’s contribution to World Literature.

Course Modules

- Select any *three* poets from the following list:
 - (a) Agha Shahid Ali: Any *three* poems from *A Nostalgist’s Map of America*
 - (b) Meena Alexander: ‘House of a Thousand Doors’, ‘Fragile Places’
 - (c) Uma Parameswaran: ‘Trishanku’ (any *three* segments)
 - (d) Bashabi Fraser: The following poems from *Tartan and Turban* – ‘Between My Two Worlds’, ‘The Same Moon: From Edinburgh to Calcutta, A Refraction’, ‘The Moving Image’, ‘Transformation by the North Sea’

- Bharati Mukherjee: *Jasmine* or *The Tree Bride* / Chitra Banerjee Divakaruni: *Mistress of Spices* or *The Palace of Illusions* / Jhumpa Lahiri: *The Namesake*

or *The Lowland*

- V.S. Naipaul: *A House for Mr. Biswas* / M.G. Vassanji: *The Assassin's Song* / Rohinton Mistry: *A Fine Balance*
- Vikram Seth: *A Suitable Boy* / Hari Kunzru: *The Impressionists* or *Transmission*
- Theorizing Diaspora (any *two* essays to be taught):
 - (a) Salman Rushdie: 'Imaginary Homelands' (in *Imaginary Homelands*)
 - (b) Homi K. Bhabha: 'Introduction', *The Location of Culture*
 - (c) Stuart Hall: 'Cultural Identity and Diaspora' (in J. Rutherford ed. *Identity, Community, Culture, Difference*. London: Lawrence and Wishart, 1990)
 - (d) Rebecca Walkowitz: 'The Location of Literature: The Transnational Book and the Migrant Writer' (in Richard J. Lane ed. *Global Literary Theory*. New York: Routledge. 2013, rpt. 2016)

DSEC II – Select either Option (A) or Option (B) or Option (C) or Option (D)

Option (A) – Modern European Classics in Translation

Course Objectives

This course will seek to familiarize PG students of literature with some of the most celebrated literary texts in recent European canons.

Outcome

Learners will get an insight into the literature written in the western world beyond Britain, and gain greater knowledge of evolving literary forms, techniques, themes and issues.

Course Modules

- Charles Baudelaire: Any *five* poems from *Les Fleurs du Mal* / Rainer Maria Rilke: Any *five* poems from *Duino Elegies*
- Henrik Ibsen: *A Doll's House* / Anton Chekhov: *The Cherry Orchard*
- Luigi Pirandello: *Six Characters in Search of an Author* / Jean Paul Sartre: *No Exit* / Bertolt Brecht: *Mother Courage* / Federico Garcia Lorca: *Blood Wedding* / Eugene Ionesco: *Rhinoceros*
- Honoré de Balzac: *Father Goriot* / Leo Tolstoy: *Anna Karenina* / Fyodor Dostoevsky: *Crime and Punishment*
- Albert Camus: *The Outsider* / Thomas Mann: *Death in Venice* / Franz Kafka: *The Trial* / Italo Calvino: *If on a winter's night a traveller* / Milan Kundera: *The Unbearable Lightness of Being* **or** *Immortality*

Option (B) – African and Caribbean Literatures in English

Course Objectives

This course is intended to address a study of a body of new writing in English that has emerged over the last few decades in the African and Caribbean nations.

Course Outcome

Students will gain knowledge about new developments in literatures written in English embodying experiences of post-Independence parturition, ethnicity, existences and consciousnesses of neo-nationalism.

Course Modules

Course Modules

- African Fiction: Chinua Achebe. *Things Fall Apart*/ Nuruddin Farah: *From A Crooked Rib*/ Buchi Emecheta: *The Bride Price* **or** *The Joys of Motherhood* / Doris Lessing: *The Grass is Singing* / J.M. Coetzee: *Foe* **or** *Disgrace* / Nadine Gordimer: *A World of Strangers* / Chimamanda Ngozi Adichie: *Half of a Yellow Sun*
- Caribbean Fiction: V.S. Naipaul. Any *three* stories from *Miguel Street* / Jean Rhys: *Wide Sargasso Sea* / Wilson Harris: *The Palace of the Peacock* / Edwidge Danticat: *Breath, Eyes, Memory*/ George Lamming: *In the Castle of My Skin*
- African Poetry: From Gerald Moore ed. *The Penguin Book of Modern African Poetry* (2007), any *two* poems each from any *three* of the following sections - Malawi, Kenya, Nigeria, Senegal, South Africa
- Caribbean Poetry: From Paula Burnett ed. *The Penguin Book of Caribbean Verse in English* (2005), any *two* poems each by any *three* of the following poets - Claude McKay, George Campbell, A.L. Hendriks, Derek Walcott, Grace Nicholls
- African / Caribbean Drama: African drama - Wole Soyinka: *A Dance of the Forests*/ Athol Fugard: *The Island*; Caribbean drama - Aimé Césaire: *A Tempest* / Derek Walcott: *The Isle is Full of Noises*

Option (C) - Australian and Canadian Literatures

Course Objectives

Apart from British and American literatures, Australian and Canadian Literatures are the two other significant core Anglophone bodies of writing that are studied and researched worldwide today. This course provides an introduction to some of their major literary productions.

Course Outcome

Students will be exposed to the culture and concerns of erstwhile British settler colonies and will be able to make informed comparisons with British and American literature.

Course Modules

- Australian Fiction: Patrick White. *Voss* / Peter Carey: *Oscar and Lucinda* or *History of the Kelley Gang* / Thomas Keneally: *Schindler's Ark* / Joan Lindsay: *Picnic at Hanging Rock*
- Canadian Fiction: Margaret Atwood. *The Handmaid's Tale*/ Michael Ondaatje: *The English Patient* / Yann Martel: *Life of Pi* / Joy Kogawa: *Obasan*
- Australian Poetry: From John Kinsella ed. *The Penguin Anthology of Australian Poetry* (2009), any **two** poems each by any **three** of the following poets - Judith Wright, Les Murray, John Kinsella, Banjo Patterson, Lionel Fogarty
- Canadian Poetry: From Ralph Gustafson ed. *The Penguin Book of Canadian Verse* (1989), any **two** poems each by any **three** of the following poets - Leo Kennedy, Gwendolyn MacEwen, Leonard Cohen, Al Purdy, Robin Skelton
- Australian and Canadian Drama: Australian drama - Jack Davis: *No Sugar* / David Malouf: *Blood Relations* / Ray Lawler: *Summer of the Seventeenth Doll*; Canadian drama – Judith Thompson: *Lion in the Streets* / Dianne Warren: *Club Chernobyl*

Option (D) – Latin American Literature in Translation

Course Objectives

The Latin American literatures from various nations in South America are widely recognised as one of the greatest bodies of radically political and experimental writing in the world today. This course introduces the learner to some of its most influential productions.

Course Outcome

This course introduces students to a completely different history, culture and value system from what they are accustomed to in Eurocentric literature. This will not only extend their capacity for literary appreciation but also increase their awareness of world culture.

Course Modules

- Fiction of the Latin American 'Boom': Gabriel Garcia Marquez: *One Hundred Years of Solitude*/ Mario Vargas Llosa: *The Time of the*

Hero/ Alejo Carpentier: The Lost Steps

- Later Fiction: Isabel Allende. *Daughter of Fortune* / Paulo Coelho. *The Alchemist*/ Laura Esquivel: *Like Water for Chocolate*
- Short Stories: Jorge Luis Borges. ‘The Library of Babel’, ‘The House of Asteion’, ‘Borges and I’ and Julio Cortazar: ‘The Condemned Door’
- Poetry: From E. Caracciolo-Trejo ed. *The Penguin Book of Latin American Verse* (1971), any two poems each by Pablo Neruda, Octavio Paz and Jorge Luis Borges
- Non-fictional Prose: José Enrique Rodó, *Ariel* (‘Introduction’) and Roberto Fernandez Retamar: *Calibán* (chapter entitled ‘Caliban: Notes Towards a Discussion of Culture in our America’)

Internship / Field Visit

Course Objectives

To give students an opportunity for hands-on practical work that will equip them with some work experience for future careers.

Course Outcome

Experience in a discipline-related vocational activity and the ability to produce a report summarising the outcome of the work done.

Suggestions for Internship / Field Work

- (a) Remedial English teaching at a local school and submission of a final report on the work done and goal achieved according to report-writing specifications taught in Semester III
- (b) Interning at a local NGO and submitting a report on the work done and goal achieved according to report-writing specifications taught in Semester III
- (c) Researching a local archaeological heritage site and submitting a report according to report-writing specifications taught in Semester III
- (d) Doing a Cultural-Studies oriented research on distinctive aspects of the local culture (e.g. local dialects, cuisine, rituals and other cultural practices) and submitting a final report according to report-writing specifications taught in Semester III
- (e) Participating in an inter-disciplinary field work project with other Departments and submitting a final report according to report-writing specifications taught in Semester III

Term Paper

A 3000-4000 word researched term paper with citations and bibliography (outside the word limit), followed by a short public *viva-voce* examination to give the student practice in articulating her research question and defending her conclusions (40 marks for the term paper + 10 marks for *viva-voce*). As training against plagiarism, the student should ideally be asked to run her paper through the University's anti-plagiarism software (UGC mandates 'Urkund') and vet the software report for herself.

Suggested Reading

Semester-I

CC 1 – Middle English Literature and Elizabethan Literature I

Chaucer

Bloom, Harold ed. *Geoffrey Chaucer*. 2nd ed; New York: Chelsea House Publishers, 1999. Print.

Boitani, Piero and Jill Mann. *The Cambridge Companion to Chaucer*. Cambridge: Cambridge U.P., 2003. Print.

Bowden, Muriel. *A Commentary on the General Prologue to The Canterbury Tales*. 2nd ed. London: Macmillan, 1967. Print.

Brown, Peter ed. *A Companion to Chaucer*. London: Blackwell, 2004. Print.

Coghill, Nevill. *The Poet Chaucer*. 2nd ed. London: Macmillan, 1968. Print.

Cooper, Helen. *The Structure of The Canterbury Tales*. London: Duckworth, 1983. Print.

Howard, D.R. *The Idea of The Canterbury Tales*. Berkeley: U. of California Press, 1976. Print.

Kolve, V.A. ed. *The Canterbury Tales*. New York: Norton Critical Editions. Print

Mann, Jill. *Geoffrey Chaucer: Feminist Readings*. New Jersey: Humanities Press International, 1991. Print.

Robertson, D.W. *A Preface to Chaucer: Studies in Medieval Perspectives*. Princeton, 1962. Print.

Everyman

Beadle, Richard ed.. *The Cambridge Companion to Medieval English Theatre*. Cambridge: Cambridge University Press, 1994. Print.

Bevington, David. *Medieval Drama*. Boston: Houghton Mifflin, 1975 Print

Buster, Douglas and Eric Ramussen eds.. *Everyman and Mankind*. Arden Early Modern Drama. London: Methuen, 2009. Print.

Coldewey, John C. (Ed.) *Medieval Drama: Critical Concepts in Literary and Cultural Studies*. London: Routledge, 2007. Print.

Emmerson, Richard K. *Approaches to Teaching Medieval English Drama*. New York: Modern Language Association of America, 1990. Print

Sir Francis Bacon

Bacon, Francis. *The Essays or Counsells Civill and Morall*. Ed. Michael Kiernan, Oxford: Oxford University Press, 2000. Print.

Chaudhuri, Sukanta. *Bacon's Essays: A Selection*. New Delhi & Kolkata: Oxford University Press, 1999. Print.

Porter, Roy. *The Enlightenment. Studies in European History*. London: Palgrave, Macmillan, 2001. Print.

Elizabethan Poetry

Alpers, P.J. ed. *Elizabethan Poetry: Modern Essays in Criticism*. Oxford: OUP, 1967. Print.

Borris, Kenneth. *Allegory and Epic in English Renaissance Literature: Heroic Form in Sidney, Spenser and Milton*. Cambridge: Cambridge UP, 2000. Print.

Kuin, Robert. *Chamber Music: Elizabethan Sonnet Sequences*. Toronto: U. of Toronto Pres, 1998. Print.

Lee, Siney. *Elizabethan Sonnets*. Westminster: Archibald Constable & Co., 1904. Print.

Lever, J.W. *The Elizabethan Love-Sonnet*. London: Methuen, 1956. Print.

Lewis, C.S. *The Allegory of Love*. Rpt.; Cambridge: Cambridge U.P., 2013. Print.

Reisman, Rosemary M. *British Renaissance Poetry*. London: Canfield Salem Press, 2003. Print.

Tuve, Rosemond. *Elizabethan and Metaphysical Imagery*. Chicago: U of Chicago Press, 1947. Print,

CC 2 – Elizabethan Literature II

The Early Modern Period: General Background

Bush, Douglas. *The Renaissance and English Humanism*. Oxford: OUP, 1962. Print.

Chaudhuri, Sukanta. *Infirm Glory: Shakespeare and the Renaissance Image of Man*. Oxford: OUP, 1981. Print.

Coupe, W.A. et al eds. *The Continental Renaissance 1500-1600*. London: Penguin Books, 1971. Print.

Cummins, Julie and Davis Burchell. *Science, Literature and Rhetoric in Early Modern England*. Ashgate: London, 2007. Print.

Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare*. Chicago: U of Chicago Press, 1980. Print.

Hattaway, Michael ed. *A Companion to English Renaissance Literature and Culture*. London: Blackwell, 2007. Print.

Lewis, C.S. *The Discarded Image*. Cambridge: CUP, 1964; 1974. Print.

Stone, Laurence. *The Crisis of Aristocracy, 1558-1641*. Oxford: OUP, 1965. Print.

Tillyard, E.M.W. *The Elizabethan World Picture*. London: Penguin, rpt. 2017. Print.

Background to Elizabethan Drama and Theatre Production

Bradbrook, M.C. *Themes and Conventions of Elizabethan Tragedy*. 2nd ed. Cambridge: CUP, 1980. Print.

_____. *The Rise of the Common Player; A Study of Actors and Society in Shakespeare's England*. (London: Chatto & Windus, 1962; paperback 1979. Print.

Braunmuller, A.R. and Michael Hattaway, eds. *The Cambridge Companion to English Renaissance Drama*. Cambridge: CUP, 2003. Print.

Briggs, Julia. *This Stage-Play World: Texts and Contexts, 1580-1625*. Oxford: OUP, 1997. Print.

Bruster, Douglas. *Drama and The Market In The Age of Shakespeare*. Cambridge: CUP, 2005. Print.

Dutton, Richard ed. *The Oxford Handbook of Early Modern Theatre*. Oxford: OUP, 2009. Print.

Gurr, Andrew. *The Shakespearean Stage, 1574-1642*. 3rd ed. Cambridge: CUP, 1992. Print.

Kastan, David Scott and Peter Stallybrass eds. *Staging the Renaissance: Reinterpretations of*

Elizabethan and Jacobean Drama. London: Routledge, 1991. Print.

Weimann, Robert. *Shakespeare and the Popular Tradition in the Theatre*. Trans. Robert Schwartz. Baltimore: Johns Hopkins UP, 1978; originally in German, 1967. Print.

Elizabethan Tragedy

Bowers, Fredson. *Elizabethan Revenge Tragedy, 1587-1642*. New Jersey: Princeton UP, 1940. Print.

Cheney, Patrick ed. *The Cambridge Companion to Christopher Marlowe*. Cambridge: CUP, 2004. Print.

Deats, Sarah Munson and Robert A. Logan. *Placing the Plays of Christopher Marlowe*. London: Ashgate, 2008. Print.

Dollimore, Jonathan. *Radical Tragedy*. 3rd ed; London: Palgrave, 2004. Print.

Dollimore, Jonathan and Alan Sinfield eds. *Political Shakespeare: New Essays in Cultural Materialism*. Ithaca: Cornell UP and Manchester: Manchester UP, 1985. Print.

Drakakis, John ed. *Alternative Shakespeares*. London: Routledge, 2002. Print.

Kahn, Coppélia. *Man's Estate: Masculinity Identity in Shakespeare*. Berkeley: U of California Press, 1981. Print.

Kott, Jan. *Shakespeare, Our Contemporary*. New York: W.W. Norton, 1974. Print.

Loomba, Ania. *Gender, Race, Renaissance Drama*. Manchester: Manchester UP, 1989. Print.

Loomba, Ania. *Shakespeare, Race and Colonialism*. Oxford: OUP, 2002. Print.

Montrose, Louis. *The Purpose of Playing: Shakespeare and the Cultural Politics of Elizabethan Theatre*. Chicago: U of Chicago Press, 1996. Print.

Neil, Michael and David Schalkwyk. *The Oxford of Shakespearean Tragedy*. Oxford: OUP, 2016. Print.

Parker, Patricia. *Shakespeare from the Margins: Language, Culture, Context*. Chicago: U of Chicago Press, 1996. Print.

Wells, Stanley and Margreta de Grazia, eds. *The New Cambridge Companion to Shakespeare*. Cambridge: CUP, 2010. Print.

Elizabethan Comedy

Barber, C.L. *Shakespeare's Festive Comedy*. New Jersey: Princeton UP, 1959. Print.

Chalfont, F.C. *Ben Jonson's London*. Ohio: Ohio UP, 1978. Print.

Knights, L.C. *Drama and Society in the Age of Jonson*. Rpt. London: Methuen, 1977. Print.

Leggatt, Alexander. *Shakespeare's Comedy of Love*. New York: Psychology Press, 1987, rpt. 2005. Print.

Leggatt, Alexander. *Introduction to English Renaissance Comedy*. Manchester: Manchester UP, 1999. Print.

Nevo, Ruth. *Comic Transformations in Shakespeare*. London: Methuen, 1980. Print.

Utopian Writing in the Elizabethan Period

Adams, Robert M. *Thomas More: Utopia*. New York: Norton Critical Editions. 2nd Edition, 1991, Print.

Davis, J.C. *Utopia and the Ideal Society: A Study of English Utopian Writing 1516-1700*. Cambridge: Cambridge University Press, 1981. Print.

Kemdrick, Christopher. *Utopia, Carnival and Commonwealth in Renaissance England*. Toronto: University of Toronto Press, 2004. Print.

Price, Bronwen. *Francis Bacon's New Atlantis: New Interdisciplinary Essays*. Manchester: Manchester UP, 2002. Print.

Metaphysical Poets

Bennett, Joan. *Five Metaphysical Poets*. Cambridge: Cambridge UP, 1964. Print.

Bloom, Harold. *John Donne and the 17th Century Metaphysical Poets*. New York: Chelsea House, 1986. Print.

Clements, Arthur L. *Poetry of Contemplation: John Donne, George Herbert, Henry Vaughan and the Modern Period*. New York: State University of New York Press, 1994. Print.

Eliot, T.S. 'The Metaphysical Poets' and 'Andrew Marvell'

Gardner, Helen. *The Metaphysical Poets*. Oxford: OUP, 1964. Print.

_____. *John Donne: A Collection of Essays*. Englewood Cliffs, NJ: Prentice-Hall, 1961. Print.

Leishman, J.B. *The Monarch of Wit*. London: Hutchinson University Library, 1962, rpt. 1965. Print.

Martz, Louis. *The Poetry of Meditation: A Study of English Religious Literature of the 17th Century*. New Haven and London: Yale UP, 1954. Print.

Press, John. *Andrew Marvell*. London: Longman, 1958. Print.

Reid, Davis. *The Metaphysical Poets*. London: Routledge, 2000. Print.

Sullivan, Ceri. *The Rhetoric of Conscience in Donne, Herbert and Vaughan*. Oxford: OUP, 2008. Print.

Tuve, Rosemond . *A Reading of George Herbert*. Chicago: Chicago UP, 1982. Print.

White, Helen C. *The Metaphysical Poets*. London: Macmillan, 1936, rpt. 1956. Print

CC3 – Jacobean, Restoration and Augustan Literatures

Jacobean Drama

Aebischer, Pasxale. *Jacobean Drama*. London: Palgrave Macmillan, 2010. Print.

Davies, Callan. *Strangeness in Jacobean Drama*. London: Routledge, 2020. Print.

Ellis-Fermor, Una. *The Jacobean Drama: An Interpretation*. London: Methuen, 1953. Print.

Gibbons, Brian. *Jacobean City Comedy: A Study of Satirical Plays by Jonson, Marston and Middleton*. Rpt., Ann Arbor, Michigan: University of Michigan Press, 2008. Print.

Milton

Burden, Dennis. *The Logical Epic: A Study of the Argument of Paradise Lost*. Cambridge, Mass.: Harvard UP, 1967. Print.

Danielson, Denis ed. *The Cambridge Companion to Milton*. Cambridge CUP, 1999. Print.

Fish, Stanley. *Surprised by Sin: The Reader in Paradise Lost*. New York: St Martin's Press, 1967. Print.

Ferry, Anne. *Milton's Epic Voice: The Narrator in Paradise Lost*. Cambridge, Mass.: Harvard UP, 1963. Print.

Hill, Christopher. *Milton and the English Revolution*. New York: Faber, 1977. Print.

Lewis, C.S. *A Preface to Paradise Lost*. Oxford: OUP, 1942. Print.

Musacchio, George. *Milton's Adam and Eve: Fallible Perfection*. Berne: Peter Lang, 1991. Print.

The Restoration and Augustan Periods

Daunton, M.J. *Progress and Poverty: An Economic and Social History of Britain, 1700-1850*. New York: Oxford University Press, 1995. Print.

Newman, Donald J. ed. *The Spectator: Emerging Discourses*. New Jersey: Associated University Presses, 2005. Print.

Willey, Basil. *The Seventeenth Century Background*. Oxford: OUP, 1938. Print.

Willey, Basil. *The Eighteenth Century Background*. Oxford: OUP, 1940. Print.

Restoration and Augustan Literatures

Bevis, Richard. *English Drama: Restoration and Eighteenth Century, 1660-1789*. London: Longman, 1988. Print.

Burns, Edward. *Restoration Comedy: Crises of Desire and Identity*. London: Macmillan 1982. Print.

Dobree, Bonamy. *Restoration Comedies, 1660-1720* Oxford: OUP, 1924. Print.

Ellis, Frank. *Sentimental Comedies: Theory and Practice*. Cambridge: CUP, 1991. Print.

Fisk, Deborah Payne. *The Cambridge Companion to English Restoration Theatre*. Cambridge: CUP, 2003. Print.

Fujimura, Thomas. *The Restoration Comedy of Wit*. New York: Columbia UP, 1952. Print.

Grimsley, Ronald. ed. *The Age of Enlightenment 1715-1789*. London: Penguin, 1979. Print.

Jack, Ian. *Augustan Satire*. Oxford: OUP, 1942. Print.

Krutch, Joseph Wood. *Comedy and Conscience after the Restoration*. New York: Columbia UP, 1969. Print.

Lottis, John. ed. *Restoration Drama: Modern Essays in Criticism*. Oxford: OUP 1992. Print.

Moody, Jane and Daniel O'Quinn. eds. *The Cambridge Companion to British Theatre 1730-1830*. Cambridge: CUP, 2007. Print.

Rogers, Pat. ed. *The Cambridge Companion to Alexander Pope*. Cambridge: CUP 2007. Print.

Zwicker, Steve N. ed. *The Cambridge Companion to John Dryden*. Cambridge: CUP, 2004. Print.

The Eighteenth Century Novel

Davis, Leonard. *Factual Fictions: The Origins of the English Novel*. New York: Columbia UP, 1983. Print.

Lipking, Joanna ed. *Oroonoko*. New York: Norton Critical Editions, 1997. Print.

Richetti, John. et al eds. *The Cambridge Companion to the Eighteenth Century Novel*. Cambridge: CUP 1996. Print.

_____ed. *The Cambridge Companion to Daniel Defoe*. Cambridge: CUP 2009.

Rivero, John R. *Gulliver's Travels*. New York: Norton Critical Editions, 2001. Print.

Rivero, Albert J. ed. *Moll Flanders*. New York: Norton Critical Editions, 2003. Print.

Sheridan Baker. ed. *Tom Jones*. New York: Norton Critical Editions. 2nd Edition, 1994. Print.

Shinagel, Michael. ed. *Robinson Crusoe*. New York: Norton Critical Editions. 2nd Edition, 1994. Print.

Watt, Ian. *The Rise of the Novel*. Oxford: OUP, 1957. Print.

CC 4 – The Pre-Romantic and Romantic Periods

POETRY

Romantic Poetry

Abrams, M.H. *The Mirror and the Lamp*. Oxford: OUP, 1971. Print.

Bate, Jonathan. *The Romantics: The Invention of the Modern Mind*. London: Harper Collins, 2020. Print.

Chandler, James. ed. *The Cambridge Companion to British Romantic Poetry*. Cambridge: CUP, 2008. Print.

Kroeber, Karl R. & Gene M. Ruoff. eds. *Romantic Poetry: Recent Revisionary Criticism*, New Brunswick, New Jersey: Rutgers UP, 1993. Print.

William Blake

Bloom, Harold. Ed. *William Blake's Songs of Innocence and Experience*. London: Chelsea House, 1987. Print.

Davis, Michael. *William Blake: A new kind of man*. Berkeley: University of California Press, 1977. Print.

Dhar, Subir. *Burning Bright: William Blake and the Poetry of Imagination*. Kolkata: G.J. Book Society, 2001. Print.

Eaves, Morris. ed. *The Cambridge Companion to William Blake*. Cambridge: CUP, 2003. Print.

Frye, Northrop. *Fearful Symmetry: A Study of William Blake*. Princeton: Princeton UP, 1947. Print.

Grant, John E. ed. *Blake's Poetry: Writing and Design*. New York: Norton Critical Editions. 2nd ed., 2008. Print.

Larrissy, Edward. *William Blake*. Oxford: Basil Blackwell, 1985. Print.

William Wordsworth

Bate, Jonathan. *Radical Wordsworth*. London: William Collins, 2020. Print.

_____. *Romantic Ecology: Wordsworth and the Environmental Tradition*. London: Routledge, 2013. Print.

Bloom, Harold ed. *William Wordsworth*. New York: Infobase Publishing, 2009. Print.

Gill, Stephen. ed. *The Cambridge Companion to Wordsworth*. Cambridge: CUP 2003. Print.

Halimi, Nicholas. ed. *Wordsworth's Poetry and Prose*. New York: Norton Critical Editions, 2014. Print.

Owen, W.J.B. *Wordsworth's Literary Criticism*. Lonon: Routledge, 1974, Print.

S.T. Coleridge

Hill, John Spencer. *A Coleridge Companion*. London: Macmillan, 1984. Print.

Wheeler, Kathleen M.. *The Creative Mind in Coleridge's Poetry*. Chicago: University of Chicago Press, 1981. Print.

Bloom, Harold ed. *Samuel Taylor Coleridge*. New York: Infobase Publishing, 2011. Print.

P.B. Shelley

Cameron, K.N. *Shelley: The Golden Years*. Cambridge: Harvard University Press, 1974. Print.

Cronin, Richard. *Shelley's Poetic Thoughts*. New York: St. Martin's, 1981. Print.

O'Neill, Michael ed. *Shelley*. Longman Critical Readers Series. London: Routledge, 2014. Print.

Ridenour, George ed. *Shelley: A Collection of Critical Essays*. New Jersey: Prentice-Hall, 1963. Print.

Woodings, R.B. ed. *Shelley*. London: Macmillan, 1968. Print.

Worthen, John. *The Life of Percy Bysshe Shelley: A Critical Biography*. Hoboken, NJ: John Wiley, 2019. Print.

John Keats

Bate, Walter Jackson. *Keats: A Collection of Critical Essays*. New Jersey: Prentice-Hall, 1964. Print.

Bate, Walter Jackson. *John Keats*. Cambridge, Mass.: Harvard University Press, 2009. Print.

Christensen, Alan C. et al eds. *The Challenge of Keats: Bicentennial Essays, 1795-1995*. Amsterdam: Rodopi, 2000. Print.

Cox, Jeffery N. ed. *Keats' Poetry and Prose*. Norton Critical Editions. New York: Norton Critical Editions, 2009. Print

Matthew G.M. ed. *John Keats: The Critical Heritage*. London: Routledge, 1995. Print.

O'Rourke, James. *Keats's Odes and Contemporary Criticism*. Gainesville, Florida: University of Florida Press, 1998. Print.

Oweill, Michael. *Keats: Bicentenary Readings*. Edinburgh: Edinburgh university Press, 1997. Print.

Roe, Nicholas. *John Keats and the Culture of Dissent*. Oxford: Clarendon Press, 1997. Print.

_____ed. *Keats and History*. Cambridge: CUP, 1995. Print.

Ulmer, Williams A. *John Keats: Reimagining History*. New York: Springer, 2017. Print.

FICTION

The Gothic Novel

Bayer-Berenbaum, Linda. *The Gothic Imagination*. Fairley: Dickinson UP, 1982. Print.

Botting, Fred. *Gothic*. The New Critical Idiom Series. London: Routledge, 2013. Print.

Geary, Robert F. *The Supernatural in Gothic Fiction*. Cambridge: CUP, 1992. Print.

Haggerty, George E. *Gothic Fiction/Gothic Form*. Pennsylvania State UP, 1989. Print.

Kilgour, Maggie. *The Rise of the Gothic Novel*. London: Routledge. 1995. Print.

Praz, Mario. *Three Gothuc Novels (with Introduction and Notes)*. Harmondsworth: Penguin Classics, rpt. 1986. Print.

Summers, Montague. *The Gothic Quest: A History of the Gothic Novel*. London: Russell and Russell, 1964. Print.

Townsend, Dale. ed. *Terror and Wonder: The Gothic Imagination*. The British Library, 2014

Jane Austen

Copeland, Edward and Juliet McMaster eds. *The Cambridge Companion to Jane Austen*. Cambridge: CUP 1997. Print.

Johnson, Claudia L. ed. *Mansfield Park*. New York: Norton Critical Editions, 1998. Print.

_____. *A Companion to Jane Austen*. New Jersey: Wiley-Blackwell, 2012. Print.

Lambdin, Robert Thomas and Laura Cooner lambdin. *A Companion to Jane Austen Studies*. Westport: Greenwood Press, 2000. Print.

Mazeno, Lawrence W. ed. *Jane Austen: Two Centuries of Criticism*. London: Camden House, 2011. Print.

Mukherjee, Meenakshi. *Re-Reading Jane Austen*. Hyderabad: Orient BlackSwan, 1995. Print.

Todd, Janet. ed. *Jane Austen in Context*. Cambridge: CUP, 2005. Print.

Mary Shelley

Baldick, Chris. *In Frankenstein's Shadow: Myth, Monstrosity and Nineteenth Century Writing*. Oxford: Clarendon Press, 1990. Print.

Hunter, J. Paul. ed. *Frankenstein*. New York: Norton Critical Editions, 1996. Print.

Morrison, Lucy and Staci Stone eds. *A Mary Shelley Encyclopaedia*. Westport, Connecticut and London: Greenwood Press, 2003. Print.

Seymour, Miranda. *Mary Shelley*. New York: Grove Press, rpt. 2002. Print.

Sunstein, Emily W. *Mary Shelley: Romance and Reality*. Baltimore: the Johns Hopkins UP, 1989. Print.

CC-5 – Academic Writing

Carroll, Jude. *A Handbook for Detecting Plagiarism in Higher Education*. Oxford: OUP, 2002. Print.

Gupta, Renu. *A Course in Academic Writing*. Hyderabad: Orient BlackSwan, 2017. Print.

Samantray, Kalyani. *Academic and Research Writing*. Hyderabad: Orient BlackSwan, 2008.

Print.

Sutherland Wendy. *Plagiarism, the Internet and Student Learning: Improving Academic Integrity*. New York: Routledge, 2008. Print.

MLA Handbook 8th Edition. Published by Modern Language Association (MLA) of America, 2016. Available in print and online.

Chicago Manual of Style 17th Edition. Published by the University of Chicago Press, 2017. Available in print and online.

CC 6 – American Literature

Beach, Christopher. *The Cambridge Introduction to Twentieth-Century American Poetry*. Cambridge: CUP, 2003. Print.

Bercovitch, Sacvan and Cyrus R.K. Patell. *The Cambridge History of American Literature*. Cambridge: Cambridge University Press, 2005. Print

Biggsby, C.W.E. *Modern American Drama 1945-2000*. Cambridge: CUP, 2000. Print.

Bradbury, Malcolm. *From Puritanism to Postmodernism. A History of American Literature*. New York: Penguin, 1991. Print.

Chae, Youngsuk. *Politicizing Asian American Literature: Towards a Critical Multiculturalism*. Routledge, 2007. Print.

Curti, Merle. *The Growth of American Thought*. New Brunswick: Transaction Publishers, 1964. Print..

Duvall, John N. *The Cambridge Companion to American Fiction after 1945*. Cambridge: CUP, 2012. Print.

Elliot, Emory et.al. *Columbia Literary History of the United States*. New York: Columbia University Press, 1988. Print.

Gates, Jr., Henry Louis. *The Signifying Monkey: A Theory of African American Literary Criticism*. New York: OUP, 1988; Paperback edition – 2014. Print.

Graham, Maryemma and Jerry W. Ward eds.. *The Cambridge History of African American Literature*. Cambridge: CUP 2011. Print.

Hutner, Gordon. *American Literature, American Culture*. New York: OUP, 1999. Print.

Jones, H.M. and R. M. Ludwig. *Guide to American Literature and its Backgrounds since 1890*.

New York: Harvard University Press, 1974. Print.

Lauter, Paul ed. *A Companion to American Literature and Culture*. New York: John Wiley and Sons, 2010. Print.

Lee, A. Robert. *Multicultural American Literature: Comparative Black, Native, Latino/a and Asian American Fictions*. Oxford, Miss.: The University of Mississippi Press, 2003. Print.

Sen, Krishna and Ashok Sengupta. *A Short History of American Literature*. Hyderabad: Orient Blackswan, 2017. Print.

Washington, Robert E. *The Ideology of African American Literature: From the Harlem Renaissance to the Black Nationalist Revolt*. Oxford: Rowman and Littlefields, 2003. Print.

Semester-II

CC 7 – The Victorian Era

Armstrong, Isobel. ed. *Victorian Poetry: Poetry, Poetics and Politics*. London and New York: Routledge, 1993/2005 Print.

Bristow, Joseph. ed. *The Cambridge Companion to Victorian Poetry*. Cambridge: CUP, 2003. Print.

David, Deirdre. *The Cambridge Companion to the Victorian Novel*. Cambridge: CUP, 2012. Print.

Gilmore, Robin. *The Victorian Period: The Intellectual and Cultural Contexts of English Literature, 1830-1890*. London: Longman, 1994/2016. Print.

Gray, Erik. ed. *Tennyson's In Memoriam*. New York: Norton Critical Editions, 2nd ed., 2003. Print.

Hemmings, F.W.J. ed. *The Age of Reason*. London: Penguin, 1974. Print.

Jordan, John O. ed. *The Cambridge Companion to Charles Dickens*. Cambridge: CUP, 2001. Print.

Loucks, James E. *Robert Browning's Poetry*. New York: Norton Critical Editions 2nd ed., 2007, Print.

O'Gorman, Francis. ed. *The Cambridge Companion to Victorian Culture*. Cambridge: CUP, 2010. Print.

Richards, Bernard. *English Poetry of the Victorian Period, 1830-1890*. London: Longman, 2000. Print.

Sanders, Andrew. *The Victorian Historical Novel, 1840-1880*. London: Palgrave Macmillan, 1979. Print.

Thompson, E.P. *The Making of the English Working Class*. London: Victor Gollancz, 1968. Print.

Wheeler, Michael. *English Fiction of the Victorian Period, 1830-1890*. London: Longman, 2000. Print.

CC 8 – Ancient European Classics in Translation

Bowra, C.M. *From Virgil to Milton*. London: Macmillan, 1957. Print.

Commager, Steele. *The Odes of Horace: A Critical Study*. New Haven, Connecticut: Yale UP, 1962. Print.

Cook, Albert. ed. *The Odyssey*. New York: Norton Critical Editions, 2nd ed. 1993. Print.

Macdonald, Marianne and J. Michael Walton eds. *The Cambridge Companion to Greek and Roman Theatre*. Cambridge: CUP, 2007. Print.

Kitto, H.D.F. *Greek Tragedy*. London: Routledge, 1939/2011/ Print.

Olson, Elder. *Aristotle's Poetics and English Literature; A Collection of Critical Essays*. Chicago: University of Chicago Press, 1965. Print.

Olson, S. Douglas. ed. *Ancient Comedy and its Reception*. New York: De Gruyter, 2014. Print.

Rorty, Amelie Oksenberg. ed. *Essays on Aristotle's Poetics*. Princeton: Princeton UP, 1993. Print.

Segal, Erich. ed. *Oxford Readings in Greek Tragedy*. Oxford: OUP, 1983. Print.

Swift, Laura. *Greek Tragedy: Themes and Contexts*. London: Bloomsbury, 2016. Print.

CC 9 – Indian English Literature and Indian Literature in Translation

Prasad, G.J.V. *Continuities in Indian English Poetry: Nation, Language, Form*. Delhi: Pencraft, 1999. Print.

Mehrotra, Arvind K. ed. *A History of Indian Literature in English*. London: Hurst, 2003. Print.

Naik, M.K. *A History of Indian English Literature*. Rev. Ed. New Delhi: Sahitya Akademi, 2006.

Print.

Sen, Krishna and Rituparna Roy. eds. *Writing India Anew: Indian English Fiction 2000-2010*. Amsterdam: Amsterdam University Press, 2013. Print.

Sharrad, Paul. *Postcolonial Literary history and Indian English Fiction*. Amherst, New York: Cambria Press, 2008. Print.

CC 10 – English Language Teaching (ELT)

Doff, Adrian and Christopher Jones. *Language in Use: Self-Study Workbook*. Cambridge: Cambridge University Press, 2000. Print.

Ellis, Rod. *Second Language Acquisition*. Oxford: Oxford U P, 1997. Print.

Francis, Hazel. *Language in Teaching and Learning*. New Delhi: Universal Book Stall, 1996. Print.

Krashen, Stephen D. *Principles and Practice in Second Language Acquisition*. University of Southern California, 1982, Print. (Internet edition 2009)

----- *Second Language Acquisition and Second Language Learning*. University of Southern California, 1981. Print. (Internet edition: 2002).

Peter, Francis Peter. ed. *Indian Voices in ELT*. New Delhi: Viva Books, 2012. Print.

CC 11 – Literary Criticism from Aristotle to T.S. Eliot

Blamires, Harry. *A History of Literary Criticism* (1991). Delhi: Macmillan India, 2000. Print.

Butcher, S.H. *Aristotle's Poetics, Translated and with a Critical Commentary* (1902)
Reprinted by various publishers

Else, Gerald. *Aristotle's Poetics: The Argument*. Harvard: Harvard University Press, 1957. Print.

Golden, L. and O.B. Hardison. *Aristotle's Poetics: A Translation and Commentary for Students of Literature*. Englewood, Cliffs, New Jersey: Prentice-Hall, 1968. Print.

Habib, M.A.R. *Literary Criticism from Plato to the Present: An Introduction*. London: Wiley Blackwell, 2011. Print.

Halliwell, Stephen. *Aristotle's Poetics*. London: Duckworth, 1986. Print.

Harrison, Stephen. ed. *A Companion to Latin Literature*. London: Blackwell, 2004. Print.

Harvey, Paul. ed. *The Oxford Handbook to Classical Literature*. Rpt; Oxford: OUP, 2014. Print.

House, Humphrey. *Aristotle's Poetics: A Course of Eight Lectures*. London: Rupert Hart-Davis, 1961. Print.

Hutton, J. [et al](#) eds. *Aristotle's Poetics*. New York: Norton Critical Editions, 2018. Print

Jones, John. *On Aristotle and Greek Tragedy*. London: Chatto and Windus, 1962. Print.

Kennedy. George Alexander ed. *The Cambridge History of Literary Criticism: Classical Criticism Vol.1*. Cambridge: Cambridge University Press, 1989. Print.

The Cambridge Histories of Literary Criticism, Volumes 1 - 9. Cambridge: Cambridge University Press. Various editors and dates of publication. Print.

Wimsatt, William K. and Cleanth Brooks. *Literary Theory: A Short History*. Calcutta: Oxford Book Company, 1958. Print.

Skill Enhancement Course (SEC)

Option (A) – Computer Applications for Literary Presentation

As recommended by the concerned instructor

Option (B) – Computer Applications for Publishing and Advertising

As recommended by the concerned instructor

Semester-III

CC 12 – Modernism in British Literature

Bradbury, Malcolm and James McFarlane. *Modernism: A Guide to European Literature, 1890-1930*. Rev. ed.; Harmondsworth: Penguin, 1976. Print.

Bloom, Harold. *British Modernist Fiction 1920-1945*. New York: Chelsea House, 1986. Print.

Childs, Peter. *Modernism*. The New Critical Idiom Series. 2nd Ed. London: Routledge. 2008. Print.

Fernihough, Anne ed. *The Cambridge Companion to D.H. Lawrence*. Cambridge: CUP, 2001. Print.

Howe, Marjorie and John Kelly eds. *The Cambridge Companion to W.B. Yeats*. CUP 2006. Print.

Humphrey, Robert. *Stream of Consciousness in the Modern Novel*. Berkeley and Los Angeles: U. of California Press, 1954. Print.

Jeffers, Norman. *W.B. Yeats: Man and Poet*. New York: Barnes & Noble, 1966. Print..

Jordan, Julia. *Late Modernism and the Avant-Garde British Novel: Oblique Strategies*. Oxford: OUP, 2020. Print.

Levin, Harry n. *James Joyce: A Critical Introduction*. New York: New Directions Publishing House, 1960. Print.

Rainey, Lawrence ed. *The Annotated Waste Land with Eliot's Contemporary Prose*. Cambridge, Mass. and London: Yale UP, 2005. Print.

Riquelme, John Paul ed. *A Portrait of the Artist as a Young Man*. New York: Norton Critical Editions, 2006. Print.

Sellers, Susan ed. *The Cambridge Companion to Virginia Woolf*. Cambridge: CUP 2010. Print.

CC 13 – Literary Theory I

Brown, Carolyn E. *Shakespeare and Psychoanalytic Theory*. London: Bloomsbury, 2015. Print.

Childs, Peter and R.J.P. Williams. *Postcolonial Theory: An Introduction*. London: Routledge, 1997. Print.

Disch, Lisa and Mary Hawkesworth. *The Oxford Handbook of Feminist Theory*. Oxford: OUP, 2016. Print.

Eagleton, Terry. *Literary Theory: An Introduction*. Cambridge: CUP, 2000. Print.

_____. *Marxism and Literary Criticism*. London: Routledge, 1996, Print.

Ellman, Maud. *Psychoanalytic Literary Criticism*. London: Routledge, 1994. Print.

Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. Abingdon, Oxford: Allen and Unwin, 1998; rev ed. London: Routledge, 2020. Print.

Garrard, Greg ed. *The Oxford Handbook of Ecocriticism*. Oxford: OUP, 2014. Print.

Glover, David and Cora Kaplan. *Genders*. The New Critical Idiom Series. London: Routledge, 2000. Print.

Manheim, Leonard et al. *Hidden Patterns: Studies in Psychoanalytic Literary Criticism*. London: Macmillan, 1966. Print.

Plain, Gill and Susan Sellers. *A History of Feminist Literary Criticism*. Cambridge: CUP, 2007. Print.

Reesman, Jeanne C. and John R. Willingham. *A Handbook of Critical Approaches to Literature*. New York: Oxford University Press, 1999. Print.

Rice, Philip and Patricia Waugh. *Literary Theory: A Reader*. London: Edward Arnold, 1992, rpt. 2001. Print.

Selden, Raman, Peter Widdowson and Peter Brooker eds. *A Reader's Guide to Contemporary Literary Theory*. 5th ed. London: Longman, 2005. Indian imprint - Delhi: CUP, 2005. Print.

Wilchins, Riki Anne. *Queer Theory, Gender Theory*. New York: Riverdale, 2014. Print.

Wright, Elizabeth. *Psychoanalytic Criticism: A Reappraisal*. 2nd edition; London: Polity Press, 1999. Print.

CC 14 – Women's Writing

Behar, Ruth and Deborah A. Gordon. *Women's Writing Culture*. Berkeley and Los Angeles: The University of California Press, 1995. Print.

Cardinal, Agnes, Dorothy Goldman and Judith Hattaway eds. *Women's Writing on the First World War*. Oxford: OUP, 1999. Print.

Chapman, Alison. *The Afterlife of Christina Rossetti*. London: Palgrave Macmillan, 2000. Print.

Finke, Laurie A. *Feminist Theory, Women's Writing*. Ithaca: Cornell University Press, 1992. Print.

Gulati, Varun and Mythili Anoop. *Contemporary Women's Writing in India*. Lanham and New York: Lexington Books, 2014. Print.

Jacobus, Mary ed. *Women's Writing and Writing about Women*. London: Routledge, 1979. Print.

Joannou, Marouls. *Contemporary Women's Writing: From The Golden Notebook to The Color Purple*. Manchester: Manchester UP, 2000. Print.

Justice, George L. and Nathan Tinker. *Women's Writing and the Circulation of Ideas*. Cambridge: CUP, 2002. Print.

Miller, Jane Eldridge ed. *Who's Who in Contemporary Women's Writing*. London: Routledge, 2001. Print.

Sage, Lorna ed. *The Cambridge Guide to Women's Writing in English*. Cambridge: CUP, 1999. Print.

Surendran, K.V. *Women's Writing in India: New Perspectives*. New Delhu: Sarup, 2002. Print.

Tharu, Susie and K. Lalitha. Volume I: *Women's Writing in India: 600 B.C. to the Early Twentieth Century*. New York: Feminit Press at The City University of New York, 1991; Paperback edition - Delhi: OUP, 1997. Print.

_____. Volume II: *Women's Writing in India, The 20th Century*. New York: Feminist Press at The City University of New York, 1993; Paperback edition – Delhi: OUP, 1887. Print.

Wisker, Gina. *Postcolobial and African American Women's Writing: A Critical Introduction*. New York: St. Martin's Press, 2000. Print.

Review of Related Literature, Problem Identification and Preparation of Tools Research Methodology

Best, John W and James V. Kahn. *Research in Education*. 8th Edition; New York: Pearson Books, 2006. Print.

Daniel, Ben K. and Tony Harland eds. *Higher Education Research Methodology: A Step by Step Guide to the Research Process*. London: Routledge, 2018. Print.

Harris, Dave. *Literature Review and Research Design: A Guide to Effective Research*. London: Routledge, 2020. Print.

Mukherjee, Shyama Prasad. *A Guide to Research Methodology: An Overview of Research Problems, Tasks and Methods*. Boca Raton, Florida: CRC Press, 2019. Print.

Trochim, William M. et al eds. *Research Methodology: The Essaential Knowledge Base*. Boston: Cengage Learning, 2015. Print.

Writing Reports

Bowden, John. *Report Writing: How to Prepare, Write and Present Effective Reports*. Birmingham: How To Books, 2004. Print.

Netziey, Michael and Craig Snow. *Guide to Report Writing*. New Jersey: Prentice-Hall Inc., 2001. Print.

Seely, John. *Writing Reports*. Oxford: Oxford University Press. 2002. Print.

Framing Questionnaires

Foddy, William. *Constructing Questions for Interviews and Questionnaires*. Cambridge: CUP, 1993. Print.

Harris, Davis.. *The Complete Guide to Writing Questionnaires*. Bristol: I&M Press, 2014. Print.

DSEC – I (Any one option to be selected)

Option (A) – Popular Literature

Popular Culture:

Berger, Arthur Asa. *Popular Culture Genres: Theories and Texts*. London & New Delhi: Sage, 1977 . Print.

Bigsby, C.W.E. *Approaches to Popular Culture*. London: Edward Arnold, 1976. Print.

Chakraborty, Abin. *Popular Culture*, ed. Krishna Sen. Hyderabad: Orient Black Swan, 201. Print.9

Hall, Stuart and Paddy Whannel. *The Popular Arts*. New York: Pantheon Books, 1995. Print.

Lowenthal, L. *Literature, Popular Culture and Society*. New Jersey: Englewood Cliffs, 1976. Print.

Strinati, Dominic. *An Introduction to Theories of Popular Culture*. London: Routledge, 2004. Print.

Popular Poetry and Fiction

Cadogan, Mary. *Richmal Crompton: The Woman behind Just William*. Gloucestershire: Sutton, 2003. Print.

Jimena, Iranzo Represa. “Children’s Literature: A study on the writer Richmal Crompton and her character William Brown.” *JACLR Journal of Artistic Creation & Literary Research*. Volume 5 Issue 1 (June 2017), Print.

Leclerc, Jean-Jacques. *Philosophy of Nonsense: the Intuitions of Victorian Nonsense Literature*. London: Routledge, 1994. Print.

Rea, Ann ed. *Middlebrow Wodehouse: P.G. Wodehouse’s Work in Context*, London: Ashgate, 2016. Print,

Crime Fiction and Thrillers

Barzun, Jacques. *The Delights of Detection*. New York: Criterion, 1961. Print.

Herbert, Rosemary. *The Oxford Companion to Crime and Mystery*. New York: OUP, 1999. Print.

Knight, Stephen. *Crime Fiction Since 1800. Detection, Death, Diversity*. London: Palgrave, Macmillan, 2004. Print.

Palmer, Jerry. *Thrillers: Genesis and Structure of a Popular Genre*. London: Arnold, 1978. Print.

Priestman, Martin. *Crime Fiction From Poe to the Present*. Plymouth: Northcote House, 1998. Print.

Science Fiction and Fantasy:

Aldiss, Brian and David Wingrove. *The Trillion Year Spree: A History of Science Fiction*. London: Atheneum Books, 1986. Print.

Freedman, Carl. *Critical Theory and Science Fiction*. Middleton: Wesleyan University Press, 2000. Print.

Fillipo, Paul Di ed.. *Critical Survey of Science Fiction & Fantasy Literature*, Mass.: Salem Press, 2017. Print.

Parrinder, Patrick ed.. *Science Fiction: A Critical Guide*. London: Longman, 1979. Print.

Suvin, Darko. *Metamorphoses of Science Fiction*. New Haven, CT: Yale University Press, 1976. Print.

Graphic Novels:

Beaty, Bart and Stephen Weiner. *Graphic Novels: History, Theme, and Technique*. Ipswich, Mass.: Salem Press, 2013. Print.

Eisner, Will. *Comics and Sequential Art*. Tamarac, Florida: Poorhouse Press, 1985. Print.

Hoppenstand, Gary ed.. *Critical Insights: The Graphic Novel*. Danvers Mass.: Salem Press, 2014. Print.

Nayar, Pramod K. *The Indian Graphic Novel: Nation, History and Critique*. New York: Routledge, 2016. Print.

Stein, Daniel and Jan-Noel Thon eds. *From Comic Strips to Graphic Novels*. Berlin/Boston: Walter de Gruyter Publishers, 2013. Print.

Option (B) – Literature and Film

Braudy, Leo and Marshall Cohen. *Film Theory and Criticism: Introductory Readings*, New York: OUP, 2004. Print.

Cartmell, Deborah ed. *A Companion to Literature, Film and Adaptation*, Oxford: Blackwell, 2012. Print.

Corrigan, Timothy. *Film and Literature*. New York: Routledge, 2011. Print.

Cowgill, Linda J. *Writing Short Films: Structures and Content for Screenwriters*. New York: Watson-Guption Publications, 2005. Print.

Davies, *Filming Shakespeare's Plays*. Cambridge: CUP, 1988. Print

Dixon, Wheeler Winston and Gwendolyn Audrey Forster. *A Short History of Film*. London: I.B.Tauris & Co., 2008. Print.

Jackson, Russell. *The Cambridge Companion to Shakespeare on Film*. Cambridge: CUP, 2007. Print

McFarlane, Brian. *Novel into Film*. London: OUP, 1996. Print.

Monaco, James. *How to Read Film*. London: OUP, 1977. Print

Nowell-Smith, Geoffrey ed. *The Oxford History of World Cinema*. Oxford: OUP, 1996. Print.

Rothwell, Kenneth S. *A History of Shakespeare on Screen*. Cambridge: CUP, 2004. Print

Stam, Robert. *Film Theory: An Introduction*. Oxford: Blackwell, 2000. Print.

Whelehan, Imelda and Deborah Cartmell. *The Cambridge Companion to Literature on Screen*. New York: CUP, 2007. Print.

Option (C) – Dalit Literature in English and in Translation

Dangle, Arjun ed. *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Hyderabad: Orient Longman, 1992. Print.

Giri, Dipak. *Perspectives on Indian Dalit Literature: Critical Responses*. Bilaspur: Bookselling Publishers, 2020. Print.

Guru, Gopal. *Experience, Caste and the Everyday Social*. New Delhi: OUP, 2019. Print.

_____. *The Cracked Mirror: Debate on Experience and Theory*. New Delhi: OUP, 2012. Print.

Ilaiah, Kancha. *Why I am not a Hindu*. Calcutta: Samya, 2006. Print.

Limbale, Sarankumar. *Towards an Aesthetic of Dalit Literature*. Hyderabad: Orient BlackSwan, 2004. Print.

Omvedt, Gail. *Dalit Visions: The Anti-Caste Movement and the Construction of an Indian Identity*. Hyderabad: Orient Longman, 2003. Print,

Prasad, Amarnath and M.B. Gaijan eds. *Dalit Literature: A Critical Exploration*. New Delhi: Sarup, 2007. Print.

Rege, Sharmila. *Writing Caste, Writing Gender: Narrating Dalit Women's Testimonios*. New Delhi: Zubaan, 2006. Print.

Thorat, Sukhadeo and Umakant eds. *Caste, Race and Discrimination*. Jaipur: Rawat, 2004. Print.

General Elective Course (GEC)

Option (A) – The Short Story

Bonheim, Helmut. *The Narrative Mode: Techniques of the Short Story*. Suffolk: D.S. Brewer, 1991. Print.

Hanson, Clare. *Re-reading the Short Story*. London: Palgrave Macmillan, 1989. Print.

Iftekaruddin, Farhat et al eds. *The Postmodern Short Story: Forms and Issues*. Westport, Connecticut and London: Praeger, 2003. Print.

Lothe, Jacob and Hans H. Skei. *The Art of Brevity: Excursions in Short Fiction Theory and Analysis*. Columbia: The University of South Carolina Press, 2004. Print.

Patea, Victoria. *Short Story Theories: A Twenty-First Century Perspective*. Amsterdam and New York: Rodopi, 2012. Print.

Reid, Ian. *The Short Story*. London: Routledge, 1991. Print.

Shaw, Valerie. *The Short Story: A Critical Introduction*. London: Routledge, 2014. Print.

Option (B) – Drama in Theory and Praxis

Drama as a Genre

Bentley, Eric. *The Life of the Drama*. New York: Applause, 1991. Print.

Casey, Daniel J. ed. *Critical Essays on John Millington Synge*. New York: G.K. Hall, 1994. Print.

Esslin, Martin. *An Anatomy of Drama*. New York: Hill and Wang, 1977. Print.

Jackson, Tony. ed. *Learning through Theatre*. Manchester: Manchester UP, 1980. Print.

Johnston, Denis. *John Millington Synge*. New York: Columbia University Press, 1965. Print.

Reddington, Christine. ed. *Can Theatre Teach?* New York: Pergammon Press, 1983. Print.

J.M. Synge

Ayling, Ronald (Ed.). *J.M. Synge, Four Plays. A Casebook*. London: Macmillan, 1992. Print.

Casey, Daniel J. ed. *Critical Essays on John Millington Synge*. New York: G.K. Hull, 1994. Print.

Price, Alan. *Synge and the Anglo Irish Drama*. London: Methuen, 1961. Print.

Sengupta, Ashok. ed. *Riders To The Sea*. Hyderabad: Orient Blackswan, 2010. Print.

Anton Chekhov

Emeljanow, Victor. ed. *Chekov: A Critical Heritage*. London & New York: Routledge, 1997 Print.

Gottlieb, Vera and Paul Allain eds. *The Cambridge Companion to Chekov*. Cambridge: Cambridge University Press, 2000. Print.

Loehlin, James N. *The Cambridge Introduction to Chekov*. Cambridge: Cambridge U P, 2010. Print.

Williams, Raymond. *Drama From Ibsen to Brecht*. Londo: Chatto & Windus, 1968. Print.

Semester-IV**CC 15 – British Literature after Modernism**

Davies, Alastair and Alan Sinfield eds. *British Culture of the Post-War Era, 1945-1999*. London: Routledge, 2001. Print.

Elsom, John. *Post-War British Theatre*. London: Routledge, 2014. Print.

Esslin, Martin. *The Theatre of the Absurd*. London: Penguin rev.ed. 1999. Print.

Gindin, James. *Post-War British Fiction*. Cambridge: CUP, 1962. Print.

Graver, Lawrence. *Beckett: Waiting for Godot, Critical Essays*, 2nd Ed; Cambridge: CUP, 2004. Print.

Head, Dominic. *The Cambridge Introduction to Modern British Fiction, 1950-2000*. Cambridge: CUP, 2002. Print..

Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge: CUP, 2002. Print.

Lee, A. Robert. *Other Britain, Other British: Contemporary Multicultural British Fiction*. London: Pluto Press, 1995. Print.

Prince, Tracy J. *Culture War in British Literature: Multiculturalism and National Identity*. Jefferson, North Carolina: McFarland Publishing, 2012. Print.

Raby, Peter ed. *The Cambridge Companion to Harold Pinter*. Cambridge: CUP, 2009. Print.

Robinson, Peter ed. *The Oxford Handbook of Contemporary British and Irish Poetry*. Oxford: OUP, 2013. Print.

Thurston, Michael and Nigel Alderman. *Reading Post-War British and Irish Poetry*. Oxford: Blackwell, 2013. Print.

CC 16 – Literary Theory II

Belsey, Catherine. *Poststructuralism: A Very Short Introduction*. Oxford: OUP, 2002/ Print.

Bennett, Andrew. *The Author*. The New Critical Idiom Series. London: Routledge, 2004. Print.

Best, Steven and Douglas Kellner. *Postmodern Theory: Critical Interrogations*. London: Guilford Press, 1991. Print.

Brannigan, John. *New Historicism and Cultural Materialism*. London: Palgrave Macmillan, 2016. Print.

Brooker, Peter ed. *Modernism/Postmodernism*. London: Longman, 1992. Print.

Hamilton, Paul. *Historicism*. The New Critical Idiom Series. 2nd edition; London: Routledge, 2003. Print.

Hawkes, Terence. *Structuralism and Semiotics*. London: Methuen, 1977. Print.

Malpas, Simon. *The Postmodern*. The New Critical Idiom Series. London: Routledge, 2004. Print.

Rush, Fred. *The Cambridge Companion to Literary Theory*. Cambridge: CUP, 2004. Print.

Scholes, Robert. *Structuralism in Literature: An Introduction*. Yale University Press, 1974. Print.

Tompkins, Jane P. ed. *Reader-Response Criticism: From Formalism to Poststructuralism*. Baltimore: Johns Hopkins University Press, 1980. Print.

Williams, James. *Understanding Poststructuralism*. London: Routledge, 2005. Print.

Willis, Ika. *Reception*. The New Critical Idiom Series. London: Routledge, 2017. Print.

CC 17 – Literature of the Indian Diaspora

Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994. Print.

Dwivedi, Veena. *Shaping Indian Diaspora*. Lanham and New York: Lexington Books, 2015. Print.

Giri, Dipak ed. *Immigration and Estrangement in Indian Diaspora Literature: A Critical Study*. Kolkata: AABS Publishing House, 2019. Print.

Mishra, Vijay. *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. London: Routledge, 2004; Paperback ed. 2014. Print

Mishra, Sudesh. *Diaspora Criticism*. Edinburgh: Edinburgh UP, 2006. Print.

Nelson, Emmanuel Sampath. *Re-worlding The Literature of the Indian Diaspora*. New York: Praeger, 1992. Print.

_____. *Writers of the Indian Diaspora: A Bio-bibliographical Critical Study*. New York: Greenwood Press, 1993. Print.

Onk, Gijssbet ed. *Global Indian Diaspora: Exploring Trajectories of Migration and Theory*. Amsterdam: Amsterdam University Press, 2005. Print.

Stierstorfer, Klaus and Florian Klager eds. *Diasporic Consciousness of Home and Belonging*. Berlin: Walter de Gruyter Publishers, 2015; Paperback ed. 2017. Print.

DSEC II (Any one option to be selected)

Option (A) – Modern European Literature in Translation

Bentley, Eric. *The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama*. London: Penguin, rpt. 2008. Print.

de Pourcq, Marten and Sophie Levie eds. *European Literary History: An Introduction*. London: Routledge, 2018. Print.

Docherty, Brian ed. *Twentieth-Century European Drama*. London: Palgrave Macmillan, 1994. Print.

Grigorian, Natasha et al eds. *Text and Image in Modern European Culture*. West Lafayette, Indiana: Purdue University Press, 2012. Print.

Lewis, Pericles. *The Cambridge Companion to European Modernism*. Cambridge: CUP. 2011. Print.

Marker, Frederick J. and Christopher Innes eds. *Modernism in European Drama: Ibsen, Strindberg, Pirandello, Beckett*. Toronto: University of Toronto Press, 1998. Print.

Morgan, Margot. *Politics and Theatre in Twentieth-Century Europe: Imagination and Resistance*. London: Palgrave Macmillan, 2013. Print.

Schwarz, Daniel R. *Reading the Modern European Novel since 1900*. London: Wiley Blackwell, 2018. Print.

Timms, Edward and David Kelley eds. *Unreal City: Urban Experience in Modern European Literature and Art*. Manchester: Manchester University Press, 1985. Print.

Travers, Martin. *An Introduction to Modern European Literature: From Romanticism to Postmodernism*. London: Macmillan, 1998. Print.

van Puymbreck, Birgitte, *Modernist Literature and European Identity*. London: Routledge, 2020. Print.

Option (B) – African and Caribbean Literatures

Abiola Irele ed. *The Cambridge Companion to the African Novel*. Cambridge: CUP 2009. Print.

Abiola Irele & S. Gikandi eds. *The Cambridge Companion to African and Caribbean Literatures*. Cambridge: CUP, 2004. Print.

Donnell, Alison and Sarah Lawson Welsh, *The Routledge Reader in Caribbean Literature*. London: Routledge, 1996. Print.

Griffiths, Gareth. *African Literatures in English, East and West*. London: Routledge, 2014. Print.

Killam, Douglas and Ruth Rowe. *The Companion to African Literature*. Bloomington, Indiana: Indiana University Press, 2000. Print.

Nnolim, Charles. *Issues in African Literature*. Lagos: Malthouse Press. 2009. Print,

Paravisini-Gebert, Lizabeth. *Literature of the Caribbean*. Westport, Connecticut: Greenwood Press, 2008. Print.

Rosenberg, Leah R. *Nationalism and the Formation of Caribbean Literature*. London: Palgrave Macmillan, 2007. Print.

Option (C) - Australian and Canadian Literatures

Birns, Nicholas and Rebecca McNeer. *A Companion to Australian Literature since 1900*. Rochester, New York: Camden House, 2007. Print.

Callahan, David. *Contemporary Issues in Australian Literature*. London: Routledge, 2002. Print.

Howells, Coral and Eva-Marie Kroller eds. *The Cambridge History of Canadian Literature*. Cambridge: CUP, 2009. Print.

Kroller, Eva-Marie ed. *The Cambridge Companion to Canadian Literature*. Cambridge: CUP, 2004. Print.

Lane, Richard J. *The Routledge Concise History of Canadian Literature*. London: Routledge, 2011. Print.

O'Reilly, Nathanael. *Postcolonial Issues in Australian Literature*. Amherst, New York: Cambria Press, 2010. Print.

Pierce, Peter ed. *The Cambridge History of Australian Literature*. Cambridge: CUP, 2009. Print.

Tanti, Melissa et al eds. *Beyond Understanding Canada: Transnational Perspectives on Canadian Literature*. Edmonton: The University of Alberta Press, 2017. Print.

Webby, Elizabeth . *The Cambridge Companion to Australian Literature*. Cambridge: CUP, 2000. Print.

Option (D) – Latin American Literature in Translation

Brotherston, Gordon. *Latin American Poetry: Origins and Presence*. Cambridge: CUP, 1975. Print.

Echevarra, Roberto Gonzalez. *The Cambridge History of Latin American Literature*. Cambridge: CUP 1996. Print.

Hart, Stephen M. *A Companion to Latin American Literature*. Oxford: Blackwell, 2010. Print.

Kristal, Efraim ed. *The Cambridge Companion to the Latin American Novel*. Cambridge: CUP, 2005. Print.

Peden, Margaret Sayers. *The Latin American Short Story: A Critical History*. New York: Twayne, 1983. Print.

Williams, Raymond L. ed. *The Columbia Guide to the Latin American Novel since 1945*. Columbia UP, 2013.

Wood, Michael. *Gabriel Garcia Marquez: One Hundred Years of Solitude*. Cambridge: CUP, 1990. Print.