

**Faculty of Humanities and Social Sciences**  
**Department of English**  
**M A English**  
**Course Code: 1501**

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<b>Course Title: Literary Criticism-I</b>	<b>Sessional Marks: 30</b>
<b>Paper Code: ENGL5001</b>	<b>Theory Paper Marks: 70</b>
<b>Lectures: 5    Tutorials: 1</b>	<b>Total Marks: 100</b>
<b>Credits: 5.5</b>	<b>Duration of Examination: 3 Hrs</b>

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**Course Objectives:** The study of this course will enable the students to:

- study the developments in literary criticism and the contributions of the literary critics from the beginnings to the end of 19th century
- provide a conceptual framework for developing an understanding of the function and practice of traditional modes of literary criticism.
- offer a survey of all the major developments in literary criticism up to the beginning of 20th century.

**Course Contents:**

**Unit 1: Classical/Neoclassical Theories:**

1. Aristotle – *Poetics*
2. Samuel Johnson – “Preface to Shakespeare” (from *English Critical Texts*)

**Unit 2: Romantic Theories:**

1. Samuel Taylor Coleridge– *Biographia Literaria* (Chapter XVII and Chapter XVIII)
2. Percy Bysshe Shelley– “A Defence of Poetry”  
(Both are from *English Critical Texts*)

**Unit 3: Indian Aesthetics/Literary Theories**

1. S. N. Dasgupta – “The Theory of Rasa”
2. S. K. De – “Kuntaka’s Theory of Poetry: Vakrokti”  
(Both the essays are from *An Introduction to Indian Poetics*)

**Unit 4: Formalism and New Criticism**

1. Cleanth Brooks – “Language of Paradox”
2. Victor Shklovsky – “Art as Technique”

**Text/Reference Books:**

1. An Introduction to Indian Poetics: V Raghavan and Nagendra (Ed.)  
MacMillan, Madras 1970
2. Critical Theory Since Plato: Hazard Adams  
Harcourt Brace Jovanovich, New York, 1971
3. A Glossary of Literary Terms (8th Edition): M H Abrams  
Akash Press, New Delhi 2007
4. The Oxford Dictionary of Literary Terms: Chris Baldick  
Oxford University Press, Oxford 2001
5. Beginning Theory: An Introduction to Literary and Cultural Theory : Peter Barry  
Viva Books, New Delhi 2008

6. The Concise Oxford Companion to English Literature: Margaret Drabble and Jenny Stringer  
Oxford University Press, Oxford 2007
7. A Dictionary of Modern Critical Terms: Roger Fowler. Ed.  
Routledge and Kegan Paul, London 1987
8. A History of Literary Criticism: From Plato to the Present: M A R Habib  
Blackwell, London 2005
9. A Handbook to Literature: William Harmon, C Hugh Holman, 7th ed  
Prentice-Hall, Upper Saddle River, N J 1996
10. Literary and Cultural Theory: From Basic Principles to Advanced Application : Donald E Hall  
Houghton, Boston 2001
11. An Introduction to the Study of Literature: William Henry Hudson  
Atlantic, New Delhi 2007
12. Modern Literary Theory: A Comparative Introduction: Anne Jefferson and D Robey, Batsford,  
London, 1986
13. Contexts for Criticism: Donald Keeseey  
McGraw Hill, Boston, 2003
14. Contemporary Critical Theory: Dan Latimer  
Harcourt, San Diego 1989
15. After the New Criticism: Frank Lentriccia  
Chicago UP, Chicago 1980
16. Twentieth Century Literary Criticism: David Lodge (Ed.)  
Longman, London 1972
17. The Bedford Glossary of Critical and Literary Terms: Ross Murfin and Supryia M Ray, Bedford/St.  
Martin's, Boston 2003
18. English Literary Criticism and Theory: An Introductory History M S Nagarajan  
Orient Black Swan, Hyderabad 2006

**Note:** The question paper will have nine questions in all. First question will be compulsory and will be of conceptual nature covering the entire syllabus. There will be eight more questions, two from each unit and the candidate will be required to attempt four questions, selecting atleast one question from each unit. All questions will carry equal marks.



**Text/Reference Books:**

1. Speaking of Chaucer : E.T. Donaldson  
London, 1970
2. Elizabethan, Poetry: Lyrical and Narrative : ed. G Hammond  
Casebook series, London 1984
3. The Seventeenth Century Background : Basil Willey  
London, 1934
4. The Muse's Method: An Introduction to Paradise Lost : J Summers  
London, 1962
5. The History of English Literature,(volumes 1-4; for extensive background reading for all sections): David Daiches
6. The Art of Ted Hughes, Cambridge: Keith Sagar  
Cambridge University Press, 1975
7. Eliot (Fontana Modern Masters): Stephen Spender  
William Collins and Sons Ltd., 1967
8. Ted Hughes: A Critical Study : Terry Gifford, Neil Roberts  
Faber and Faber, 1981

**Note:** The question paper will have nine questions in all. First question will be compulsory and will be of conceptual nature covering the entire syllabus. There will be eight more questions, two from each unit and the candidate will be required to attempt four questions, selecting atleast one question from each unit. All questions will carry equal marks.

**Faculty of Humanities and Social Sciences**  
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<b>Course Title: British Drama-I</b>	<b>Sessional Marks: 30</b>
<b>Paper Code: ENGL5003</b>	<b>Theory Paper Marks: 70</b>
<b>Lectures: 5    Tutorials: 1</b>	<b>Total Marks: 100</b>
<b>Credits: 5.5</b>	<b>Duration of Examination: 3 Hrs</b>

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**Course Objectives:** The study of this course will enable the students to:

- have an overview of British Drama from the Elizabethan to the Victorian period.
- help a student develop critical understanding of British Drama, its origin, evolution, trends, movements and the related concepts.
- offer a survey of all the major developments in British Drama up to the beginning of 20th century.

**Course Contents:**

**Unit 1:** Ben Jonson The Alchemist

William Shakespeare: King Lear

**Unit 2:** Richard Sheridan: The School for Scandal

George Bernard Shaw: Pygmalion

**Unit 3:** Samuel Beckett: Waiting for Godot

T S Eliot: Murder in the Cathedral

**Text/Reference Books:**

1. Shakespearean Tragedy: A C Bradley  
Palgrave Macmillan, New York
2. Exploring Shakespeare: S Viswanathan,  
Orient Black Swan Pvt. Ltd
3. Ben Jonson, Dramatist : Barton  
Cambridge, 1984
4. Christopher Marlowe: The Over-reacher : H Levin  
Cambridge, Mass., 1952
5. Samuel Beckett's Art : John Fletcher  
Chatto and Windus, 1967, London
6. A Casebook on 'Waiting for Godot' : Ruby Cohn  
Grove Press, 1967, New York
7. Samuel Beckett : Ronald Hayman Heinemann, 1968, London

**Note:** The question paper will have seven questions in all. First question will be compulsory and will be of conceptual nature covering the entire syllabus. There will be six more questions, two from each unit and the candidate will be required to attempt four questions, selecting at least one question from each unit. All questions will carry equal marks.

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<b>Course Title: British Fiction-I</b>	<b>Sessional Marks: 30</b>
<b>Paper Code: ENGL5004</b>	<b>Theory Paper Marks: 70</b>
<b>Lectures: 5    Tutorials: 1</b>	<b>Total Marks: 100</b>
<b>Credits: 5.5</b>	<b>Duration of Examination: 3 Hrs</b>

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**Course Objectives:** The study of this course will enable the students to:

- have an overview of British Fiction from the 18th century to the Victorian period.
- help a student develop critical understanding of British fiction, its origin, evolution, trends, movements and the related concepts.
- offer a survey of all the major developments in British fiction up to the end of 19th century.
- To familiarize learners with different genres in fiction.
- To familiarize them with different types of fictional narratives.
- To provide the learners with an idea of the growth of fiction over the period of the last three centuries.

**Course Contents:**

**Unit 1 Terms/Concepts for study**

1. Bildungsroman / Künstlerroman
2. Picaresque
3. Sentimental Novel
4. Historical Novel
5. Gothic Novel
6. Epistolary Novel
7. Sociological Novel
8. Realistic Novel
9. Satirical Novel
10. Romantic Novel

**Unit 2:** Tobias Smollett: *Humphry Clinker*  
Jonathan Swift: *Gulliver's Travels*

**Unit 3:** Mary Shelley: *Frankenstein*  
Jane Austen: *Sense and Sensibility*

**Unit 4:** Thomas Hardy: *The Mayor of Casterbridge*  
Charles Dickens: *Bleak House*

**Text/Reference Books:**

1. Rise of the Novel: I Watt, (1957)
2. The English Novel: Walter Allen:
3. Theory of Literature: R. Welleck, and A. Warren (1942)
4. True Story of the Novel: M.A. Doody, (1996)
5. History of Fiction: J.Dunlop, (1814)
6. Art of the Novel. Ed. H.James, R P Blackmur (1934)
7. Rhetoric of Fiction: W. Booth, (1961)
8. Craft of Fiction: Percy Lubbock

**Note:** The question paper will have nine questions in all. First question will be compulsory and will be of conceptual nature covering the entire syllabus. There will be eight more questions, two from each unit and the candidate will be required to attempt four questions, selecting atleast one question from each unit. All questions will carry equal marks.

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<b>Course Title: Literary Criticism-II</b>	<b>Sessional Marks: 30</b>
<b>Paper Code: ENGL5005</b>	<b>Theory Paper Marks: 70</b>
<b>Lectures: 5    Tutorials: 1</b>	<b>Total Marks: 100</b>
<b>Credits: 5.5</b>	<b>Duration of Examination: 3 Hrs</b>

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**Course Objectives:** The study of this course will enable the students to:

- study the developments in literary criticism and the contributions of the literary critics from the beginnings to the end of 19th century
- provide a conceptual framework for developing an understanding of the function and practice of traditional modes of literary criticism.
- offer a survey of all the major developments in literary criticism from the beginning of 20th century.

**Course Contents:**

**Unit 1: Structuralism, Poststructuralism and Deconstruction:**

1. Roland Barthes – “The Death of the Author”
  2. Jean Baudrillard – “Simulacra and Simulations”
- (Both the essays are from *Modern Criticism and Theory: A Reader*)

**Unit 2: Marxism, Feminism and Ideology**

1. Fredric Jameson – “The Politics of Theory: Ideological Positions in the Postmodernism Debate”
  2. Gayatri Spivak – “Feminism and Critical Theory”
- (Both the essays are from *Modern Criticism and Theory: A Reader*)

**Unit 3: Reader Response and New Historicism**

1. Wolfgang Iser – “Reading Process: A Phenomenological Approach” (From *Modern Criticism and Theory: A Reader*)
2. Stephen Greenblatt – “Resonance and Wonder” (From *Learning to Curse*)

**Unit 4: Postcolonialism, Diaspora and Ecocriticism**

1. Stuart Hall – “Cultural Identity and Diaspora” (From *Theorizing Diaspora*)
2. Cheryll Glotfelty – “Literary Studies in an age of Environmental Crisis” (From *The Ecocriticism Reader*)



**Text/Reference Books:**

1. Theorizing Diaspora: Jana Evans Braziel and Anita Mannur (Ed.). Blackwell, London 2003
2. English Critical Texts: D J Enright and Ernst de Chickera (Ed.) Oxford University Press, Delhi 1962
3. The Ecocriticism Reader: Landmarks in Literary Ecology: Cheryll Glotfelty and From Harold (Ed) The University of Georgia Press, Athens 1996
4. Modern Criticism and Theory: A Reader (Second edition): David Lodge and Nigel Wood (Ed) Pearson, New Delhi 1988
5. Tracing Literary Theory: Joseph Natoli, ed U of Illinois P, Chicago 1987
6. An Introduction to Literary Theory: Lalitha Ramamurthi University of Madras, Chennai 2006
7. A Reader's Guide to Contemporary Literary Theory 3<sup>rd</sup> Ed: Raman Selden and Peter Widdowson U of Kentucky P, Lexington: 1993
8. Critical Theory Today: A User-Friendly Guide: Lois Tyson Garland Publishing, New York 1999
9. Introducing Literary Theories: A Guide and Glossary: Julian Wolfreys ed. Edinburgh University Press, Edinburgh 2003

**Note:** The question paper will have nine questions in all. First question will be compulsory and will be of conceptual nature covering the entire syllabus. There will be eight more questions, two from each unit and the candidate will be required to attempt four questions, selecting at least one question from each unit. All questions will carry equal marks.

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<b>Course Title: Translation Theory and Studies</b>	<b>Sessional Marks: 30</b>
<b>Paper Code: ENGL5006</b>	<b>Theory Paper Marks: 70</b>
<b>Lectures: 5    Tutorials: 1</b>	<b>Total Marks: 100</b>
<b>Credits: 5.5</b>	<b>Duration of Examination: 3 Hrs</b>

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**Course Objectives:** The study of this course will enable the students to:

- introduce the learner to the dynamics of translation and its various forms like adaptation, transformation, trans-creation etc. as communicative strategies.

**Course Contents:**

**Unit 1:** Perspectives: Detailed study of the following essays:

1. Edith Grossman: "Why Translation Matters" (Introduction)
2. Harish Trivedi & Susan Basnnet: "Post-Colonial Translation" (Introduction)
3. Meenakshi Mukherjee: "Divided by a Common Language: The Novel in India, in English and in English Translation"
4. Sujit Mukherjee: "Translation as New Writing" (From: Mukherjee Sujit, Translation as Discovery, New Delhi: Orient Longman, 1981 (rpt. 2006): 77-85)
5. U. R. Ananthamurthy: "What Does Translation Mean in India"

**Unit 2:** A. Poetry:

1. John Donne's "Canonization" and its Hindi translation by R.S. Singh
2. Kedarnath Singh's "Baagh" and its English translation, "The Tiger" by Lucy: Rosenstein
3. Pablo Neruda's "In My Sky at Twilight" and its Hindi Translation by Ashok Pandey
4. Robert Frost's "Stopping by Woods on a Snowy Evening" and its Hindi translation by Harivansh Rai Bachchan.
5. Suryakant Tripathi 'Nirala's "Bhikshuk" and its English translation, "Beggar" by David Rubin

**Unit 3:** Fiction

1. Mirza Mohammad Hadi 'Ruswa': Umrao Jan Adda (Hindi) and its English Translation by Khushwant Singh & M.A. Hussaini (Chapters 1-5)
2. Sulman Rushdie: Midnight's Children and its Hindi translation Aadhi Raat ki Santaney (Chapter 1-4)

**Unit 4:** Adaptation as Translation

1. Grapes of Wrath: Novel, Screenplay and Film
2. Othello: Play, Translation (H.R. Bachchan) and Film (Omkara by Vishal Bhardwaj)

**Text/Reference Books:**

1. Translation Studies: Susan Bassnett  
London/New York: 1980 (Indian rpt 2005)
2. Post-Colonial Translation: Theory and Practice:  
Susan Bassnett and Harish Trivedi,  
Routledge, London 2005
3. Shakespeare Translated: Derivatives on Films and T.V.: H R Coursen  
Peter Lang, New York 2007
4. Culture and the Making of Identity in Contemporary India: Kamala Ganesh,& Usha  
Thakkar, eds.  
Sage, New Delhi 2005
5. Why Translation Matters: Edith Grossman  
Orient Black Swan, Hyderabad 2010
6. A Companion to Translation Studies: Piotr Kuhiwczak and Karin Littau, eds.  
Orient Black Swan, Hyderabad 2007
7. Translation as Discovery: Sujit Mukherjee  
Orient Longman, Hyderabad 2006
8. A Textbook of Translation: Peter Newmark  
Prentice Hall, New York 1988
9. A Season on the Earth: Selected Poems of Nirala: Suryakant Tripathi Nirala  
trans. David Rubin  
OUP, New Delhi 2003
10. New Poetry in Hindi: Lucy Rosenstein  
Permanent Black, New Delhi 2003
11. Umrao Jan Ada : Mirza Mohammad Hadi Ruswa, Trans. Khushwant Singh & M.A. Hussaini  
Orient Black Swan, Hyderabad 1993
12. Changing the Terms: Translating in the Postcolonial Era : Sherry Simon and Paul St-Pierre,  
eds  
Orient Longman, Hyderabad 2002
13. The Translation Reader: Lawrence Venuti ed.  
Routledge, London/ New York 2000

**Note:** The question paper will have nine questions in all. First question will be compulsory and will be of conceptual nature covering the entire syllabus. There will be eight more questions, two from each unit and the candidate will be required to attempt four questions, selecting at least one question from each unit. All questions will carry equal marks.

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<b>Course Title: Fiction II</b>	<b>Sessional Marks: 30</b>
<b>Paper Code: ENGL5007</b>	<b>Theory Paper Marks: 70</b>
<b>Lectures: 5   Tutorials: 1</b>	<b>Total Marks: 100</b>
<b>Credits: 5.5</b>	<b>Duration of Examination: 3 Hrs</b>

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**Course Objectives:**

- To familiarize learners with different genres in fiction.
- To familiarize them with different types of fictional narratives.
- To provide the learners with an idea of the growth of fiction over the period of the last three centuries.
- To make the learners aware of the social, cultural and psychological implications of Fiction

**Course Contents:**

**Unit 1:**

1. Stream of Consciousness
2. Magic Realism
3. Modernism
4. Inter-textuality
5. Postmodern Novel
6. Psychological Novel
7. Science Fiction
8. Postcolonial Novel
9. Spy Fiction
10. Campus Novel

**Unit 2:** James Joyce, *The Portrait of an Artist as a Young Man*  
Joseph Conrad: *The Secret Agent*

**Unit 3:** William Golding: *Lord of the Flies*  
Graham Green: *The Human Factor*

**Unit 4:** Michael Ondaatje: *The English Patient*  
David Lodge: *Small World*

**Text/Reference Books:**

1. Stream of Consciousness in the Modern Novel: Robert Humphrey, (1962)
2. The Year of Henry James: The Story of a Novel: David Lodge, (2006)
3. The Novel After Theory: Judith Ryan, (2012)
4. Reopening of Closure : M .Krieger, (1989)
5. Magic(al) Realism: The New Critical Idiom: Maggie Ann Bowers, (2004)
6. The Concept of Modernism: Astradur Eysteinnsson, (1992)
7. Modernism: A Literary Guide: Peter Nicholls
8. The Cambridge Introduction to Modernism: Pericles Lewis (2001)
9. Story and Discourse: Narrative Structure in Fiction and Film: Seymour Chatman
10. Developing Narrative Structure: Allyssa Mc Cabe and Carole Peterson (1991)
11. Narrative and Structure: John Holloway, (1979)
12. Healing Dramas and Clinical Plots: The Narrative Structure: Cheryl Mattingly
13. Time, Narrative and History: David Carr (1991)
14. Intertextuality: The New Critical Idiom: Graham Allen, (2000)

**Note:** The question paper will have nine questions in all. First question will be compulsory and will be of conceptual nature covering the entire syllabus. There will be eight more questions, two from each unit and the candidate will be required to attempt four questions, selecting atleast one question from each unit. All questions will carry equal marks.

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<b>Course Title: Indian Writing in English</b>	<b>Sessional Marks: 30</b>
<b>Paper Code: ENGL5008</b>	<b>Theory Paper Marks: 70</b>
<b>Lectures: 5    Tutorials: 1</b>	<b>Total Marks: 100</b>
<b>Credits: 5.5</b>	<b>Duration of Examination: 3 Hrs</b>

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**Course Objectives:** The study of this course will enable the students to:

- to develop overall perspective and understanding of Indian Writing in English.
- To develop critical and historical understanding of Indian English writing, and its several problems and issues.

**Course Contents:**

**Unit 1:** Raja Rao: Kanthapura

**Unit 2:**

- a. Agha Shahid Ali: "Farewell", "Ghazal" ("Where are you now?") and "The Country without a Post Office." Available in *The Country Without a Post Office*, Delhi: Ravi Dayal, 2000, 1st Indian Ed.
- b. A. K. Ramanujan: "Small-Scale Reflections on a Great House"; "Obituary", "Love Poem for Wife 1." Available in R. Parthasarathy, ed., *Ten Twentieth Century Indian Poets*, Delhi: Oxford University Press, 1976.

**Unit 3:** Amitav Ghosh: *The Shadow Lines*, Delhi: Ravi Dayal, 1988

**Unit 4:** Mahesh Dattani: *Final Solutions*, New Delhi: Penguin, 2005

**Text/Reference Books:**

1. Modern Indian Poetry in English : Bruce King  
Oxford University Press, 1987, New Delhi
2. An Illustrated History of Indian Literature in English  
Permanent Black, 2003, New Delhi
3. Babu Fictions : Tabish Khair  
Oxford University Press, 2006, Delhi
4. Twice Born Fiction : Meenakshi Mukherjee  
Heinemann, 1971, New Delhi
5. The Perishable Empire: Essays on Indian Writing in English : Meenakshi Mukherjee Oxford  
University Press, 2000, New Delhi
6. Aspects of Indian Writing in English: M K Naik, ed  
Macmillan, 1979, Delhi

**Note:** The question paper will have nine questions in all. First question will be compulsory and will be of conceptual nature covering the entire syllabus. There will be eight more questions, two from each unit and the candidate will be required to attempt four questions, selecting atleast one question from each unit. All questions will carry equal marks.

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<b>Course Title: Psychology, Philosophy and Literature</b>	<b>Sessional Marks: 30</b>
<b>Paper Code: ENGL5009</b>	<b>Theory Paper Marks: 70</b>
<b>Lectures: 5    Tutorials: 1</b>	<b>Total Marks: 100</b>
<b>Credits: 5.5</b>	<b>Duration of Examination: 3 Hrs</b>

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**Course Objectives:**

- To sensitise the students to the inter-relationship among philosophy, psychology and Literature.

**Course Contents:**

**Unit 1:** Perspectives (An Overview of):

Plato: Idealism  
Marx: Dialectical Materialism  
Sartre: Existentialism  
Freud: Psychoanalysis  
Jung: Collective Unconscious

**Unit 2:** Philosophy of the Self

Albert Camus: The Stranger  
William Blake: "On Another's Sorrow" and "Holy Thursday"

**Unit 3:** Self and Society

Antoine de Saint-Exupéry: The Little Prince  
John Osborne: Look Back in Anger

**Unit 4:** Psychology and Self

Henrik Ibsen: Doll's House  
Sylvia Plath: The Bell Jar



**Text/Reference Books:**

1. An Introduction to Philosophy through Literature: C Robert Baldwin and A S James Mcpeek  
The Ronald Press Company, 1950, New York
2. The Nature of Fiction: Gregory Currie  
Cambridge University Press, 1990, Cambridge
3. The Ideology of the Aesthetic: Terry Eagleton  
Basil Blackwell, 1990, Oxford
4. Beyond the Pleasure Principle: Sigmund Freud, Trans. and Ed. James Strachey  
Norton, 1989, New York
5. The Philosophy of Literature: Peter Lamarque  
Blackwell, 2009 Malden

**Note:** The question paper will have nine questions in all. First question will be compulsory and will be of conceptual nature covering the entire syllabus. There will be eight more questions, two from each unit and the candidate will be required to attempt four questions, selecting atleast one question from each unit. All questions will carry equal marks.

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<b>Course Title: Indian Writings in Translation</b>	<b>Sessional Marks: 30</b>
<b>Paper Code: ENGL5010</b>	<b>Theory Paper Marks: 70</b>
<b>Lectures: 5    Tutorials: 1</b>	<b>Total Marks: 100</b>
<b>Credits: 5.5</b>	<b>Duration of Examination: 3 Hrs</b>

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**Course Objectives:** The study of this course will enable the students to:

- to introduce students to the native varieties of literature and the range of texts, taken from different languages/literatures

**Course Contents:**

**Unit 1: Novel**

Fakir Mohan Senapati. *Six Acres and a Third*. Trans. Rabi Shankar Mishra, Satya P. Mohanty, Jatindra K. Nayak, et al., Delhi: Penguin, 2006.

**Unit 2: Short Stories**

- a. Prem Chand. "The Shroud." Available in *The World of Premchand: Selected Short Stories*. Trans. and Ed. David Rubin, Delhi: Oxford University Press, 2001: 233-40.
- b. Mahasweta Devi. "Draupadi." Available in *Beast Stories*. Trans. Gayatri Chakravorty Spivak, Calcutta: Seagull, 1997: 19-38.

**Unit 3: Drama**

Girish Karnad. *Tughlaq*, Delhi: Oxford University Press, 1975.

**Unit 4: Poetry**

- a. Faiz Ahmad Faiz. "Don't Ask Me for that Love Again", "A Prison Evening", "We who were Executed" and "In Search of Vanished Blood." Available in *The Rebel Silhouette*. 3rd Impression. Trans. Agha Shahid Ali, Delhi: Oxford University Press, 2005.
- b. Sri Sri. "Ah! The Wheels of Jagannatha", "Call of Poetry", "Song of Victory", "Myth of Myself". Available in *Twentieth Century Telugu Poetry*. Trans. Velcheru Narayan Rao, Delhi: Oxford University Press, 2002.

**Text/Reference Books:**

1. Literary Cultures in History: Reconstructions from South Asia : Sheldon I. Pollock (ed.)  
Univ. of California Press, 2003
2. Indian Literature: Positions and Propositions : K. Satchidanandan  
Pencraft, 1999, Delhi
3. History of Indian Literature, Vol I-X,: Sisir Kumar Das (ed.)  
Sahitya Akademi, 1995, Delhi
4. In Another Country : Priya Joshi  
Oxford University Press, 2002, Delhi

**Note:** The question paper will have nine questions in all. First question will be compulsory and will be of conceptual nature covering the entire syllabus. There will be eight more questions, two from each unit and the candidate will be required to attempt four questions, selecting atleast one question from each unit. All questions will carry equal marks.

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<b>Course Title: Language and Linguistics</b>	<b>Sessional Marks: 30</b>
<b>Paper Code: ENGL5011</b>	<b>Theory Paper Marks: 70</b>
<b>Lectures: 5    Tutorials: 1</b>	<b>Total Marks: 100</b>
<b>Credits: 5.5</b>	<b>Duration of Examination: 3 Hrs</b>

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**Course Objectives:** The study of this course will enable the students to:

- to provide an introduction to the study of language in modern times
- to develop an understanding of the nature of language study through a scientific and analytic approach.

**Course Contents:**

**Unit 1:** Language: language and communication; properties of human language; language varieties: standard and non-standard language, dialect, register, slang, pidgin, Creole; varieties of English; language change

Mesthrie, Rajend and Rakesh M Bhatt. 2008. *World Englishes: The study of new linguistic varieties*. Cambridge: Cambridge University Press.

Chapter 1: The spread of English

Pinker, Steven. 1994 *The language instinct*. Harmondsworth: Penguin.

Chapter 1: An instinct to acquire an art

Chapter 2: Chatterboxes

Chapter 3: Mentalese

**Unit 2:** Structuralism: Ferdinand de Saussure; synchronic and diachronic approaches; langue and parole; sign, signifier, signified and semiology; syntagmatic and paradigmatic relations de Saussure, Ferdinand. 1966. *Course in general linguistics*. New York: McGraw Hill

Introduction: Chapter 3

Part I: Chapters 1 & 2

Part II: Synchronic linguistics

Part III: Diachronic linguistics

**Unit 3:** Phonology and Morphology: phoneme, classification of English speech sounds, suprasegmental features, syllable; morpheme, word, word classes, inflection, derivation, compounding, English morphology

Akmajian, A., R. A. Demers and R. M. Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed. (Cambridge, Mass.: MIT Press, 1984; Indian edition, Prentice Hall, 1991) Chapters 3 & 4

Fromkin, Victoria ed. 2000 *Linguistics: An introduction to linguistic theory*. Malden, MA: Blackwell Chapters 2, 11 & 12

Fromkin, V., and R. Rodman, *An Introduction to Language*, 2nd ed. (New York: Holt, Rinehart and Winston, 1974) Chapters 3, 6 & 7

**Unit 4:** Syntax and semantics: categories and constituents, predicates and argument structure, thematic roles, case; phrase structure; lexical meaning relations; implicature, entailment and presupposition; maxims of conversation, speech act

Akmajian, A., R. A. Demers and R. M. Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed. (Cambridge, Mass.: MIT Press, 1984; Indian edition, Prentice Hall, 1991) Chapters 5 & 6

Chierchia, Gennaro and Sally McConnell-Ginet. 2000. *Meaning and grammar: An introduction to semantics*. Cambridge, Massachusetts: MIT Press.

Chapter 1: The empirical domain of semantics

Chomsky, Noam. 1965. *Aspects of the theory of syntax*. Cambridge, Massachusetts: MIT Press.

Chapter 1: Methodological preliminaries

Fromkin, Victoria ed. 2000. *Linguistics: An introduction to linguistic theory*. Malden, MA: Blackwell Chapters 4 & 5

Fromkin, V., and R. Rodman, *An Introduction to Language*, 2nd ed. (New York: Holt, Rinehart and Winston, 1974) Chapters 4 & 5

**Text/Reference Books:**

Books already mentioned along with respective units.

**Note:** The question paper will have nine questions in all. First question will be compulsory and will be of conceptual nature covering the entire syllabus. There will be eight more questions, two from each unit and the candidate will be required to attempt four questions, selecting at least one question from each unit. All questions will carry equal marks.

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<b>Course Title: American Literature I</b>	<b>Sessional Marks: 30</b>
<b>Paper Code: ENGL5101</b>	<b>Theory Paper Marks: 70</b>
<b>Lectures: 5    Tutorials: 1</b>	<b>Total Marks: 100</b>
<b>Credits: 5.5</b>	<b>Duration of Examination: 3 Hrs</b>

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**Course Objectives:** The study of this course will enable the students to:

- To examine changes in the American narrative from 1800 to the present and considers what might be distinctly "American" about American literature.
- To focus on the historical and cultural influences, mliterary movements, the short story and novel as distinct genres and on major literary figures

**Course Contents:**

**Unit 1:** (19th Century Short Fiction)

- (a) Edgar Allan Poe, "The Fall of the House of Usher" (Norton)
- (b) Nathaniel Hawthorne, "Rappaccini's Daughter" (Norton)
- (c) Stephen Crane, "The Open Boat" (Doubleday Press)

**Unit 2:** (20th Century Short Fiction)

- (a) Ernest Hemingway, "The Snows of Kilimanjaro" (Norton)
- (b) William Faulkner, "A Rose for Emily" (Random House)
- (c) Joyce Carol Oates, "Scenes of Passion and Despair" (Oxford)

**Unit 3:** Toni Morrison, *The Bluest Eye* (Vintage)

**Unit 4:** Don DeLillo, *White Noise* (Penguin)

**Text/Reference Books:**

1. *The Art of Brevity: Excursions in Short Fiction* : Hans H Skei  
South Carolina Press, 2004
2. *Toni Morrison: Contemporary Critical Essays*: Linden Peach, ed  
Casebook Series, 1998
3. *Toni Morrison: Critical Approaches*: .Nancy Peterson  
John Hopkins University Press, 1997
4. *Critical Essays on Don De Lillo*: Tim Engels & Hugh Ruppensburg, eds.  
GK Hall, 2000

**Note:** The question paper will have nine questions in all. First question will be compulsory and will be of conceptual nature covering the entire syllabus. There will be eight more questions, two from each unit and the candidate will be required to attempt four questions, selecting atleast one question from each unit. All questions will carry equal marks.

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<b>Course Title: Australian and Canadian Literature</b>	<b>Sessional Marks: 30</b>
<b>Paper Code: ENGL5102</b>	<b>Theory Paper Marks: 70</b>
<b>Lectures: 5    Tutorials: 1</b>	<b>Total Marks: 100</b>
<b>Credits: 5.5</b>	<b>Duration of Examination: 3 Hrs</b>

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**Course Objectives:** The study of this course will enable the students to:

- To acquaint learners with the difference between settler colonies and colonies of occupation
- To familiarize them with the similar (yet different) socio-historic conditions reflected in the literature of the various colonies.
- To help perceive the problem of cultural imperialism that lies at the heart of the appropriation of voice issue
- To help learners understand the problems encountered by ethnic minorities and indigenous people in both countries

**Course Contents:**

**Unit 1: Cultural Contexts:** Differing histories and responses to the landscape, Early Canadian and Australian Literature, Growth of nationalistic sentiments, The problems encountered by the Indigenous peoples and immigrants in Canada and Australia, Queer Diaspora in Canada, Asylum Diaspora of Sri Lankan Tamils in Canada, Canadian Multiculturalism, Aboriginal Writers of Australia

**Unit 2: Canadian and Australian Poetry**

**Margaret Atwood**

1. "Progressive Insanities of a Pioneer"
2. "They Eat out"
3. Journals of Susanna Moodie: Poem 1

**Daniel David Moses**

1. "The Sunbather's Fear of the Moon"
2. "Inukshuk"

**Judith Wright**

1. "South of My Days"
2. "Two Dreamtimes"
3. "Belonging"

**Unit 3: Canadian and Australian Fiction**

1. Alice Munro *Lives of Girls and Women*
2. David Malouf *The Great World*

**Unit4: Canadian and Australian Drama**

1. George Ryga *The Ecstasy of Rita Joe*
2. David Williamson *The Removalists*

**Text/Reference Books:**

1. Looking at the Words of Our People: First Nations Analysis of Literature: Jeannette Armstrong, (ed.)  
Theytus Books, 1993, Penticton
2. Survival: A Thematic Guide to Canadian Literature: Margaret Atwood  
Anansi Press, 1982, Toronto
3. The Immigrant Experience in Australian Literature: Annette Robyn Corkhill  
Academia Press, 1995, Melbourne
4. The Penguin New Literary History of Australia: L Hergenhan, (Ed.).  
Penguin, 1988, Ringwood
5. Telling It: Women and Language Across Cultures: Marlatt and Betsy Warland  
Press Gang 1990
6. Connections: Non-Native Responses to Native Canadian Literature: Hartmut Lutz and Coomi S. Vevaina. (ed.)  
Creative Books, 2003, New Delhi
7. Intersexions: Issues of Race and Gender in Canadian Women's Writing: Coomi Vevaina and Barbara Godard.(ed.)  
Creative, 1996, New Delhi
8. Inventing Australia: Images and Identity 1688-1980: R. White  
Allen and Unwin, 1981, Sydney
9. Images of Australia. Queensland: Gillian Whitlock and David Carter, (Ed).  
University of Queensland Press, 2001

**Note:** The question paper will have nine questions in all. First question will be compulsory and will be of conceptual nature covering the entire syllabus. There will be eight more questions, two from each unit and the candidate will be required to attempt four questions, selecting atleast one question from each unit. All questions will carry equal marks.



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<b>Course Title: African and Caribbean Literature</b>	<b>Sessional Marks: 30</b>
<b>Paper Code: ENGL5103</b>	<b>Theory Paper Marks: 70</b>
<b>Lectures: 5    Tutorials: 1</b>	<b>Total Marks: 100</b>
<b>Credits: 5.5</b>	<b>Duration of Examination: 3 Hrs</b>

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**Course Objectives:** The study of this course will enable the students to:

- To acquaint learners with the difference between settler colonies and colonies of occupation
- To familiarize them with the similar (yet different) socio-historic conditions reflected in the literature of the various colonies.
- To help perceive the problem of cultural imperialism that lies at the heart of the appropriation of voice issue
- To help learners understand the problems encountered by ethnic minorities and indigenous people in both countries

**Course Contents:**

**Unit 1: Cultural Contexts:** African mythology and world view. Colonial and postcolonial experiences in the African and Caribbean context., Indentured subjects' experiences, Indo-Caribbean writers, Afro-Caribbean American writers, The Oral tradition in African Fiction, African writers in Diaspora, Creolization, Post-Apartheid Literature

**Unit 2: African and Caribbean Fiction:**

1. Nurrudin Farah's *Gifts*
2. Jamaica Kincaid *My Brother*

**Unit 3: African and Caribbean Drama:**

1. Ngugi wa Thiong'o: *A Dance of the Forest*
2. Derek Walcott. *Pantomime*

**Unit 4: African and Caribbean Poetry:**

1. Wole Soyinka: *Shuttle in the Crypt*
2. Edward Kamau Brathwaite: *Rites of Passage*

**Text/Reference Books:**

1. The New literatures: Cultural Nationalism in a Changing World: Bruce King, Macmillan,1987
2. Decolonising Fictions: Diana Brydon & Helen Tiffin (Eds).  
Dangaroo, 1993
3. Describing Empire: Post-colonialism and Textuality:  
Chris Tiffin and Alan Lawson (eds.)  
Routledge, 1994
4. Studies on the Nigerian Novel: Ernest Emenyonu  
Heinemann, 1991
5. Black Skins, White Masks: Frantz Fanon  
Pluto Press: London, 1986
6. Race, Writing and Difference: Henry Louis Gates  
Chicago: 1985
7. Visions of Africa: Mirce Githae-Mugo  
Kenya Literature Bureau, 1978
8. The Black Atlantic: Modernity and Double Consciousness: Paul Gilroy  
Verso 1994
9. Motherlands: Women's Writing from Africa, the Caribbean and South Asia:  
Susheila Nasta.  
Women's Press, 1991

**Note:** The question paper will have nine questions in all. First question will be compulsory and will be of conceptual nature covering the entire syllabus. There will be eight more questions, two from each unit and the candidate will be required to attempt four questions, selecting atleast one question from each unit. All questions will carry equal marks.

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<b>Course Title: Literary Theory</b>	<b>Sessional Marks: 30</b>
<b>Paper Code: ENGL5012</b>	<b>Theory Paper Marks: 70</b>
<b>Lectures: 5    Tutorials: 1</b>	<b>Total Marks: 100</b>
<b>Credits: 5.5</b>	<b>Duration of Examination: 3 Hrs</b>

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**Course Objectives:** The study of this course will enable the students to:

- to understand modern literary theory and provides a conceptual context for an understanding of the function and practice of modern literary and cultural criticism.

**Course Contents:**

**Unit 1:** Stephen Greenblatt: "Counterhistory and Anecdote" in Catherine Gallagher and Stephen Greenblatt, *Practicing New Historicism*, London: University of Chicago Press, 2000. 49-74

**Unit 2:** Edward Said: "Introduction" to *Orientalism*, London: Routledge, 1978. 1-28

**Unit 3:** Elaine Showalter: "Feminist Literary Criticism in the Wilderness" in David Lodge (ed.), *Modern Criticism and Theory: A Reader*, London and New York: Longman, 1988. 331-53

**Text/Reference Books:**

1. *Cultural Criticism: A Primer of Key Concepts* : Arthur Asa Berger  
Sage, 1995, California
2. *Contemporary Feminist Theories* : Stevi Jackson and Jackie Jones  
New York University Press, 1998, New York
3. *A Room of One's Own*: Virginia Woolf  
Harcourt, 1929, London
4. *Late Imperial Culture*: Roman De La Campa, E. Ann Kaplan and Michael Sprinker, eds.  
Verso, London and New York
5. *The Cambridge Companion to Postcolonial Literary Studies* : Neil Lazarus, ed. Cambridge  
University Press, 2004, Cambridge

**Note:** The question paper will have seven questions in all. First question will be compulsory and will be of conceptual nature covering the entire syllabus. There will be six more questions, two from each unit and the candidate will be required to attempt four questions, selecting at least one question from each unit. All questions will carry equal marks.

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**Course Title: Cinema and Visual Arts**

**Paper Code: ENGL5013**

**Lectures: 5    Tutorials: 1**

**Credits: 5.5**

**Sessional Marks: 30**

**Theory Paper Marks: 70**

**Total Marks: 100**

**Duration of Examination: 3 Hrs**

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**Course Objectives:** The study of this course will enable the students to:

- To ground the students within the context, scope and significance of cinema as a communicative text through a study of Indian and World cinema to introduce the students to the nuances of cinema by studying various authors, popular cinema and cinematic adaptations of literary works.

**Course Contents:**

**Unit I:** Basic Concepts:

A. Film History:

1. A Short History of World Cinema

2. A Short History of Indian Cinema

B. Film Form- Misc-en-scene, Montage, Film Genres

C. Adaptations: Issues and Theory

**Unit 2:** World Cinema:

Abbas Kiarostami: Ten

Alfred Hitchcock: Psycho

De Sica: Bicycle Thief

Roman Polanski: The Pianist

**Unit 3:** Indian Cinema:

Guru Dutt: Pyaasa

Kundan Shah: Jaane Bhi Do Yaaro

Satyajit Ray: Pather Panchali

Shyam Benegal: Ankur

**Unit 4:** Adaptations:

Akira Kurosawa: The Throne of Blood

Basu Bhattacharya: Teesri Kasam

Bimal Roy: Devdas

Sir Francis Coppola: Apocalypse Now

**Text/Reference Books:**

1. A Dictionary of Film Terms: The Aesthetic Companion to Film Art: Frank Eugene Beaver  
Peter Lang, 2006, New York
2. Film Art: An Introduction: David Bordwell and Kristin Thompson  
McGraw-Hill, 2004, New York
3. Shakespeare Translated: Derivatives on Films and T.V: H R Coursen  
Peter Lang, 2007, New York
4. Bollywood: Sociology Goes to the Movies: Rajinder Kumar Dudrah  
Sage, 2006/2007, New Delhi:
5. Beyond the World of Apu: The Films of Satyajit Ray: W John Hood  
Orient Black Swan, 2008, Hyderabad
6. The Essential Mystery: Major Film Makers of Indian Art Cinema : W John Hood,  
Orient Black Swan, 2009, Hyderabad
7. The History of Cinema for Beginners.: Jarek Kupsc  
Orient Longman, 2003/2006, Hyderabad
8. Bombay Cinema: An Archive of the City: Ranjani Mazumdar  
Permanent Black, 2007, Ranikhet
9. How to Read a Film: Motives, Media, Multimedia: James Monaco  
OUP, 2000/2007 (Indian Edition), New York
10. Love in South Asia: A Cultural History: Francesea Orsini, ed.  
Cambridge University Press, 2007, New Delhi
11. Indian Literature and Popular Cinema: Heidi R.M. Pauwels, ed.  
Routledge, 2007, London
12. Our Films, Their Films: Satyajit Ray  
Orient Longman, 1976, Hyderabad
13. The Melodramatic Public: Film Form and Spectatorship in Indian Cinema: Ravi Vasudevan  
Permanent Black, 2010, Ranikhet
14. The Cinematic Imagination: Indian Popular Films as Social History: Jyotika Virdi  
Permanent Black, 2004/7, New Delhi
15. Novels into Films: George Blue Stone  
University of California Press, 1957

**Note:** The question paper will have nine questions in all. First question will be compulsory and will be of conceptual nature covering the entire syllabus. There will be eight more questions, two from each unit and the candidate will be required to attempt four questions, selecting atleast one question from each unit. All questions will carry equal marks.

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<b>Course Title: Modern Contemporary Literature</b>	<b>Sessional Marks: 30</b>
<b>Paper Code: ENGL5014</b>	<b>Theory Paper Marks: 70</b>
<b>Lectures: 5    Tutorials: 1</b>	<b>Total Marks: 100</b>
<b>Credits: 5.5</b>	<b>Duration of Examination: 3 Hrs</b>

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**Course Objectives:** The study of this course will enable the students to:

- introduce the students to a diversity of World literatures, their cultural specificities and overlaps.
- imbibe in learners the critical abilities, and communicative insights through poetry, drama and fiction.

**Course Contents:**

**Unit 1:** Literary Perspectives:

1. Mario Vargas Llosa: "Why Literature?"
2. Milan Kundera: "Dialogue on the Art of the Novel"
3. Orhan Pamuk: "What Our Minds Do When We Read Novels"
4. Pirandello: "Preface to Six Characters in Search of an Author"
5. Sartre: "Why Write"

**Unit 2:** Poetry

1. Derek Walcott: "The Sea is History," "The Saadhu of Couva," "Blue"
2. Joseph Brodsky: "Elegy," "Odysseus to Telemachus," "Folk Tune" (from Collected Poems of Joseph Brodsky)
3. Octavio Paz: "A Tree Within," "No More Cliché's," "Tomb of Amir Khusru" (from Collected Poems of Octavio Paz)
4. Pablo Neruda: "A Song of Despair," "Enigmas" "Brown & Agile Child" (from Collected Poems of Pablo Neruda)

**Unit 3:** Fiction

1. Aleksandr I Solzhenitsyn: One Day in the Life of Ivan Denisovich
2. Mohsin Hamid: The Reluctant Fundamentalist

**Unit 4:** Drama

1. Bertolt Brecht: Mother Courage and Her Children
2. Eugene Ionesco: Rhinoceros

**Text/Reference Books:**

1. On Literature and Art: Marx and Engels  
Progress Publishers, 1976, Moscow
2. The Art of the Novel: Milan Kundera, trans. Linda Asher  
Faber and Faber, 1990, London
3. Drama from Ibsen to Brecht: Raymond Williams  
Chatto and Windus, 1968, London
4. The Modern Tragedy: Raymond Williams  
Chatto and Windus, 1966, London

**Note:** The question paper will have nine questions in all. First question will be compulsory and will be of conceptual nature covering the entire syllabus. There will be eight more questions, two from each unit and the candidate will be required to attempt four questions, selecting at least one question from each unit. All questions will carry equal marks.

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<b>Course Title: Literature of Indian Diaspora</b>	<b>Sessional Marks: 30</b>
<b>Paper Code: ENGL5104</b>	<b>Theory Paper Marks: 70</b>
<b>Lectures: 5    Tutorials: 1</b>	<b>Total Marks: 100</b>
<b>Credits: 5.5</b>	<b>Duration of Examination: 3 Hrs</b>

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**Course Objectives:** The study of this course will enable the students to:

- familiarize the learners with various themes and cultural contexts of Indian English writing
- sensitize the learners to Diaspora culture and Diaspora subjectivities.
- help the learners to understand Dalit and Native voices in Indian English literature

**Course Contents:**

**Unit 1:** Concepts

Postmodernism and post-colonialism and their influence on Indian Writing in English, Indianess in Indian English Literature, Contemporary Indian English Poetry and Drama (post independence), Experimental Poetry and Theatre, Dalit Voices

**Unit 2:** Novel

Kiran Nagarkar God's Little Soldier  
Arvind Adiga The White Tiger

**Unit 3:** Poetry

Nissim Ezekiel: "Background Casually"  
"The Patriot"  
"The Professor"  
Kamala Das: "The Freaks"  
"The Old Playhouse"  
Imtiaz Dharker: "They'll Say She Must be from Another Country"  
"Honor Killing"  
"Postcards from God 1"

**Unit 4:** Drama

Vijay Tendulkar: Kanyadaan  
Mahesh Dattani: Bravely Fought the *Queen* (from Collected Plays)



**Text/Reference Books:**

1. The Twentieth Century Indian Short Story in English: Kamal Mehta, (ed)  
Creative Books: 2004 New Delhi
2. Contemporary Indian Writers in English : Mahesh Dattani: AshaKuthari Chaudhari  
Foundation Books
3. Woman in Indian Short Stories: Feminist Perspective: Usha Bande, & Atma Ram  
Rawat Publications 2003 New Delhi
4. Indian English Drama: Critical Perspectives: Jaydipsinh K Dodiya,& K.V Surendran, Sarup & Sons  
2000 New Delhi
5. Talking Poems: Conversations with Poets: Eunice De Souza, (ed)  
Oxford University Press, 1999
6. Contemporary Indian Drama: Sudhakar Pandey, & Freya Taraporewala, (eds)  
Prestige Books, 1990  
The Post Modern Indian Novel in English: Viney Kirpal, (ed)  
Allied Publications 1996

**Note:** The question paper will have nine questions in all. First question will be compulsory and will be of conceptual nature covering the entire syllabus. There will be eight more questions, two from each unit and the candidate will be required to attempt four questions, selecting atleast one question from each unit. All questions will carry equal marks.

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**Course Code: 1501**

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**Course Title: Gender Narratives**  
**Paper Code: ENGL5105**  
**Lectures: 5    Tutorials: 1**  
**Credits: 5.5**

**Sessional Marks: 30**  
**Theory Paper Marks: 70**  
**Total Marks: 100**  
**Duration of Examination: 3 Hrs**

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**Course Objectives:** The study of this course will enable the students to:

- To examine the ways in which gender, race, ethnicity, and sexuality intersect in the construction of identity and experience. To help students understand the implications these categories have for the socially constructed character of gender through critical essays and literary texts which include critical examination of the social, historical, psychological and biological roles of women and gender.

**Course Contents:**

**Unit 1: Perspectives**

1. Annette Kolodny: "A Map for Rereading Gender and the Interpretation of Literary Texts"
2. Barbara Smith: "Toward a Black Feminist Criticism"
3. Judith Butler's "Subjects of Sex/Gender/Desire"
4. Kate Millet's "Theory of Sexual Politics"
5. Sandra M. Gilbert: "What Do Feminist Critics Want? A Postcard from the Volcano"
6. Simone de Beauvoir's "Introduction" to The Second Sex

**Unit 2: Poetry**

1. Adrienne Rich: "Aunt Jennifer's Tigers," "Snapshots of a Daughter-in-Law"
2. Anna Bradstreet: "The Prologue"
3. Kamala Das: "An Introduction," "My Grandmother's House"
4. Parveen Shakir: "Working Woman," "Apney Betey ke Liye Ek Nazm"
5. Rita Dove: "Robert Schumann," "Arrow"
6. Sylvia Plath: "Daddy," "Lady Lazarus"

**Unit 3: Fiction**

1. Jane Austen: Pride and Prejudice
2. Krishna Sobti: Mitro Marjani

**Unit 4: Drama**

1. Caryl Churchill: Top Girls
2. Shiv Kumar Batalvi: Loona

**Text/Reference Books:**

1. The Feminist Critique of Language: A Reader: Deborah Cameron, ed. Routledge, 1990, London
2. Feminist Theory, Ann E Cudd & Robin Anderson Blackwell: 2005, Oxford
3. The Feminine Mystique: Betty Friedan Dell, 1963, New York
4. Gender: V Geetha, Stree, 2002, Kolkota
5. The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination: Sandra Gilbert, and Susan Gubar, eds. Yale UP, 2011 (2nd edition), USA
6. The Norton Anthology of Literature by Women: Sandra Gilbert and Susan Gubar, eds. Norton, 1985, New York
7. Genders: David Glover& Cora Kaplan Routledge, 2000, London
8. Making a Difference: Feminist Literary Criticism: Gayle Greene and Coppelia Kahn. Routledge, 1985, London
9. Sexual/Textual Politics: Feminist Literary Theory (1985): Toril Moi Routledge, 2002(2nd edition), London
10. On Lies, Secrets, and Silence: Adrienne Rich Selected Prose 1966-1978. Norton, 1995, New York
11. New York: Elaine Showalter, ed Pantheon 1985
12. Selected Short Stories: Rabindranath Tagore, Trans. Supriya Choudhuri. ed. Sukanta Chaudhuri Oxford, 2000, New Delhi
13. The English Writings of Rabindranath Tagore: Rabindranat Tagore ed. Shishir Kr Das. Vol. 2. Sahitya Akademi, 1996, New Delhi
14. "Introduction" Women Writing in India: Susie Tharu and K S Lalita, eds. O.U.P., 1993, New Delhi
15. Feminisms: An Anthology of Literary Theory and Criticism: Robyn Warhol and Diane Herndl, eds Rutgers UP, 1997, USA

**Note:** The question paper will have nine questions in all. First question will be compulsory and will be of conceptual nature covering the entire syllabus. There will be eight more questions, two from each unit and the candidate will be required to attempt four questions, selecting atleast one question from each unit. All questions will carry equal marks.

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**Course Code: 1501**

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<b>Course Title: Bhakti and Sufi Poetry</b>	<b>Sessional Marks: 30</b>
<b>Paper Code: ENGL5106</b>	<b>Theory Paper Marks: 70</b>
<b>Lectures: 5    Tutorials: 1</b>	<b>Total Marks: 100</b>
<b>Credits: 5.5</b>	<b>Duration of Examination: 3 Hrs</b>

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**Course Objectives:** The study of this course will enable the students to:

- study the salient currents of Sufi and Bhakti poetry; to understand its poetics of devotion, self awareness and protest.

**Course Contents:**

**Unit 1: Initiation**

Introduction to the basic concepts and philosophical foundation of Sufism and Bhakti Movement; Social, Political and Historical factors for the emergence of Sufism and Bhakti Movement in India

**Unit 2: Sufi Poetry**

1. Rumi: "Moving Water," "Light Breeze," "Only Breath"
2. Sheikh Farid: "Dilahu Muhabati Jinh Sei Sachiya," "Bole Seikh Farid Payaare Allah Lage" "Farid Darvesi Gakhari, Chopari Priti"
3. Bulleh Shah: "Meri Bukkal De Vich Chor," "Moonh Aayi Baat Na Rehndi Aey," "Bulla Ki Jana Main Kaun"
4. Khusro: "Chhap Tilak", "Apni Chav Banaye Ke", "Khusro Dariya Prem Ka", Khusro Baji Prem Ki"

**Unit 3: Bhakti Poetry**

1. Kabir: 'Sab Se Bada Tap Saanch Hai,' 'Haman Hai Ishq Mastana,' "Bolna Ka Kahiye Re Bhai"
2. Guru : "Aarti," Mool Mantar," Verses on "Hukam" from Japji Sahib.
3. Lalon Shah: "I've Never Ever Seen Him in All My Days," "Everyone Asks What Caste of This World Does Lalon Belong to," "The Unknown Bird in the Cage"
4. Surdas: "Preeti kari kahoo sukh na lahiyo", "Prabhu More Augan Chit na Dharo", "Nirgun Kaun Desh Ko Basi"

**Unit 4: Female Voices**

1. Lal Ded: Vakh No 1, 4, 25, 62, 125 (From I, Lalla: The Poems of Lal Ded , Trans. Ranjit Hoskote)
2. Meera: "Mai Saanvre Rang Raachi," "Sainyan Tum Bin Neend Na Aave Ho"
3. Akka Mahadevi: "On Her Decision to Not Wearing Clothes," "When I am Hungry," When the Body Becomes Your Mirror," "I Do not Call it His Sign"
4. Rabiya al Basri: "Die Before You Die", "If I Adore You", "My Beloved is in My Soul"

**Text/Reference Books:**

1. Mystical Islam: An Introduction: Julian Baldick  
New York University Press, 1989, New York
2. Sufism: A Short Introduction: William C Chittick  
Oxford University Press, 2000, Oxford
3. Sufi Symbolism, 5 vols: Javad Nurbakhsh  
Khaniqahi Nimatullahi Publ., 1984- 1995, London
4. The Ascent of Self: A Reinterpretation of the Mystical Poetry of Lalla-Ded:  
B N. Parimoo  
Motilal Banarsidas, 1978, New Delhi
5. Women in Praise of the Sacred: Janes Hirshfield  
HarperCollins, 1995, New Delhi
6. Lalla: The Poems of Lal Ded, Trans. Ranjit Hoskote: Ded Lal. I  
Penguin, 2011, New Delhi
7. Songs of Kabir: Trans. Arvind Krishna Mehrotra  
Hachette, 2011, New Delhi
8. Sheikh Farid: Life and Poetry: Sheikh Farid, Ed. Harbhajan Singh  
Hind Pocket Books, 2002, New Delhi
9. Three Bhakti Voices: Mirabai, Surdas, and Kabir in Their Times and Ours: John Stratton  
Hawley  
OUP, 2012, New Delhi
10. Oxford Anthology of Bhakti Literature: Andrew Schelling  
OUP, 2011, New Delhi

**Note:** The question paper will have nine questions in all. First question will be compulsory and will be of conceptual nature covering the entire syllabus. There will be eight more questions, two from each unit and the candidate will be required to attempt four questions, selecting atleast one question from each unit. All questions will carry equal marks.