



SYLLABUS

M. A. (English)

Department of English

School of Languages

Doon University,

Dehradun 248001

Uttarakhand

School of Languages
List of Courses (M. A. English)

M.A. Semester I

Course Code	Title of the Course	Credits	Hours/ Week
SLE 501	British Poetry-I	4	
SLE 502	Classical Literature in English	4	
SLE 503	Literary Criticism-I	4	
SLE 504	British Drama- I	4	

M.A. Semester II

Course Code	Title of the Course	Credits	Hours/ Week
SLE 505	British Novel-I	4	
SLE 506	British Drama- II	4	
SLE 507	Literary Criticism-II	4	
SLE 508	British Poetry- I	4	

M.A. Semester III

Course Code	Title of the Course	Credits	Hours/ Week
SLE 509	Indian Writing in English	4	
SLE 510	British Poetry- III	4	
SLE 511	Literary Theory-I	4	
SLE 512(A)	19 TH /20 TH Century European Novel	4	
SLE 512(B)	Modern European Drama	4	
SLE 512(C)	Gender and Literature	4	

M.A. Semester IV

Course Code	Title of the Course	Credits	Hours/ Week
SLE 513	Literary Theory-II	4	
SLE 514	Indian Poetics	4	
SLE 515(A)	British Novel-II	4	
SLE 515(B)	Theatre/ Film and Literature	4	
SLE 515(C)	Introduction to Literature	4	
SLE 516(A)	American/African American Literature	4	
SLE 516(B)	African Literature	4	
SLE 516(C)	Indian Writing in English Translation	4	
SLE 516(D)	Asian Literature	4	
SLE 516(E)	Dissertation	4	

Program Outcomes for M.A English

- Develop a comprehensive understanding of the historical, socio-political, and cultural contexts of various literary periods and genres, including British, American, African, Asian and Indian literature. This includes the ability to analyze the evolution of literary forms from classical to contemporary contexts and to evaluate how historical events influence literary expression.
- Focus on building skills like critical analysis and interpretation of literary texts. This includes engaging with canonical works across genres and periods, applying diverse critical perspectives, and utilizing literary theories to deepen understanding of texts. The ability to critically assess themes, narrative structures, and literary techniques is essential.
- Aiming to acquire proficiency in various literary theories and methodologies, including classical, modern, and postmodern approaches. This encompasses an understanding of major critical frameworks such as Marxism, feminism, post-colonialism, structuralism, and psychoanalysis, and the ability to apply these frameworks to literature and literary criticism.
- Involvement of interdisciplinary approaches and comparative analysis in studying literature. This includes exploring connections between literature and other disciplines such as film, theatre, linguistics, and cultural studies. It also involves examining literature from different cultural and historical perspectives, including translation and adaptation studies.
- Develop strong research skills, including the ability to conduct in-depth literary research, analyze primary and secondary sources, and present findings clearly and coherently. This includes the preparation of well-organized research papers and dissertations, and the ability to communicate scholarly insights both orally and in writing. This includes the ability to articulate complex ideas effectively, engage in scholarly debate, and contribute to the ongoing discourse in literary studies.

Semester I

SLE 501 British Poetry-I

Course Description and Objectives

The course will introduce the students to British Poetry from Geoffrey Chaucer to Alexander Pope. Though the focus of this paper is on canonical poets and their texts of different ages, the idea is to help students to develop a critical understanding of British Poetry, its origin, forms, evolution, trends and movements. By the time of completion of the course, the students would be able to critically analyse individual poems, as well as develop a socio-political and historical understanding of British Poetry of the period covered in the course.

Course Outcome

- CO1: Gain a critical understanding of British Poetry's historical context and evolution from Chaucer to Pope.
- CO2: Analyze canonical poems with a critical perspective, interpreting their themes and techniques.

- CO3: Comprehend and engage with prescribed texts spanning from Chaucer's Prologue to Pope's Epistle.
- CO4: Participate in scholarly discussions, integrating primary and secondary sources to support analyses.
- CO5: Communicate effectively, presenting analyses and historical insights of British Poetry orally and in writing.

Prescribed Texts:

Unit I:

Geoffrey Chaucer: *Prologue to Canterbury Tales*

William Shakespeare: *Sonnet 18, 30, 63, and 130*

Unit II:

John Donne: “*The Blossom*”, “*The Canonization*”

Andrew Marvell: “*To His Coy Mistress*”, “*The Garden*”

Unit III:

John Milton: *Paradise Lost* (Book I), “*Lycidas*”

Unit IV:

John Dryden: *Alexander Feast*, *Mac Flecknoe*

Alexander Pope: *An Epistle to Dr. Arbuthnot*

Recommended Reading:

Donaldson, ET. *Speaking of Chaucer*, London: OUP, 1970.

Hammond, G.ed. *Elizabethan Poetry: Lyrical and Narrative*. London: Casebook Series, 1984.

Summer, J. *the Muse's Method: An Introduction to Paradise Lost*, London: OUP, 1962.

Daiches, David. *A History of English Literature* (vol.1-4 for extensive background of reading for all sections.) Allied Publisher, 1979.

Amarsinghe, Upali. *Dryden and Pope in the Early 19th Century*. Cambridge: Cambridge University Press, 1962.

SLE 502 Classical Literatures in English

Course Objectives:

The main objective is to introduce the major text of Western and Indian classical literatures. The texts selected are primarily from the genres of epic and drama. The attempt would be to develop an understanding of the classical works, their philosophy and socio-political thought. Another objective is to familiarize students with cultural practices, inspirations, stimulus and influences and understand texts as historical chronicles and sources of moral values and examples of characters that fill life.

Course Outcome

- CO1: Gain insight into major Western and Indian classical texts.
- CO2: Analyze classical works for philosophical and socio-political themes.
- CO3: Engage with prescribed texts including Homer's *Odyssey* and Vyasa's *Mahabharata*.
- CO4: Utilize recommended readings to deepen understanding of classical literature.
- CO5: Demonstrate comprehension and analysis of classical literature through written and oral communication.

Prescribed Texts:

Unit I:

Homer: *The Odyssey*

Euripides. *Medea*

Unit II: Sophocles. *Oedipus Rex*

Unit III: VedaVyasa. *The Mahabharata* (BhismaParva- selections)

Kalidasa *Abhigyanshakuntalum*

Unit IV: The Old Testament (*The Book of Job*)

Recommended Reading:

Kitto, HDF. *Greek Tragedy: A Literary Study*. Rotledge.2002.

Durant, Will. *The Life of Greece*. Simon and Schuster, 1939.

Hades, Moses. *Greek Drama*. Bantom Classics, 1983.

A Commentry on The Plays of Sophocles, James C Hogan. Southern Illinois University Press, 1991.

EW, Hopkins *The Great Epic of India*, Motilal Banarsi Dass, 1993.

Gospel according to Matthew.

Gilbert, Murray. *A History of ancient Greek Literature*, 1897.

Julian F Woods. *Destiny and Human Initiative in the Mahabharata*, 2001.

SLE 503 Literary Criticism-I

Course Description and

Objectives

The course will introduce major critical text from Plato to Samuel Johnson. These texts would be read closely to develop understanding of the key concepts and themes of literary criticism. The course would also examine the critical text in the context of the socio- political and philosophical dimensions of renaissance/ early modernity, and neo classicism.

Course Outcome

- CO1: Understand key concepts and themes of literary criticism from Plato to Samuel Johnson.

- CO2: Analyze critical texts within the socio-political and philosophical contexts of Renaissance/Early Modernity and Neoclassicism.
- CO3: Engage closely with prescribed texts such as Plato's Republic Book X, Aristotle's Poetics, and works by Longinus, Horace, Sidney, Dryden, Pope, and Johnson.
- CO4: Utilize recommended readings to deepen understanding of literary criticism.
- CO5: Demonstrate comprehension and analysis of literary criticism through written and oral communication, integrating insights from critical texts and scholarly sources.

Prescribed Texts:

Unit I:

Plato: *Republic Book X*

Aristotle: *Poetics*

Unit II:

Longinus: *On the Sublime*

Horace: *Arts poetics*

Unit III:

Philip Sidney: *An Apology for Poetry*

John Dryden. *An Essay of Dramatic Poesy*

Unit IV:

Alexander Pope. *An Essay on Criticism*

Samuel Johnson. *Preface to Shakespeare*

Recommended Reading:

Habib, M.A.R. *A History of Literary Criticism: From Plato to Present*. Oxford: Blackwell, 2005.

Wimsatt and Brooks. *Literary Criticism: A Short History*. (Indian Edition. Oxford Book Company).

Abrams, M.H. *A Glossary of Literary Terms*. Singapore: Harcourt Asia Pvt.Ltd, 2000

Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Delhi: OUP, 2006.

SLE 504 British Drama-I

Course Description and Objectives

The course introduces the students to the growth and development of drama down the ages. Shaping its structure in the medieval ages in the form of the Miracle and Morality plays and going through the interludes, drama finally acquired its generic form in the Elizabethan age. With Shakespeare's dramas coming alive on the stage drama had a phenomenal growth until the 18th century.

The present course seeks to orient the students to the literary and theatrical structures and idioms of drama in adopted by playwrights during the medieval, Elizabethan, Jacobean and Restoration periods. The dramas selected also represent diverse categories and genres like comedy, tragedy,

history and tragicomedies. The students will, through their reading of the course, comprehend format of drama in the 15th century Morality plays, Shakespeare's dramas and Restoration comedies.

The students are expected to prioritize reading of the text, understanding its thematic nuances and relating the same to the historical and cultural contexts. They are also expected to understand the text in the light of classical and modern and Post-modern tools of criticism. And equally important is the requirement of the course that the theatrical context of the plays which determines the shape of the plays be, properly understood. The students will have to harness capabilities to explain important portions of the text against their respective linguistic and thematic backdrop.

Course Outcome

- CO1: Understand the evolution of drama from medieval Miracle and Morality plays to its generic form in the Elizabethan, Jacobean, and Restoration periods.
- CO2: Analyze the thematic nuances of prescribed texts such as *Everyman*, *Spanish Tragedy*, *Doctor Faustus*, Shakespearean dramas, *The Duchess of Malfi*, and *The Rivals* within their historical and cultural contexts.
- CO3: Employ classical, modern, and post-modern tools of criticism to interpret and evaluate the selected dramas.
- CO4: Recognize the theatrical context of the plays and its influence on their structure and thematic elements.
- CO5: Demonstrate comprehension of the linguistic and thematic backdrop of the texts, articulating critical interpretations orally and in writing.

Prescribed Texts:

Unit I: Pre Elizabethan Drama

Everyman

Unit II: Elizabethan Drama

Thomas Kyd

Spanish Tragedy

Christopher Marlowe

Doctor Faustus

Shakespeare

Hamlet, Tempest, Richard II, Much Ado about Nothing

Unit III: Jacobean Drama

Webster

The Duchess of Malfi

Unit IV: Restoration Drama

Sheridan

The Rival

Recommended Reading:

Elizabethan Drama

Franham, Willard (1936). *The Medieval Heritage of Elizabethan Tragedy*

Chambers, E.K. (1923). *Elizabethan Stage*

Craig, Hardin (1936). *The Enchanted Glass Henslow's diary*

Fletcher, Robert Huntington. *A History of English Literature*. Boston: Richard G. Badger, 1916.

Potter, Robert A. *The English Morality Play: Origins History and Influence of a Dramatic Tradition*

Routledge and Kegan Paul, 1975.

Shakespearean Drama

A.C. Bradely, *Shakespearean Tragedy*

Dowden, Edward. (1875). *Shakespeare: A Critical Study of his Mind and Art*. Henry S. King & Co. (reissued by Cambridge University Press, 2009)

Bentley, G. E. (1961). *Shakespeare: A Biographical Handbook*, New Haven: Yale University

Press. Spencer, Theodore (1943). *Shakespeare and the Nature of Man*.

Herbage, Alfred. (1952). *Shakespeare and the Rival Traditions*.

Campbell, O.J; Quinn, E.G. eds. (1966). *The Reader's Encyclopedia of Shakespeare*

Smith, D.N. ed. (1932). *Shakespearean Criticism*

Muir, K. (1965). *Shakespeare: The Comedies*

Rally, Augustus. (1932). *Shakespearean Criticism* (2 volumes)

Jacobean Drama

Bentley, G. E. (1941-68) *The Jacobean and Caroline Stages* (7 volumes)

Boas, Frederick. S (1946). *An Introduction to Stuart Drama*

Herbage, Alfred (1936). *The Cavalier Drama*

Thompson, E.N.S. (1903). *The Controversy between the Puritan and The Stage*

Ed. Adam, Joseph Q (1917). *The Dramatic Records of Sir Henry Herbert*

18th Century Comedy

Lauter, Paul (1964). *Theories of Comedy*

Corrigan, Robert W. (1965). *Comedy- Meaning and Form*

Semester II

SLE 505 British Novel- I

Course Description and Objectives

The course will introduce major novels of the 18th /19th century British novel. The course would discuss the various context of the rise of the novel. The main objective is to understand disciplinary fundamentals and decontextualize the world by decoding text and share in its richness and able to discuss its different aspects independently and interpret different ideas and context and understand others with opposing viewpoint, cultural traditions and beliefs.

Course Outcome

- CO1: Understand the rise of the novel in the 18th and 19th centuries within various contexts.
- CO2: Decode and interpret texts such as *Hard Times*, *Middlemarch*, *Jude the Obscure*, and *Wuthering Heights* independently, analyzing their richness and diverse aspects.
- CO3: Engage with different ideas and contexts presented in the novels, including opposing viewpoints, cultural traditions, and beliefs.
- CO4: Demonstrate proficiency in discussing and interpreting the novels' themes, characters, and narrative structures.
- CO5: Utilize recommended readings to deepen understanding of the British novel tradition

Prescribed Texts:

Unit I:

Charles Dickens. *Hard Times*

Unit II:

George Eliot. *Middlemarch*

Unit III:

Thomas Hardy *Jude the Obscure*

Unit IV:

Emily Bronte. *Wuthering Heights*

Recommended Reading:

Reed, Henry. *The Novel Since 1939*. British Council,

1946. Foster, E.M. *Aspects of the Novel*, 1927.

Watt, Ian. *The Rise of Novel*. 1957.

Cecil, David. *Early Victorian Novelists*. 1935.

Church, Richard. *Growth of the English Novel*. 1961.

Kettle, Arnold. *An Introduction to the English Novel* (Part 1&2).

Cecil, David. *Hardy the Novelist*. 1946.

Mckillop, D. *The Early Masters of English Fiction* (Lawrence, Kan.,1967).

SLE 506 British Drama- II

Course Description and Objectives

The course covers the drama texts written by modern European playwrights in the 20th and 21st century. Most of the works have been written in languages other than English and are hence available in their translated versions. The plays cover a wide range of theme and style.

The course has been designed to introduce students to the major British dramatist of the modern times. The selection of the plays intends to cover themes of absurdities, social issues, Christian faith, political discourses and displaced myths. The students are expected to understand the theatrical relevance of the plays along with their literary significance. Emphasis will be given to the reading of the text and their application with a state of art tools of criticism. The dramas are also to be understood in their historical and socio- political context. The greatest significance has to be given to the literary and theatrical context of the dramas prescribed.

Course Outcome

- CO1: Analyze modern European plays of the 20th and 21st century, exploring themes such as absurdity, social issues, faith, political discourse, and displaced myths.
- CO2: Understand the relevance of modern British dramas by playwrights like Stoppard, Shaw, Eliot, Osborn, and Pinter within their literary and theatrical contexts.
- CO3: Apply state-of-the-art tools of criticism to interpret and evaluate prescribed texts, emphasizing their historical and socio-political significance.
- CO4: Engage critically with the prescribed plays, focusing on their theatrical relevance and literary significance.
- CO5: Deepen understanding of modern British drama through recommended readings that explore various aspects of playwrights and theatrical movements.

Prescribed Texts:

Unit I:

Tom Stoppard: *Rosencranz and Guildenstern are Dead*

Unit II:

Bernard Shaw: *Man and Superman*

Unit III:

T.S. Eliot: *The Family Reunion*

Unit IV:

John Osborn: *Look Back in Anger*

Harold Pinter: *The Homecoming*

Recommended Reading:

Cahn, Victor L. *Beyond Absurdity: The Plays of Tom Stoppard*. Madison, N.J.: Fairleigh Dickinson University Press, 1979.

Corballis, Richard. *Stoppard. The Mystery and the Clockwork*. Oxford, New York: 1984.

Osborne, John (1982). *A Better Class Person: An Autobiography, 1929-56*.

Penguin Books Bock, Hedwick and Albert Wertheim. *Essays on Modern British Drama*. Munich: Huber, 1981

Elson, John. *Postwar British Theatre*. London: Routledge and Kegan Paul, 1976.

Houghton, Morris. *The Exploding Stage: An Introduction to the Twentieth Century Drama*. New York: Dell, 1971

Coe, Richard. *Samuel Becket* (1966).

Northam, J.R. *Ibsen's Dramatic Method* (1953).

SLE 507 Literary Criticism-II

Course Description and Objectives

In continuation with the course in literary criticism offered in semester I, this course will introduce the major texts of literary criticism from Romanticism to the Archetypal Criticism of Northrop Frye. The students would examine the intellectual, socio-political, cultural and philosophical context of literary criticism since the Enlightenment. The methodology of the course would involve close reading of the critical text, as well as examination of the influence of the critical text on the literary text of the era and vice-versa.

Course Outcome

- CO1: Examine major texts of literary criticism from Romanticism to Archetypal Criticism, exploring their intellectual, socio-political, cultural, and philosophical contexts.
- CO2: Conduct close readings of critical texts such as Wordsworth's 'Preface' to Lyrical Ballads, Coleridge's Biographia Literaria, Eliot's Tradition and Individual Talent, and Frye's Anatomy of Criticism.
- CO3: Analyze the reciprocal influence between critical texts and literary works of the Enlightenment era and beyond.
- CO4: Demonstrate comprehension of the methodology and key concepts presented in the prescribed texts, applying them to literary analysis.
- CO5: Deepen understanding of literary criticism through recommended readings that provide additional historical and theoretical insights into the discipline.

Prescribed Texts:

Unit I:

William Wordsworth

'Preface' to Lyrical Ballads

Unit II:

Samuel Taylor Coleridge

Biographia Literaria (chapter 13-18)

Unit III:

T.S. Eliot

Tradition and Individual Talent

Unit IV:

Northrop Frye

"Introduction" to Anatomy of Criticism

Recommended Reading:

Habib, M.A.R. *A History of Literary Criticism: From Plato to Present*. Oxford: Blackwell, 2005.

Wimsatt and Brooks. *Literary Criticism: A Short History*. (Indian Edition. Oxford Book Company).

Abrams, M.H. *A Glossary of Literary Terms*. Singapore: Harcourt Asia Pvt.Ltd., 2000

Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Delhi: OUP, 2006.

SLE 508 British Poetry- II**Course Description and Objectives**

The course will introduce British Poetry from William Blake to Matthew Arnold. The primary objective is to approach these poems as representations of the 19th century response to the 18th century literature and thought. The major traits of romanticism would be examined in the light of poems. Central to this course is also the Victorian response to the 19th century discourses of religion, philosophy and politics. It will also be important to examine the major genres of 19th century poetry such as a lyric, ode etc.

Course Outcome

- CO1: Examine British poetry from William Blake to Matthew Arnold as reflections of 19th-century responses to 18th-century literature and thought.
- CO2: Analyze the major traits of Romanticism within the prescribed poems, exploring themes of nature, imagination, and individuality.
- CO3: Investigate Victorian responses to religious, philosophical, and political discourses of the 19th century through poetry.
- CO4: Examine various genres of 19th-century poetry such as lyric and ode, discerning their stylistic and thematic characteristics.
- CO5: Deepen understanding of British poetry through recommended readings that provide historical and critical insights into the works of major poets like Wordsworth, Coleridge, Shelley, Keats, Tennyson, and Browning.

Prescribed Texts:**Unit I:**

William Blake: "The Tyger"

William Wordsworth: The Prelude (Book I)

Unit II:

S.T. Coleridge: "Kubla Khan"

P.B. Shelley: Adonais

Unit III:

J. Keats: "Ode on a Grecian Urn"

Unit IV:

A. Tennyson: "The Lotus Eaters"

R. Browning: "Rabbi Ben Ezra"

Recommended Reading:

Butler, M. *Romantics, Rebels and Reactionaries: English Literature and its Background*, London: Oxford University Press, 1981.

Praz, M., *The Romantic Agony*, London: O U P, 1933.

Prickett, S., *Coleridge, Wordsworth and the Poetry of Growth*, Cambridge: CUP, 1970.

Hele, D. King, *Shelley, His Thought and Work*, London: O U P, 1960.

Buckler, W.E., *The Major Victorian Poets: Tennyson, Browning, Arnold*, Boston: Houghton Mifflin College Division. 1973.

Semester III

SLE 509 Indian Writing in English

Course Description and Objectives:

The course will introduce to students some major texts written by Indian writers in English. While reading the representative text from different genres such as novel, poetry and drama, the students will be expected to develop an understanding of the canon of Indian Writing in English, and its status as a post-colonial literature. The course would discuss the texts raising issues such as nationalism, post-colonialism and globalization. The course would also focus on the status of English as a language in India.

Course Outcome

- CO1: Develop an understanding of the canon of Indian Writing in English and its status as post-colonial literature through the analysis of representative texts from various genres.
- CO2: Explore issues such as nationalism, post-colonialism, and globalization raised in the prescribed texts, examining their relevance to contemporary Indian society.
- CO3: Examine the status of English as a language in India and its role in the expression of Indian identity and culture.
- CO4: Analyze the themes, characters, and narrative techniques employed by Indian writers in English, discerning their unique contributions to world literature.
- CO5: Deepen understanding of Indian Writing in English through recommended readings that provide historical, critical, and cultural insights into the works of major Indian writers.

Prescribed Texts:

Unit I:

Raja Rao

Kanthapura

R. K. Narayan *The Man Eater of Malgudi*

Unit II:

Mulk Raj Anand *The Untouchables*

Amitabh Ghosh *The Shadow Lines*

Unit III:

Agha Shahid Ali "The Country without a Post Office." (from *The Country without a Post Office*. Delhi: Ravi Dayal, 2001, 1st Indian Edition.

A.K.Ramanujan "Obituary", "Love Poem for Wife" (from R.Parthasarthy, ed. *Ten Twentieth Century Poets*. Delhi: Oxford University Press, 1976.

Unit IV:

Mahesh Dattani *Final Solutions*

Recommended Reading:

Iyengar, K.R.S. *Indian Writing in English*. New Delhi: Sterling, 1985.

King, Bruce. *Modern Indian Poetry in English*. Delhi: Oxford University Press, 1987.

Meenakshi, Mukherjee. *Twice Born Fiction*. New Delhi: Heinemann, 1971.

Khair, Tabish. *Babu Fiction*. Delhi: Oxford University Press, 2006.

Mehrotra, A, K., Ed. *An Illustrated History of Indian Literature in English*. New Delhi: Permanent Black, 2003.

SLE 510 British Poetry III

Course Description and Objectives:

The course will introduce students British Poetry from W.B Yeats to Seamus Heaney. The primary focus of the course is to foreground the relationship between form and content across the different poetic movements in the 20th Century. The students would also develop an understanding between poetry and politics in the backdrop of World War I & II. Central to the high course will examine the modernism that developed later in England such as by the Movements Poetry.

Course Outcome

- CO1: Analyze British poetry from W.B. Yeats to Seamus Heaney, focusing on the relationship between form and content across various 20th-century poetic movements.
- CO2: Examine the intersection of poetry and politics, particularly in the context of World War I & II, within the prescribed texts.
- CO3: Explore the development of modernism in English poetry, including the Movements Poetry, and its impact on poetic expression.
- CO4: Interpret and evaluate the themes, imagery, and techniques employed by poets such as Yeats, Eliot, Auden, Plath, Larkin, Hughes, and Heaney.
- CO5: Deepen understanding of 20th-century British poetry through recommended readings

that provide critical insights into the works of major poets and movements.

Prescribed Texts:

Unit I:

W. B. Yeats "Sailing to Byzantium", "Second Coming", "Easter"

T. S. Eliot The Wasteland

Unit II:

W H Auden "The Unknown Citizens", "In Memory of W. B. Yeats"

Sylvia Plath "Daddy", "Lazarus"

Unit III:

Philip Larkin "Church Going", "At Grass", "Toads"

Unit IV:

Ted Hughes "Thought Fox", "Hawk Roosting"

Seamus Heaney "Punishment"

Recommended Reading:

Moody, David A. *The Cambridge Companion to T. S. Eliot*, Cambridge: Cambridge University Press, 2003.

Maline, Edward. *A Preface to W. B. Yeats*, London: Longman Group Ltd, 1983.

Gifford, Terry and Neil Roberts. *Ted Hughes: A Critical Study*. London: Faber and Faber, 1981.

Smith, Stan. *The Cambridge Companion to W H Auden*, Cambridge: Cambridge University Press, 2004.

SLE 511 Literary Theory- I

Course Description and

Objectives

The course will introduce theorist and texts that constitute various streams of the critical/ literary theory in the 20th century such as structuralism, post-structuralism, postmodernism, and psychoanalysis. One of the major objective of the course is to enable the students understand the relationship between language and meaning, sexuality and subjectivity as formulated in contemporary literary theory. Reading these text theorists, the students would examine how the conventional notion of author, text, reader and language need to be seriously questioned and radically revised.

Course Outcome

- CO1: Understand various streams of 20th-century literary theory such as structuralism, post-structuralism, postmodernism, and psychoanalysis.
- CO2: Analyze the relationship between language and meaning, sexuality and subjectivity as formulated in contemporary literary theory.
- CO3: Critically examine conventional notions of authorship, textuality, readership, and language, questioning and revising these concepts through the study of prescribed texts.

- CO4: Interpret and evaluate key theoretical texts by theorists such as Saussure, Derrida, Barthes, Lyotard, Freud, and Lacan, discerning their contributions to literary theory.
- CO5: Deepen understanding of literary theory through required and recommended readings that provide historical, theoretical, and critical insights into the development of literary theory in the 20th century.

Prescribed Texts:

Unit I:

Ferdinand de Saussure “*The Nature of Linguistic Sign*”

Unit II:

Jacques Derrida “*Structure, Sign & Play in the Discourse of Human Sciences*”

Unit III:

Roland Barthes “*The Death of the Author*”

Jean- Francois Lyotard “*Answering the question: What is Postmodernism*”?

Unit IV:

Sigmund Freud *Introductory Lectures on Psychoanalysis*

Jacques Lacan “*The Insistence of Letters in the Unconscious*”

Required Readings:

The prescribed pieces from,

Lodge, David ed. *Modern Criticism and Theory: A Reader*. London and New York: Longman, 1988.

Williams, Raymond. *Marxism and Literature*. Oxford: OUP, 1977.

Recommended Reading:

Eagleton, Terry. *Literary Theory, An Introduction*. Minneapolis, MN: University of Minnesota Press, 1996.

Selden, Raman. *A Reader’s Guide to Contemporary Literary Theory*. New Jersey: Prentice-Hall, 1985.

Krishnaswamy et al, *Contemporary Literary Theory: A Student’s Companion*. New Delhi: Macmillan, 2000.

Sim, Stuart. Ed. *AZ: Guide to Modern Literary and Cultural Theorist*. London: Harvester Wheatsheaf, 1995.

Seldom, Widdowson and Brooker. Eds: *A Reader’s Guide to Contemporary Literary Theory*., 5th Edition. (Indian ed. Cambridge University Press)

The prescribed pieces from *Modern Literary Theory: A Reader* 2nd Edition. Rice and Waugh

SLE 512(A) 19th and 20th Century European Novel

Course Description and Objectives

This course aims to provide an understanding of the novel from through the comparative study of the European long fiction from the 19th and 20th Century. It aims to explore the forms and the range of narrative possibilities and thematic concerns these encompass, focusing in the particular on the nature of narrative and the formal techniques and the devices of narration; and on the issues raised by theories of narrative, comparativism and the idea of modernity. This course is intended as an introduction to a number of major European novels. This course will explore the development in styles and content of the European novel, and consider some of the social, cultural and political contexts, which have informed those developments. It will also to examine key concepts in contemporary literature in the lights of these developments.

Course Outcome

- CO1: Explore the forms, narrative techniques, and thematic concerns of 19th and 20th-century European novels.
- CO2: Analyze the nature of narrative and formal techniques employed in European long fiction.
- CO3: Examine the social, cultural, and political contexts informing the development of European novels.
- CO4: Investigate key concepts in contemporary literature in light of developments in European novel writing.
- CO5: Deepen understanding of European novels through prescribed texts and recommended readings covering major works and critical perspectives.

Prescribed Texts:

Unit I:

Franz Kafka *The Metamorphosis*

Unit II:

Leo Tolstoy *Anna Karenina*

Unit III:

Fyodor Dostoyevsky *Notes from the Underground*

Unit IV:

Gustave Flaubert *Madame Bovary*

Recommended Reading:

Lukacs. G. *Studies in European Realism*, (Merlin, 1973)

Turnell, M. *The Novel in France*, (Hamish Hamilton, 1950)

Bailey, J. *Tolstoy and the Novel*, (Chatto and Windus,1966)

Gray, R. *Franz Kafka*. (RKP,1973)

Reiss, H. *The Writer's task from Nietzsche to Brecht*, (Macmillan,1978)

SLE 512 (B) MODERN EUROPEAN DRAMA

Course Description and Objectives

The Course includes dramatic texts written by different writers over different parts of Europe,

motivated by diverse creative impulses. The selection presents a striking variety of styles and discourses.

The students are expected to understand each drama in its cultural, literary and theatrical context. There are absurd plays, existential dramas and deep philosophical stage scripts presented through this selection of dramas.

Course Outcome

- CO1: Analyze dramatic texts from different parts of Europe, representing various creative impulses and styles such as absurdism, existentialism, and philosophical theatre.
- CO2: Understand each drama within its cultural, literary, and theatrical context, exploring themes and techniques unique to each playwright.
- CO3: Interpret the absurd plays, existential dramas, and philosophical stage scripts presented in the selection of dramas, discerning their deeper meanings and implications.
- CO4: Investigate the works of playwrights such as Ionesco, Chekhov, Brecht, Beckett, Lorca, Anouilh, and Gogol, examining their contributions to modern European drama.
- CO5: Deepen understanding of modern European drama through recommended readings that provide critical insights into the works of major playwrights and theatrical movements.

Prescribed Texts:

Unit I:

Ionesco *The Bald Soprano*

Anton Chekhov *The Cherry Orchard*

Unit II:

Bertolt Brecht *Mother Courage and Her Children*

Samuel Backet *Waiting for Godot*

Unit III:

Frederico Garcia Lorca *The house of Bernarda alba*

Jean Anouilh *Antigone*

Unit IV:

Nikolai Gogol *The Inspector General*

Recommended Readings:

Coe, Richard N. *Eugene Lonesco*(1961)

Magarshak, David . *Chekov the Dramatist* (1960)

Willet, John.*Brecht on Theatre*, ed.1964

Esslin, Martin. *Theatre of the Absurd*. Harmonsworth: Pelican Books, 1968

Lema, Robert *The Theatre of Garcia Lorca* (1963)

Benson, Phillip A. *The Dramaturgy of Jean Anouilh* (1958)

Nabokov, Bladimir. *Nikolai Gogol* (1944)

SLE- 512 (C) Gender and Literature

Course Objective: The main objective is to familiarize students with women studies, gender being an important area of study in most disciplines, including literary theory, drama studies, film theory, and the like.

Course Outcome

- CO1: Familiarize students with women's studies and the importance of gender in literary theory, drama studies, and film theory.
- CO2: Analyze prescribed texts by Mary Wollstonecraft, Christina Rossetti, Simone de Beauvoir, Maya Angelou, and Baby Kamble, examining their exploration of gender issues.
- CO3: Explore key concepts in feminist theory and gender studies through recommended readings covering topics such as feminist methodologies, intersectionality, and feminist epistemology.
- CO4: Examine the intersections of race, class, and gender in theory, policy, and practice, deepening understanding of the complexities of gender issues.
- CO5: Deepen knowledge of women's studies through recommended readings that cover various aspects of feminist theory, women's experiences, and gender politics.

Prescribed Texts:

Unit I:

Mary Wollstonecraft- *A Vindication of the Rights of Women*- Introduction and Book 1

Unit II:

Christina Rossetti- *Goblin Market*

Simone de Beauvoir – *The Second Sex* – Chapter 1

Unit III:

Maya Angelou – *I Know Why the Caged Birds Sing*

Unit IV:

Baby Kamble – *The Prisons We Broke*

RECOMMENDED READINGS:

Sprague, Joey. *Feminist Methodologies for Critical Researchers: Bridging Differences*. Walnut Creek, CA: Altamira, 2005.

Rage, Sharmila. *Writing Caste/ Writing Gender: Reading Dalit Women's Writings*.

Brooks, A. (2007). *Feminist standpoint epistemology: Building knowledge and empowerment through women's lived experiences*. In Hesse- Biber, S.N. & Leavy, P.L. (Eds.), *Feminist Research Practice* (pp. 53-82). CA: Sage Publications.

Dill, T.B & Zambrana, R. (2009) *Emerging Intersections: Race, Class and Gender in Theory, Policy and Practice*. NJ: Rutgers University Press.

Fausto-Sterling, Anne (2000). *Sexing the Body: gender politics and the construction of sexuality*. New York: Basic Books.

Ruth, Sheila. *Issues in Feminism: An Introduction to Women's Studies*, 2000.

Tierney, Helen (1989- 1991). *Women's Studies Encyclopedia*. New York, NY: Greenwood Press

Rogers, Mary F. and C. D. Garrett (2002). *Who's Afraid of Women's Studies?: Feminisms in Everyday Life*. Walnut Creek, CA: AltaMira Press.

Rogers, Lasley. *Sexing the Brain*. Rogers, London: Weidenfield and Nicolson, 1999.

Rosenblum, Naomi. *A History of Women Photographers*. New York: Abbeville Press, 1994.

Semester IV

SLE513 Literary Theory II

Course Description and Objectives

This course is in continuation of Literary Theory -1 offered in Semester III. It would further expand the students' understanding of critical theory by introducing texts from New Historicism, Marxist theory, Feminism, Post colonialism and Discourse theory. Reading the prescribed texts would enable the students to understand how critical/ literary theory provides frameworks and paradigms to analyse the canonical texts of English literature from the perspective of the class, race and gender. It would also provide them with theoretical tools to analyze feminist, Marxist and postcolonial and other marginal literatures.

Course Outcome

- CO1: Expand understanding of critical theory by studying texts from New Historicism, Marxist theory, Feminism, Postcolonialism, and Discourse theory.
- CO2: Analyze how critical and literary theory frameworks provide perspectives to analyze canonical texts of English literature, considering class, race, and gender.
- CO3: Utilize theoretical tools to analyze feminist, Marxist, postcolonial, and other marginal literature, deepening comprehension of diverse literary perspectives.
- CO4: Interpret and evaluate prescribed texts by Catherine Gallagher, Louis Althusser, Raymond Williams, Michel Foucault, Edward Said, Gayatri Chakravorty Spivak, Elaine Showalter, and Helen Cixous, understanding their contributions to literary theory.
- CO5: Enhance understanding of literary theory through required and recommended readings, gaining insight into contemporary literary theory and critical perspectives.

Prescribed Texts:

Unit I:

Catherine Gallagher. "Counter History and Anecdote"

Louis Althusser "Ideology and the Ideological State Apparatuses"

Unit II:

Raymond Williams. "Base and Superstructure"

Michel Foucault "What is an Author?"

Unit III:

Edward said "Introduction" to Orientalism

Gyatri Chakravorty Spivak. "Can the Subaltern Speak?"

Unit IV:

Elaine Showalter. "Feminist Literary Criticism in Wilderness"

Helen Cixous. "The Laugh of Medusa"

Required Readings:

The prescribed pieces from,

Lodge, David ed. *Modern Criticism and Theory: A Reader*. London and New York: Longman, 1988.

Williams, Raymond. *Marxism and Literature*. Oxford: OUP, 1977.

Recommended Reading:

Eagleton, Terry. *Literary Theory, An Introduction*. Minneapolis, MN: University of Minnesota Press, 1996.

Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. New Jersey: Prentice-Hall, 1985.

Krishnaswamy et al, *Contemporary Literary Theory: A Student's Companion*. New Delhi: Macmillan, 2000.

Sim, Stuart. Ed. *AZ: Guide to Modern Literary and Cultural Theorist*. London: Harvester Wheatsheaf, 1995.

Seldom, Widdowson and Brooker. Eds: *A Reader's Guide to Contemporary Literary Theory.*, 5th Edition. (Indian ed. Cambridge University Press)

SLE 514 British Novel II

Course Description and Objectives:

The course will introduce to students the Modern British Novel from Joseph Conrad to Doris Lessing. The focus of this paper is to help the students respond to the major text of modernist novel, while at the same time develop the understanding between modernism and modernity as manifest in these texts. The objective of the course is to highlight the relationship between the novel and the society. It would also be to understand that socio-political and philosophical contexts of the development of the major traits of the modern novel.

Course Outcome

- CO1: Engage with major texts of the Modern British Novel, including works by Conrad, Woolf, Joyce, Lawrence, Golding, and Lessing.
- CO2: Analyze the relationship between modernism, modernity, and societal themes portrayed in the prescribed novels.
- CO3: Understand the socio-political and philosophical contexts shaping the development of modernist novel traits.
- CO4: Interpret prescribed texts, exploring themes of identity, consciousness, society, and human nature.
- CO5: Enhance comprehension of modern British literature through recommended readings, deepening insights into literary analysis and critical perspectives.

Prescribed Texts:

Unit I:

Joseph Conrad *Heart of Darkness*

Unit II:

Virginia Woolf *Mrs. Dalloway*
James Joyce *A Portrait of the Artist as a Young Man*

Unit III:

D H Lawrence *Women in Love*
William Golding *The Lord of the Flies*

Unit IV:

Doris Lessing *The Golden Notebook*

Recommended Reading

Ridout, Alice. *Contemporary Women Writers Look Back: From Irony to Nostalgia*, London: Continuum International Publishing, 2010.

Dowling, David. *Mrs. Dalloway: Mapping Streams of Consciousness*, Twayne Pub, 1991.

Bulson, Eric. *The Cambridge Introduction to James Joyce*, New York: Cambridge University Press, 2006.

Holderness, Graham. *D H Lawrence: History, Ideology and Fiction*, Dublin: McMillon, 1982.

Steward, Jim. *Joseph Conrad*. London: Longman, 1968.

SLE 515 (A) Indian Poetics

Course Description and Objectives:

The course will introduce the representative texts from the four major schools of literary criticism and theory in India such as Rasa, Dhvani, and Vakrokti. The introductory lecture would provide a general overview of the history of Indian poetics. Thereafter, the students would perform close readings of the selected portions of these texts. These close readings would help from an understanding of the different concepts and categories of literature, literary criticism, and literary theory in the Indian tradition.

Course Outcome

- CO1: Understand the foundational texts of Indian literary criticism and theory, including Bharata's *Natyashastra*, Abhinavagupta's *Abhinavabhariti*, Anandavardhana's *Dhvanyaloka*, and Kuntaka's *Vakroktijivitam*.
- CO2: Perform close readings of selected portions of these texts to grasp the concepts and categories of literature, literary criticism, and literary theory in the Indian tradition.
- CO3: Analyze the key concepts of Rasa, Dhvani, and Vakrokti, and their significance in Indian poetics.
- CO4: Evaluate the historical and cultural contexts that shaped Indian poetics, gaining insights into the evolution of literary thought in India.
- CO5: Engage with recommended readings to deepen understanding of Indian literary theory and its conceptual frameworks, fostering critical thinking and scholarly exploration.

Prescribed Texts:

Unit I:

Bharata *Natyashastra*, Chapters- VII & VII,

Unit II:

Abhinavagupta *Abhinavabhariti*. Chapter on Rasa

Unit III:

Anandvardhana *Dhvanyaloka* Chapter I

Unit IV:

Kuntaka *Vakroktijivitam*, Chapter I

Required Readings:

Selected pieces from,

Bharata. 1996. *Natyashastra. English Translation by Adyarangacharya*. New Delhi: Munshiram Manoharlal Publishers, 1996.

Gnoli, Raniero. *The Aesthetic Experience According to Abhinavagupta*. (Third Edition),

Varansi:Chowkhamba Sanskrit Series, 1985.

Ingalls, Daniel H.H, Jeffrey Moussaieff Masson. And M. V. Patwardhana (trans.)*The Dhvanyaloka of Anandavardhana with the Locana of Abhinavagupta*. Cambridge, Massachusetts, and London: Harvard University Press, 1990.

Recommended Readings

Kapoor, Kapil. *Literary Theory: Indian Conceptual Framework*. New Delhi: Affiliated East-West Press, 1998.

Pandey, K. C. *Comparative Poetics*. Delhi: Choukhamba Sanskrit Series.

SLE 515 (B) Film/ Theatre and Literature**Course Description and Objectives**

The course aims at learning the relationship between literature and the theatre and literature and cinema. It seeks to train the learner's mind in understanding the rudiments of theatre and films and then to find out how literature as a basic ingredient of performing arts changes or retains its original shape and how a piece of literature is transformed in texture and meaning in the new medium of theatre or cinema.

Course Outcome

- CO1: Define the relationship between literature and theatre/cinema, identifying points of convergence.
- CO2: Analyze fundamental elements of theatre and film, including space, actors, and aesthetics.
- CO3: Evaluate adaptations of literature into theatrical performances, understanding changes in texture and meaning.
- CO4: Appreciate significant theatrical works, such as Shakespeare's "King Lear," from a performance perspective.
- CO5: Explore the history of cinema, comparing its aesthetics with literature and analyzing literary influences on Hollywood and Indian cinema.

Prescribed Topics:

Unit I:

Defining Drama and theatre: Points of Departure and Convergence
Fundamentals of Theatre: Space, Actor, Mime Blocking, Movements, Costume, Light, Sound and Music
Drama, Novel and Poetry on Stage

Unit II:

Shakespeare's King Lear and Waiting for Godot: A Theatrical Appreciation
Writing theatre script on novels and poems

Unit III:

History of Motion Picture
Comparative aesthetics of Cinema and Literature
Parameters of Transformation(s) and related studies
Hollywood and Literature

Unit IV:

Indian Cinema and Literature.

Recommended Readings:

- Beja, Moris. *Film and Literature*. New York, 1979.
- Roberge, Gatson. *The Ways of Film Studies*. India: New Delhi: Ajanta Publications, 1992.
- Toeplitz, Jergy. *Aesthetics of Cinema*. Pune: FTII, 1983.
- Carter, Huntley. *Cinema Activities of Five English Leading Men of Letters: Bernard Shaw, John Galsworthy, H.G. Wells, Arnold Bennett and Sir James*. London: Harold Shaylor, 1930.
- Karaganov, Alexander. *History of the Screens*. Bloomington: Indiana University Press, 1972.
- Richardson, Robert. *Literature and Film*. Bloomington: Indiana University Press, 1969.
- Ross, Harris. *Film as Literature, Literature as Film*. DAI, 34. USA: Indiana University Press, 1972.
- Crane, Stephan. *Adaptation as Interpretation*. U.S.A.: Oklahoma State University, 1984.
- Linden, George. *The Storied World (in J.Harrington(ed), Film and/as Literature*. Englewood Cliffs: Prentice Hall, 1977.
- Segar, Linda. *The Art of Adaptation: Turning Facts and Fiction into Films*. New York: Henry Holt and Company, 1922.
- Deren, Mava. *An Anagram of Ideas on Art, Form, and Film*. New York.
- Licart, Albert. *The' atreet cinema: Psychologie du spectateur*. Bruxelles: 1937.
- Broket, Oscar. *The Essential Theatre (1969)*. Austin: Univ of Texas, 1923; 1984.
- Stanislavski, Constantin. *An Actor Prepares*. 1936; London: Methuen, 2006. Method Acting. Methuen, 2006.
- Prasaana. *Indian Method in Acting*. New Delhi: National School of Drama, 2013.

SLE 515 (C) Introduction to Linguistics

Course Description and Objectives

The course will introduce the fundamentals of Linguistics to the students. It will enable them to understand how the scientific, historical, psychological and sociological factors are involved in the

growth and evaluation of a language. The objective is to make them understand the various process of word formation in English. It will help them to improve their language skills- listening, reading, speaking and writing.

Prescribed Topics:

Unit I:

1. (a) Key properties of language
- (b) Language Varieties

Unit II:

2. (a) Major concerns of Psycholinguists and Sociolinguists
- (b) Historical Linguistics, Descriptive Linguists

Unit III:

3. Major Concepts in Linguistics
- (a) Syntagmatic and Paradigmatic axes
- (b) Langue and Parole
- (c) Constituent Structure
- (d) Surface Structures and Deep Structures
- (e) Transformational Generative Grammar

Unit IV:

4. Stylistics, its methods and limitations

Recommended Readings:

Cheney, Patrick, Garrett A Sullivan Jr., *An Introduction to Linguistics, Language, Grammar and Semantics*, New Delhi: PHI Learning, 2012.

Lyons, John, *Language and Linguistics: An Introduction*, Cambridge: Cambridge University Press, 1981

O' Connor, J.D., *Better English Pronunciation*, Cambridge: Cambridge University Press, 1967.

Fowler, Roger, *Style and Structure in Literature*, Oxford: Blackwell, 1975.

Cumming, M., Simons, R., *The Language of Literature: A Stylistic Introduction to the Study of Literature*, London: Pergamon, 1983.

SLE 516(A) American/African American Literature

Course Objectives:

The objective of the course is to acquaint students with the essential characteristics of American/African American Literature, survey briefly the foreign and native influences, which went to make up its character, and get a glimpse of the changing social environment from 1900 to the present day.

Course Outcome

- CO1: Identify and describe the essential characteristics of American/African American literature.
- CO2: Analyze the foreign and native influences that contribute to the character of American/African American literature.
- CO3: Examine the changing social environment in America from 1900 to the present day through literary works.
- CO4: Interpret and discuss the themes, motifs, and styles present in the prescribed texts, including "Beloved" by Toni Morrison and "Their Eyes are Watching God" by Zora Neale Hurston.
- CO5: Evaluate the significance of key works such as "Moby Dick" by Herman Melville, "Song of Myself" from "Leaves of Grass" by Walt Whitman, and "The Great Gatsby" by F. Scott Fitzgerald in American literature.
- CO6: Utilize recommended readings to deepen understanding of American literary history and criticism.

Prescribed Texts:**Unit I:**

Toni Morrison *Beloved*

Unit II:

Zora Neale Hurston *Their Eyes are Watching Gods*

Unit III:

Herman Melville *Moby Dick*

Walt Whitman *Song of Myself from Leaves of Grass*

Unit IV:

F. Scott Fitzgerald *The Great Gatsby*

Recommended Readings:

James D. Hart, *The Oxford Companion to American Literature*, N.Y., 1956.

Harry R. Warfel, *American Novelist of Today*, N.Y., 1951.

Edward Wagenknecht, *Cavalcade of the American Novel*, N.Y., 1952.

Malcolm Cowley, *Exile's Return; A Literary Odyssey of the 1920s*, N.Y., 1934.

Howard Mumford Jones and Richard M. Ludwig, *Guide to American Literature and its Background since 1890*, Cambridge, 1964.

Edmund Wilson, *The Shores of Light*, N.Y., 1952.

Robert Spiller, *The Cycle of American Literature*, N.Y., 1955.

SLE 516 (B) African Literature

Course Objectives:

This course aims to give students a broad and deep understanding of African Literary works. Africa has a long and complex literary history. Through these representative texts, it will be attempted to give them an adequate idea of the literatures, across time, from all of the regions of Africa. Deciding when African Literature first appears, or when the tradition begins, are questions that are ultimately unanswerable, and determining which literary forms originate in Africa and which are borrowed from elsewhere are issues over which literary critics continue to debate. The written literatures, novels, plays and poems in the 1950s and 60s have been described as literatures of testimony. Novels such as Ngugi wa Thiong'o's *A Grain of Wheat*, Wole Soyinka's *The Interpreters*, Chinua Achebe's *Things Fall Apart*, and Flora Nwapa's *Efuru* are a few novels that might be described as literatures of testimony. These works, in part, attempt to respond to derogatory representations of, myth about, African culture. Frequently written in the first person, literatures of testimony are concerned with representing African reality and valorizing African culture. African women, although receiving less notice from scholars and historians, have been producing literature alongside African men. works of Gordimer and Ama Ata Aidoo have been thus included in this course.

Course Outcome

- CO1: Identify key African literary works and authors, including novels such as "Things Fall Apart" by Chinua Achebe and "The Interpreters" by Wole Soyinka.
- CO2: Analyze the themes and cultural representations present in African literature, with a focus on literature celebrating African culture.
- CO3: Discuss the historical and social contexts that influence African literary traditions, including colonialism, cultural exchange, and post-colonial identity.
- CO4: Evaluate the contributions of African women writers to the literary landscape, examining works such as "Our Sister Killjoy" by Ama Ata Aidoo.
- CO5: Utilize recommended readings to deepen understanding of African literary history and criticism, exploring works such as "The Cambridge Companion to the African Novel" edited by F. Abiola Irele.

Prescribed Texts:

Unit I:

Nadine Gordimer *The Lying Days*

Unit II:

Wole Soyinka *The Interpreters*

Unit III:

Ama Ata Aidoo *Our Sister Killjoy*

Chinua Achebe's *Things Fall Apart*

Unit IV:

Ngugiwa Thiango *A Grain of Wheat*

Recommended Readings:

Harrow, Kenneth. *Thresholds of Change in African Literature*, Portsmouth and London: Heinemann and James Curry, 1994.

Gerald, Albert. *Context of African Literature*, Amsterdam and Atlanta: Rodopi, 1990.

Owomoyela, Oyekan. *African Literatures: An Introduction*. Waltham, Mass, African Studies Association, 1979.

Carroll, David. *Chinua Achebe* (1970).

Booker, Keith. *The African novel in English: An Introduction*. New York: Heinemann, 1998.

Irele, F. Abiola. *The Cambridge Companion to the African Novel*. 2009.

SLE 516 (C) Indian Writing in English Translation

Course Description and Objectives

It is a general understanding among the students of English Literature they do not find their own access to their own vernacular and classical literature. To address this gap, some major Indian texts which have become classic unto themselves and have been translated into English have been selected for the present course. One such poet is Gaurda or Gumani, a poet of Uttarakhand Mountains has also been included in the list. Writers of diverse genres and subjectivities such as Dalit and feminist writers have been given equal space.

The course is expected to sensitize towards the Indian Bhasa or vernacular texts by developing a skill of understanding the process of translation and transcreation. The students will benefit by the new knowledge gained through the readings of these texts about different cultures and communities of the country and their respective sensibilities and literary practices.

Course Outcome

- CO1: Identify major Indian literary texts translated into English, such as "Raag Darbaari" by Shrilal Shukla and "Samskara" by Anantha Murthy.
- CO2: Analyze the themes and cultural nuances present in Indian literature through the process of translation and transcreation.
- CO3: Explore diverse genres and subjectivities in Indian literature, including works by Dalit and feminist writers like "Joothan" by Omprakash Valmiki and "Aparadhini" by Gaura Pant Shivani.
- CO4: Understand the historical and sociocultural contexts of Indian literature, gaining insight into different cultures and communities of the country.
- CO5: Utilize recommended readings to deepen understanding of translation practices and critical perspectives on Indian literary works translated into English.

Prescribed Texts:

Unit I:

Shrilal Shukla *Raag Darbaari*

Anantha Murthy *Samskara*

Unit II:

Mahasweta Devi	<i>Rudali</i>
Dharamvir Bharti	<i>Andha Yug 'The Blind Age'</i>

Unit III:

Vijay Tendulkar	<i>Ghasi Ram Kotwal</i>
Kalidas	<i>Uttar Megh (Part II of Meghdutam)</i>
Gaurda alias Gumani	<i>Echoes from the Hills: Selected Poems of Gaurda</i>

Unit IV:

Omprakash Valmiki	<i>Joothan</i>
Gaura Pant Shivani	<i>Aparadhini</i>

Recommended Readings:

Gillian Wright, trans. *'RaagDarbaari'*. New Delhi: National Book Trust, 1997

Usha Ganguli, tran. *Rudali: From fiction to Performance*. Calcutta: Seagull,1997.

Sen, Nivedita & Nikhil Yadava, eds. *Mahasweta Devi: An Anthology of Recent Criticism*. New Delhi.

Dharamvir Bharti. *Andha Yug 'The Blind Age'*. Tran. AlokBhalla. New Delhi: OUP, 2011.

Alekar, Satish. *Ghasi Ram Kotwal:A Production Case Book*. Delhi:1997.

Chandra Ranjan Tras. *The Complete works of Kalidasa Vol 1of 3*. New Delhi: Sahitya Akademi,2002.

Charu Chandra Pandey, trans. *Echoes from the Hills*. Nanital: Pahar,1997.

ShivaniGaura Pant . *Aparadhini Women Without Men*. Trans. By Ira Pandey. New Delhi: Harper, 2010

Roy, Mohit K. *Studies in Translation*. New Delhi: OUP, 1999.

Anantha Murthy. *Samskara*. Trans. A. K. Ramanujan 1976: New Delhi: OUP, 1978.

SLE 516 (D) Asian Literatures**Course Description and Objectives**

The course is aimed at enabling the students to identify and analyze a variety of representative Asian literary masterpieces, genres and authors, especially those representing the core Asian culture. It will define the social and historical contexts out of which major Asian genres emerged and trace the development of these genres over time and across cultures. The course will identify major themes of representative Asian poetic and fictional works. Works from China, Japan, Korea and Pakistan will be included in the course to give the students a wide perspective on Asian Literature and make them familiar with different forms and basic concepts of Asian aesthetics.

Course Outcome

- CO1: Identify key Asian literary works and authors, including novels such as *Sunlight on a*

broken Column by Attia Hossain and *Shame* by Talima Nasreen

- CO2: Analyze the themes and cultural representations present in Asian literature, with a focus on literature celebrating Asian culture.
- CO3: Discuss the historical and social contexts that influence Asian literary traditions, including colonialism, cultural exchange, and post-colonial identity.
- CO4: Evaluate the contributions of African women writers to the literary landscape, examining works such as *Sunlight on a broken Column*

Prescribed Texts:

Unit I:

Attia Hosain *Sunlight on a broken Column*

Unit II:

Taslima Nasreen *Shame*

Unit III:

Haruki Murakami *Norwegian Wood*

Han Yong- Un *Sunlight on a broken Column*

Unit IV:

Lux Un *Selected Stories*

Recommended Readings:

Imagined Communities Revisited (Critical Essay on Asia- Pacific Literatures and Cultures)
Edited by Nor Faridah Abdul Manaf and Mohammad A.Quayum. IIUM Press

Mair, Victor H. *The Columbia History of Chinese Literature*, Columbia University Press, 2001.

Brains, Paul. *Modern South Asian Literature in English*, Geenwood Press, 2003.

Hunggu, Kim, Fouser, Roert. M.E.Sharpe. *Understanding Korean Literature*, 1997.

SLE 516(E) Dissertation

Course Description and Objectives

A dissertation of 4 credits shall be prepared and presented by the students on a topic related to literature, including any interdisciplinary study. The dissertation shall be of approximately 50 pages and based on the format issued by the competent authority at Doon University.

Course Outcome

- **SLE 516(E) Dissertation:**
- CO1: Develop a dissertation on a literature-related topic or interdisciplinary study, demonstrating comprehensive research skills and critical thinking.
- CO2: Produce a well-organized and coherent dissertation approximately 50 pages in length, adhering to the format prescribed by the university.

- CO3: Utilize appropriate research methodologies and techniques for organizing and managing the dissertation project effectively.
- CO4: Incorporate relevant literature reviews, drawing upon sources such as books and academic articles, to support the dissertation's arguments and analysis.
- CO5: Apply principles of discourse and context in language teaching to enhance the quality and clarity of the dissertation's presentation and analysis.

Recommended Readings:

Celce-Murcia, M. and Olshtain, E. (2000), *Discourse and Context in Language Teaching. A Guide for Language Teachers*. Cambridge: Cambridge University Press

Phelps, R. Fisher, K. and Ellis, A. (2007) *Organizing and Managing Your Research: A Practical Guide for Postgraduates*. London: Sage.

Punch, K. (2006) *Developing Effective Research Proposals, Second Edition*. London: Sage.

Ridley, D. (2008) *The Literature Review: A Step-by-step Guide for Students*. London: Sage.

Seales, J. M. (2004), *Research Genre: Explorations and Applications*.

Altick, Richard D. (1963) *The Art of Literary Research*. New York: W.W. Norton & Company