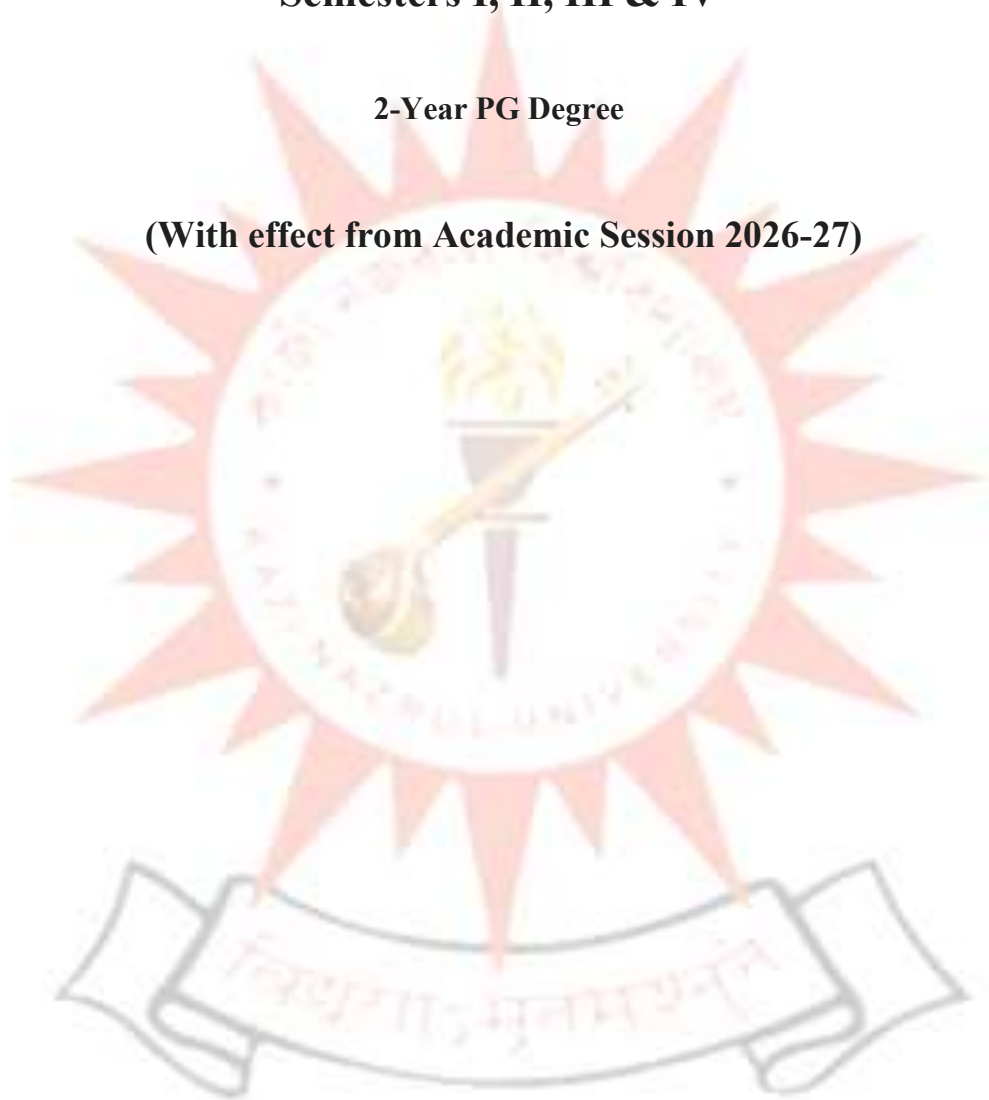


KAZI NAZRUL UNIVERSITY

Syllabus of Discipline: ENGLISH Semesters I, II, III & IV

2-Year PG Degree

(With effect from Academic Session 2026-27)



Semester – I (MAJOR)

Course Name: Classical Literature: European and Indian

Course Code: MAENGM701

(At least one segment from each unit must be covered during the course)

Course Type: MC Theoretical	Course Details: MC-1			L-T-P: 5-0-0	
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To explore the philosophical and cultural foundations of ancient Indian society through its epics, lyrics and drama.
- To examine the transition from oral epic traditions to structured dramatic and narrative forms in Classical European literature.
- To analyze concepts of *Dharma*, the heroic code, statehood, and divine intervention across distinct ancient civilizations.

Course Learning Outcomes:

The Course Learning Outcomes define the specific competencies students will achieve:

- Analysis of the ethical dilemmas, power dynamics, and heroic codes represented in classical Indian epics.
- Critical comparison of the representation of gender, familial duty, and cosmic order in classical Indian and European texts.
- Evaluation of the intersection of human agency, fate, and civic duty in Greek and Roman literature.

Syllabus Content:

Unit I: Classical Indian Epic and Narrative Poetry (Marks: 20)

- Vyasa: *The Mahabharata* (Selections: “The Dicing” and “The Sequel to Dicing” from the Sabha Parva).
- Ilango Adigal: *Cilappatikaram* (Selection: The Book of Vanci).

Unit II: Classical Indian Lyric Poetry (Marks: 15)

- **Akam and Puram Poems of Classical Tamil:** (Selections: *Bigger than earth, Where the Lilies were in Flower, What He Said after a quarrel remembering his Wedding Night, What Her Girl Friend Said to him refusing his gift of red flowers.*)
- **Jayadeva: Gita Govinda** (Selections: From the First Part: Third Song, the Third Part: Seventh Song, the Eighth Part: Seventeenth Song)

Unit III: Classical Indian Drama (Marks: 15)

- **Kalidasa: *Abhijnana Shakuntalam*.**
- **Shudraka: *Mrcchakatikam*.**(Acts I & II)

Unit IV: Classical European Epic, Narrative Poetry and Drama (Marks: 20)

- **Homer: *The Iliad*** (Selections: **Book I & IX**)
- **Ovid: *Metamorphoses*** (Selections: **Book I: "Creation," and Book VI: "The Story of Philomela"**)
- **Sophocles: *Oedipus Rex*.**
- **Aristophanes: *Frogs***
- **Plautus: *Menaechmi***

Suggested Reading List:

- **Chakravarti, Uma.** *Everyday Lives, Everyday Histories: Beyond the Kings and Brahmanas of 'Ancient' India.* Tulika Books.
- **Ganguly, KishariM.** *The Mahabharata of Krishna-Dwaipayana Vyasa: Translated into English Prose from the Original Sanskrit Text* (Vol. II). Manohar Publishing.
- **Garth Tissol.** *Ovid: Metamorphosis.* Wordsworth Classics.
- **Goldhill, Simon.** *Reading Greek Tragedy.* Cambridge University Press.
- **Hamilton, Edith.** *Mythology: Timeless Tales of Gods and Heroes.* Grand Central Publishing.
- **Karve, Irawati.** *Yuganta: The End of an Epoch.* Orient BlackSwan,
- **Kitto, H.D.F.** *Greek Tragedy.* Routledge.
- **Knox, Bernard.** *Word and Action: Essays on the Ancient Theater.* Johns Hopkins University Press.
- **Macdonell, Arthur A.** *A History of Sanskrit Literature.* Motilal Banarsidass.
- **Matilal, Bimal Krishna.** *Moral Dilemmas in the Mahabharata.* Motilal Banarsidass.
- **Miller, Barbara S.** *The Gitagovinda of Jayadeva: Love Song of the Dark Lord.* Motilal Banarsidass.
- **Miller, Barbara S.** *The Plays of Kalidasa: Theatre of Memory.* Motilal Banarsidass.

- **Murray, Gilbert.** *Oedipus King of Thebes by Sophocles.* OUP.
- **Parthasarathy, R.** *The Tale of an Anklet: An Epic of South India (Cilappatikaram).* Penguin.
- **Rajappa, Padmini.** *The Clay Toy -Cart: Mrchchakatikam of Shudraka.* Penguin.
- **Ramanujan, A. K.** *Poems of Love and War: From the Eight Anthologies and the Ten Long Poems of Classical Tamil.* OUP
- **Ramanujan, A. K.** *The Collected Essays of A.K. Ramanujan.* OUP.
- **Rieu, E.V.** *Homer: The Iliad.* Penguin.
- **Segal, Charles.** *Tragedy and Civilization: An Interpretation of Sophocles.* Harvard University Press.
- **Sharma, R.S.** *Material Culture and Social Formations in Ancient India.* Macmillan.
- **Smith, John D.** (Introduction). *The Mahabharata* (Penguin Classics).
- **Thapar, Romila.** *Early India: From the Origins to AD 1300.* OUP
- **Zeitlin, Froma I.** *Playing the Other: Gender and Society in Classical Greek Literature.* University of Chicago Press.
- **Bywater, Ingram.** *Aristotle On The Art Of Poetry.* OUP



Semester – I (MAJOR)
Course Name: Indian English Literature including Translations
Course Code: MAENGM702
(At least one segment from each unit must be covered during the course)

Course Type: MC Theoretical	Course Details: MC-2			L-T-P: 5-0-0	
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To explore the rich tapestry of Indian English Literature and in *Bhasha* literatures (via translation) and to understand the major thematic concerns.
- To analyze how Indian writers have adapted the English language to express indigenous sensibilities through original writings in English as well as translations.
- To synthesize Western literary forms with indigenous storytelling traditions, fostering a comparative understanding of Indian and global narratives.

Course Learning Outcomes:

The Course Learning Outcomes define the specific competencies students will achieve:

- Critique of the colonial and post-colonial implications of writing in English in India.
- Comparison the representation of women in early Indian English Literature vs. *Bhasha* literatures.
- Analysis and understanding of Dalit Aesthetics through translated poetry and autobiography.

Syllabus Content:

Unit I: Poetry (Marks: 15)

- Toru Dutt: *Our Casurina Tree*
- Nissim Ezekiel: *The Night of the Scorpion*, *Goodbye Party for Miss Pushpa T.S.*
- Kamala Das: *My Grandmother's House*, *Dance of the Eunuchs*
- Jayanta Mahapatra: *Hunger*, *Dawn at Puri*.
- A K Ramanujan: *The Striders*, *Fear No Fall*
- **Arjun Kamble: *Yesterday They Have Announced* (Translated by Vilas Sarang in *Poisoned Bread*)**

- Arun Kolatkar: *Jejuri (Chaitanya I, A Scratch)*
- Keki N. Daruwalla: *Boat-Ride Along the Ganga, Migrations*
- **Meena Kandasamy: *Aggression, My Lover Speaks of Rape***
- **Mamang Dai: *Once Upon a Time in Pasi Ghat, Small Towns and the River***

Unit II: Fiction (Marks: 20)

- Mahasweta Devi: *Draupadi* (Translated by Spivak)
- Baburao Bagul: *Mother* (Translated by Mira Manvi in *Poisoned Bread*)
- Ruskin Bond: *The Blue Umbrella*
- U R Anantha Murthy: *Samskara* (Translated by A K Ramanujan)
- Amitav Ghosh: *The Shadow Lines* OR *The Hungry Tide*
- **Salman Rushdie: *Midnight's Children***

Unit III: Drama (Marks: 20)

- **Girish Karnad: *The Fire and the Rain* OR *Nagamandala*** (Translated by Girish Karnad)
- Vijay Tendulkar: *Silence! The Court is in Session* (Translated by Shanta Gokhale)

Unit IV Autobiography (Marks: 15)

- Om Prakash Valmiki: *Joothan* (Translated by Arun Prabha Mukherjee)
- **Bama: *Karukku* (Translated by Lakshmi Holmstrom)**

Suggested Reading List

- **Ahmad, Aijaz.** *In Theory: Classes, Nations, Literatures.* Verso.
- **Dangle, Arjun (Ed.)** *Poisoned Bread: Translations from Modern Marathi Dalit Literature.* Orient Black Swan,
- **Devy, G. N.** *After Amnesia: Tradition and Change in Indian Literary Criticism.* Orient Longman.
- **Dharwadker, Aparna Bhargava.** *Theatres of Independence: Drama, Theory, and Urban Performance in India since 1947.* OUP.
- **Iyengar, K. R. Srinivasa.** *Indian Writing in English.* Sterling Publishers.
- **Limale, Sharankumar.** *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations.* Translated by Alok Mukherjee, Orient BlackSwan .
- **Mehrotra, Arvind Krishna (Ed.).** *An Illustrated History of Indian Literature in English.* Permanent Black
- **Mukherjee, Meenakshi.** *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English.*
- **Naik, M. K.** *A History of Indian English Literature.* Sahitya Akademi.

- **Rege, Sharmila.** *Writing Caste, Writing Gender: Narrating Dalit Women's Testimonios.* Zubaan.
- **Spivak, Gayatri Chakravorty.** "Translator's Foreword" in *Draupadi* by Mahasweta Devi. *In Other Worlds: Essays in Cultural Politics*, Routledge.
- **Talib, Ismail S.** *The Language of Postcolonial Literatures: An Introduction.* Routledge.



Semester – I (MAJOR)
Course Name: American Literature
Course Code: MAENGM703

(At least one segment from each unit must be covered during the course)

Course Type: MC Theoretical	Course Details: MC-3			L-T-P: 5-0-0	
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To define the concept of the “American Dream” and trace its subsequent disillusionment and critique in 20th-century capitalist society.
- To analyze the distinct voice of American poetry, transitioning from the democratic expansiveness of Whitman to the Harlem Renaissance's racial consciousness.
- To explore the Southern Gothic tradition and post-slavery African American narratives, focusing on themes of trauma, memory, and spatial haunting.
- To critically study the cross-cultural pollination of Indian philosophy on 19th-century American Transcendentalists.

Course Learning Outcomes:

The Course Learning Outcomes define the specific competencies students will achieve:

- To deconstruct the myth of the "American Dream" by analyzing the psychological and economic breakdown of the family unit in American domestic tragedy.
- To critically evaluate the racial, social, and historical tensions of the American South through the lens of modernism and trauma theory.
- To analyze how American poets manipulated form and meter to construct distinct cultural identities.
- Trace the structural and thematic influence of Indian philosophical concepts on the American transcendentalists.

Syllabus Content

Unit I: Poetry (Marks:15)

- **Walt Whitman:** *Pioneer! O Pioneer; A child said, What is the grass?; One's Self I Sing*
- **Robert Frost:** *After Apple Picking, Birches*
- **Emily Dickinson:** *The Saddest Noise, The Sweetest Noise, Because I could not stop for Death*
- **Langston Hughes:** *The Negro Speaks of Rivers, Let America Be America Again*
- **William Carlos Williams:** *Red Wheelbarrow, To a Poor Old Woman, This is Just to Say*
- **Silvia Plath:** *Lady Lazarus, Daddy*
- **Allen Ginsberg:** *A Supermarket in California*
- **Robert Lowell:** *July in Washington*
- **Ann Sexton:** *After Auschwitz*
- **Le Roy Jones:** *Babylon Revisited*

Unit II: Prose (Marks: 15)

- **Ralph Waldo Emerson:** *The Over-Soul OR Self-Reliance.*
- **Henry David Thoreau:** *Walden* (Chapter: "Where I Lived, and What I Lived For").
- **Abraham Lincoln:** *Gettysburg Address*
- **Martin Luther King Jr:** *I Have a Dream*

Unit III: Fiction (Marks: 20)

- **Mark Twain:** *Adventures of Huckleberry Finn*
- **Nathaniel Hawthorne:** *The Scarlet Letter*
- **Ernest Hemingway:** *The Old Man and the Sea*
- **Toni Morrison:** *Beloved.*
- **Howard Fast:** *The Children*

Unit IV: Drama (Marks: 20)

- **Arthur Miller:** *Death of a Salesman*
- **Tennessee Williams:** *A Streetcar named Desire*
- **Eugene O'Neill :** *Emperor Jones*
- **Edward Albee:** *Who's Afraid of Virginia Woolf*

Suggested Reading List

- **Bercovitch, Sacvan (Ed.).** *The Cambridge History of American Literature.* Cambridge University Press.
- **Bigsby, C.W.E.** *A Critical Introduction to Twentieth-Century American Drama.* Cambridge University Press.
- **Buell, Lawrence.** *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture.* Harvard/Belknap.
- **Caruth, Cathy.** *Unclaimed Experience: Trauma, Narrative, and History.* Johns Hopkins University Press,
- **Christy, Arthur.** *The Orient in American Transcendentalism: A Study of Emerson, Thoreau, and Alcott.* Columbia University Press
- **Cullen, Jim.** *The American Dream: A Short History of an Idea that Shaped a Nation.* OUP.
- **Gray, Richard.** *A History of American Literature.* Wiley-Blackwell,
- **Matthiessen, F.O.** *American Renaissance: Art and Expression in the Age of Emerson and Whitman.* OUP
- **Morrison, Toni.** *Playing in the Dark: Whiteness and the Literary Imagination.* Harvard University Press.
- **Sundquist, Eric J.** *To Wake the Nations: Race in the Making of American Literature.* Harvard University Press.
- **Versluis, Arthur.** *American Transcendentalism and Asian Religions.* OUP

Semester – I (MAJOR)
Course Name: Partition Literature
Course Code: MAENGM704

(At least one segment from each unit must be covered during the course)

Course Type: MC Theoretical	Course Details: MC-4			L-T-P: 5-0-0	
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To analyze translations of *Bhasha* literatures (Punjabi, Urdu, Bengali) to understand the localized, distinct experiences of the Western (Punjab) and Eastern (Bengal) borders.
- To explore literature as an alternative archive of memory, capturing the lived human experiences and trauma marginalized by official nationalist histories of the 1947 Partition.
- To examine the intersection of gender, violence, and the female body during communal riots and the subsequent rehabilitation processes.
- To critique the imperial and bureaucratic machinations of the two-nation theory that led to the arbitrary drawing of the partition line.

Course Learning Outcomes:

The Course Learning Outcomes define the specific competencies students will achieve:

- Analysis of the poetry of witness to understand how writers invoked their literary traditions to articulate unprecedented communal grief.
- Evaluate the concepts of home, exile, nostalgia, and spatial memory in the aftermath of mass displacement.
- Critically assess the patriarchal violence inflicted upon abducted women and the tragic irony of their recovery.
- Deconstruct the political hubris and imperial indifference depicted in historical drama regarding the cartographic division of the subcontinent.

Unit I: Prose (Marks: 20)

- **M. A. Jinnah:** *The Final Solution* (Select Portions from Presidential Address, AIML, Lahore Session, March 1940)
- Jawaharlal Nehru: *The Tryst with Destiny*
- **M K Gandhi:** *Delhi Diary* (Select Portions: *Heart Searching, To the Refugees, Need for Constructive Work*)
- **B R Ambedkar:** *Pakistan or the Partition of India* (The Epilogue)
- Sarat Chandra Bose: *What Bengal Demands of India* (Statements I and II)

Unit II: Poetry (Marks: 15)

- Jibanananda Das: *'I shall return to this Bengal', '1946-47'* (Translated from Bengali by Sukanta Chowdhury)
- **Faiz Ahmed Faiz:** *'For Your Lanes, My Country'* (Translated from Urdu by Riz Rahim)
- Amrita Pritam: *'To Waris Shah'* (Translated from Punjabi by Amrita Pritam).
- Bishnu Dey:

Unit III: Short Fiction (Marks: 15)

- **Saadat Hasan Manto:** *'Toba Tek Singh'* (Translated from Urdu by M Asaduddin)
- **Rajinder Singh Bedi:** *'Lajwaanti'* (Translated from Urdu by Alok Bhalla)
- Dibyendu Palit: *'Alam's Own House'* (Translated from Bengali by Sarika Chaudhury)

Unit IV: Novel (Marks: 20)

- Nanak Singh: *A Game of Fire* (Translation from Punjabi by Navdeep Suri)
- **Gulzar:** *Two* (Translated from Urdu by Gulzar with Pavan K Varma)

Suggested Reading List

- **Ahmad, Jamil Ud Din.** *Some Recent Speeches and Writings of Mr. Jinnah.* Sh. Md. Ashraf.
- **Ambedkar, B.R.** *Writings and Speeches.* Vol VIII. Ambedkar Foundation.
- **Bose, Sarat C.** *I Warned My Countrymen.* Netaji Research Beaureau.
- **Bhalla, Alok.** *Partition Dialogues: Memories of a Lost Home.* OUP.

- **Butalia, Urvashi.** *The Other Side of Silence: Voices from the Partition of India.* Penguin Books.
- **Chatterji, Joya.** *Bengal Divided: Hindu Communalism and Partition, 1932-1947.* Cambridge University Press.
- **Gandhi, M.K.** *Delhi Diary.* Navajivan.
- **Hasan, Mushirul (Ed.).** *India Partitioned: The Other Face of Freedom.* Roli Books.
- **Kaul, Suvir (Ed.).** *The Partitions of Memory: The Afterlife of the Division of India.* Permanent Black.
- **Menon, Ritu, and Kamla Bhasin.** *Borders & Boundaries: Women in India's Partition.* Kali for Women.
- **Pandey, Gyanendra.** *Remembering Partition: Violence, Nationalism and History in India.* Cambridge University Press.
- **Pritam, Amrita.** *Selected Poems of Amrita Pritam.* Dialogue Calcutta.
- **Saint, Tarun K.** *Witnessing Partition: Memory, History, Fiction.* Routledge.
- **Sengupta, Debjani.** *Partition Literature: An Anthology.* Worldview.



Semester – I (MINOR)
Course Name: Film and Literature
Course Code: MAENGMN701

(At least one segment from each unit must be covered during the course)

Course Type: MNC Theoretical	Course Details: MNC-1		L-T-P: 5-0-0	
Credit: 5	Full Marks: 100	CA		ESE
		Practical	Theoretical	Practical Theoretical
		-	30	- 70

Course Objectives:

- To introduce students to the fundamentals of film appreciation, film theory, and the distinct language of cinema vis-à-vis literature.
- To enable a deep understanding of the structural, aesthetic, and cultural relationship between different literary genres and their adaptation into the filmic medium.
- To analyze how historical, political, and social narratives are translated across media, drawing upon specific examples from the history of Indian and Western Cinema.
- To critically examine the concept of "fidelity" in adaptation and explore how filmmakers reshape literary texts into independent cinematic masterpieces.

Course Outcomes (COs):

The Course Outcomes (COs) define the specific competencies students will achieve:

- Comprehend and apply foundational film vocabulary (montage, mise-en-scène, diegetic sound etc.) to analyze how meaning is constructed in cinema as compared to literature.
- Critically evaluate the process of adaptation using theoretical frameworks to explain why films are not merely visual illustrations of literary texts.
- Analyze the socio-political contexts of Indian cinema (Partition, trauma, gender) through the close reading of films.
- Deconstruct the localization and cultural transposition of classic literature into film.

Syllabus Content

Unit I: Language of Cinema and Issues in Adaptation

Language of Cinema:

Sergei Eisenstein: "Dickens, Griffith and the Film Today"

André Bazin: "The Evolution of the Language of Cinema"

Béla Balázs: "Sound"

Issues in Adaptation & Film Theory:

Robert Stam: "Introduction: The Theory and Practice of Adaptation"

Andrew Dudley: "Adaptation" from Concepts in Film Theory

Satyajit Ray: "Part One: The Film-maker's Craft"

Laura Mulvey: "Visual Pleasure and Narrative Cinema"

Unit II: Film Texts (Indian)

Govind Nihalani: *Tamas* (Analysis of historical trauma, communal violence, and the cinematic representation of Partition).

Rituparno Ghosh: *Dahan* (Analysis of gender dynamics, urban spaces, and patriarchal violence).

Satyajit Ray: *Sonar Kella* (Analysis of history, psyche and culture)

Unit III: Film Texts (Non-Indian)

Tim Burton: *Batman* (Analysis of graphic novel adaptation, German Expressionist influences, and the cinematic superhero myths).

George Cukor: *My Fair Lady* (Analysis of transitioning stage drama/musical to screen, class critique, and linguistic performativity).

Chris Columbus: *Harry Potter and the Sorcerer's Stone* (Analysis of fantasy and adventure genre).

Unit IV: Literary Texts and Film Adaptations

Satyajit Ray: *Charulata* (Adapted from Rabindranath Tagore's fictional work *Nastanirh*/ The Broken Nest). Focus on the translation of internal psychological space into visual motifs.

Vishal Bhardwaj: *Omkara* (Adapted from William Shakespeare's *Othello*). Focus on cultural transposition, the localization of the tragic hero, and the language of the hinterland.

Pradeep Sarkar: *Parineeta* (Adapted from Sarat Chandra Chattopadhyay's *Parineeta*). Focus on gender, culture and society.

Suggested Reading List:

Eisenstein, Sergei. *Film Form: Essays in Film Theory*. Edited and translated by Jay Leyda, Harcourt, Brace & World. (Essential for the essay "Dickens, Griffith and the Film Today" and understanding the literary roots of montage).

Bazin, André. *What is Cinema? Vol. 1*. Translated by Hugh Gray, University of California Press. (Essential for "The Evolution of the Language of Cinema" and the theory of deep focus/realism).

Balázs, Béla. *Theory of the Film: Character and Growth of a New Art*. Translated by Edith Bone, Dover Publications. (Essential for the essay "Sound" and early formalist film theory).

Ray, Satyajit. *Satyajit Ray on Cinema*. Edited by Sandip Ray et al., Columbia University Press, 2013. (Provides critical insight into Ray's craft, essential for Units I and IV).

Rajadhyaksha, Ashish. *Indian Cinema: A Very Short Introduction*. OUP.

Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. McGraw-Hill.

Monaco, James. *How to Read a Film: Movies, Media, and Beyond*. OUP

Dix, Andrew. *Beginning Film Studies*. Manchester University Press.

Villarejo, Amy. *Film Studies: The Basics*. Routledge.

Stam, Robert, and Alessandra Raengo (Eds.). *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*. Blackwell Publishing.

Naremore, James (Ed.). *Film Adaptation*. Rutgers University Press.

Metz, Christian. *Film Language: A Semiotics of the Cinema*. University of Chicago Press.

Chakravarty, Sumita S. *National Identity in Indian Popular Cinema, 1947-1987*. University of Texas Press.

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen*, 1975.

Cartmell, Deborah, and Imelda Whelehan. *Screen Adaptation: Impure Cinema*. Palgrave Macmillan.

Semester – II (MAJOR)
Course Name: Literary Theory and Criticism: Classical Indian and European
Course Code: MAENGMC801

(At least one segment from each unit must be covered during the course)

Course Type: MC Theoretical	Course Details: MC-5			L-T-P: 5-0-0	
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To trace the evolution of *mimesis* and its psychological impact on the audience, contrasting Aristotelian *Catharsis* with Bharatamuni's *Rasa*.
- To analyze the transition from classical structuralism (rules of drama/poetry) to Romantic expressivism (the psychology of the poet) as well as readers' response.
- To place classical Indian aesthetics in direct comparative conversation with Western critical theory.

Course Learning Outcomes:

- Compare and contrast Aristotle's structural analysis of tragedy with Bharatamuni's performative and emotional theory in the *Natyashastra*.
- Evaluate literary texts using the *Dhvani* theory alongside Western formalist approaches to meaning.
- Apply the concepts of Fancy and Imagination to distinguish between mechanical and organic creativity in literary works.
- Critically assess the debate between the "Ancients" and the "Moderns" in the context of these aesthetic theories.

Syllabus Content

Unit I (Marks: 20)

- Plato: *The Republic* (Book X).

Focus: The concept of *Mimesis* (imitation), the ontological status of art, and the philosophical justification for the banishment of the poet.

- Aristotle: *Poetics* (Chapters 6–19).

Focus: The definition of Tragedy, the six formative elements (Plot, Character, Diction, Thought, Spectacle, Song), *Hamartia* (tragic flaw), and *Catharsis* (purgation/purification).

Unit II (Marks: 15)

- Horace: *Ars Poetica*

- **Focus:** The continuation of Aristotelian tradition in an altogether new age, and with a liberal and informal approach towards art.

- Longinus: *On the Sublime*

- **Focus:** The philosophical distinction between form and various kinds of sublime, ordinary imagination vs. poetic imagination.

Unit III (Marks: 20)

- Bharatamuni: *Natyashastra* (Chapter 6).

- **Focus:** The Rasa-Sutra and the mechanics of aesthetic experience (*Vibhava*, *Anubhava*, and *Vyabhicharibhava* culminating in *Rasa*).

- Anandavardhana and Abhinavagupta: *Dhvanyaloka* with *Lochana*.

- **Focus:** The theory of *Dhvani*, the classification of poetry based on suggested meaning, and the supremacy of implicit over explicit meaning.

Unit IV (Marks: 15)

Alamkara, **Riti**, **Vakrokt**, **Auchitya** and the *Tholakappiyam*

- **Focus:** Relationship between these approaches, and the unique contribution of each approach in aesthetics.

Suggested Reading List

- **Abrams, M. H.** *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. OUP (Essential reading for understanding the shift from Classical 'Mimesis' to Romantic 'Expressivism').
- **De, S. K.** *History of Sanskrit Poetics*. Firma KLM.
- **Devy, G. N. (Ed.).** *Indian Literary Criticism: Theory and Interpretation*. Orient BlackSwan.
- **Dorsch, T. S. (Trans.).** *Classical Literary Criticism* (Penguin Classics).
- **Habib, M. A. R.** *A History of Literary Criticism: From Plato to the Present*. Wiley-Blackwell.
- **Halliwell, Stephen.** *The Aesthetics of Mimesis: Ancient Texts and Modern Problems*. Princeton University Press. (An advanced re-evaluation of Plato and Aristotle, moving beyond standard undergraduate interpretations of 'imitation').
- **Kapoor, Kapil.** *Literary Theory: Indian Conceptual Framework*. Affiliated East-West Press.
- **Mukherjee, Ramaranjan.** *Comparative Aesthetics: Indian and Western*. Sanskrit Pustak Bhandar.
- **Pandey, K. C.** *Comparative Aesthetics (Vol 1: Indian Aesthetics, Vol 2: Western Aesthetics)*. Chowkhamba
- **Parthasarathy, R.** Introduction to *The Tale of an Anklet: An Epic of South India (Cilappatikaram)*. Penguin.
- **Pollock, Sheldon (Ed. and Trans.).** *A Rasa Reader: Classical Indian Aesthetics*. Columbia University Press.
- **Ramanujan, A. K.** Introduction and Afterword to *Poems of Love and War: From the Eight Anthologies and the Ten Long Poems of Classical Tamil*. OUP
- **Ramanujan, A. K.** Essays on South Indian Literary Tradition and Aesthetics in *The Collected Essays of A.K. Ramanujan*. OUP.
- **Sinha, Ravi Nandan, and Narendra Kumar.** *Indian Poetics: An Introduction to Kaavyashaastra*. Orient Black Swan.
- **Wimsatt, W.K., and Cleanth Brooks.** *Literary Criticism: A Short History*. Oxford/IBH.

Semester – II (MAJOR)
Course Name: Women's Writings
Course Code: MAENGMC802

(At least one segment from each unit must be covered during the course)

Course Type: MC Theoretical	Course Details: MC-6			L-T-P: 5-0-0	
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To introduce students to the historical evolution of feminism (First, Second, and Third Waves) and foundational concepts like the politics of sexuality and the confessional mode.
- To explore how intersecting identities such as race, class, and caste shape women's lived experiences and literary expressions globally.
- To examine the distinct formal, stylistic, and narrative strategies women writers employ across poetry, short fiction, prose, novel, and drama to subvert patriarchal paradigms.
- To equip students with the basic theoretical vocabulary required to critically analyze texts and formulate independent, research-oriented arguments.

Course Learning Outcomes:

- Trace the historical trajectory of global feminist movements and define key theoretical concepts (e.g., *écriture féminine*, intersectionality, confessional poetry) through critical understanding of texts.
- Analyze how women poets and dramatists use the confessional mode and the female body to challenge systemic oppression and gendered violence.
- Critically evaluate the subversion of domestic spaces, patriarchal marriage, and societal norms in prescribed short fiction and novels.

Contents of Syllabus

Unit I: Poetry (Marks: 15)

- **Emily Dickinson:** *I cannot live with You*
- **Phillis Wheatley:** *A Hymn to the Morning*
- Sylvia Plath: *Lady Lazarus*
- Eunice De Souza: *Bequest*
- **Maya Angelou:** *Still I Rise*
- **Audre Lorde:** *A Woman Speaks*

Unit II: Short Fiction and Prose (Marks: 20)

- Charlotte Perkins Gilman: *The Yellow Wallpaper*
- Kate Chopin: *The Story of an Hour*
- **Rokeya Sakhawat Hossain:** *Sultana's Dream*
- **Chimamanda Ngozi Adichie:** *We Should All Be Feminists*

Unit III: Novel (Marks: 20)

- Alice Walker: *The Color Purple*
- Margaret Atwood: *The Handmaid's Tale*

Unit IV: Drama (Marks: 15)

- Manjula Padmanabhan: *Lights Out*
- **Dina Mehta:** *Brides are Not for Burning*
- Malini Bhattacharya:

Suggestive Reading List

- **Audre Lorde:** *Sister Outsider: Essays and Speeches*. Crossing Press.
- **bell hooks:** *Feminism is for Everybody: Passionate Politics*. Pluto Press.
- **Chandra Talpade Mohanty:** 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia. New York: Arnold.
- **Elaine Showalter:** *A Literature of Their Own: British Women Novelists from Brontë to Lessing*. Princeton University Press.
- **Gayatri Chakravorty Spivak:** "Three Women's Texts and a Critique of Imperialism". *Critical Inquiry*.
- **Helene Cixous:** "The Laugh of the Medusa". *Signs Journal*.
- **Judith Butler:** *Gender Trouble: Feminism and the Subversion of Identity*. Routledge.

- **Kumkum Sangari and Sudesh Vaid (Eds.):** 'Introduction', in *Recasting Women: Essays in Colonial History*. New Delhi: Kali for Women
- **Mary Eagleton (Ed.):** *Feminist Literary Theory: A Reader*. Wiley-Blackwell.
- **Nivedita Menon:** *Seeing Like a Feminist*. Zubaan Books.
- **Patricia Hill Collins:** *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*. Routledge.
- **Simone de Beauvoir:** 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier, Vintage
- **Susie Tharu & K. Lalita (Eds.):** *Women Writing in India: 600 B.C. to the Present* (Volumes I & II). Oxford University Press.
- **Toril Moi:** *Sexual/Textual Politics: Feminist Literary Theory*. Routledge.
- **Virginia Woolf:** *A Room of One's Own*. Harcourt.



Semester – II (MAJOR)
Course Name: Postcolonial Literature
Course Code: MAENGMC803

(At least one segment from each unit must be covered during the course)

Course Type: MC Theoretical	Course Details: MC-7			L-T-P: 5-0-0		
Credit: 5	Full Marks: 100	CA		ESE		
		Practical	Theoretical	Practical	Theoretical	
		-	30	-	70	

Course Objectives:

- To introduce students to the foundational theories of postcolonialism, including Orientalism, mimicry, hybridity, and the psychological mechanisms of decolonization.
- To analyze how writers from formerly colonized nations — and those within the imperial centre — represent the colonial encounter, "write back" to canonical Western texts, and reclaim historical narratives.
- To evaluate Indian responses to empire and modernity alongside African, Australian, and Latin American voices, fostering a comparative Global South perspective.
- To examine the aesthetics of postcolonial writing, including Magical Realism, syncretic drama, and poetry of exile and spatial violence.

Course Learning Outcomes:

- Application of theoretical frameworks from Said, Bhabha, Fanon, and Dabashi to deconstruct the power dynamics within literary and cultural texts.
- Evaluation of the narrative strategies used by postcolonial authors to reclaim history and subvert colonial discourse.
- Analysis of the performative aspects of colonial resistance, myth-making, and existential disillusionment in postcolonial drama.
- Interpretation of postcolonial poetry to articulate the complexities of settler-colonial guilt, urban alienation, and the geopolitics of fractured landscapes.

Syllabus Content

Unit I: Non-Fiction and Postcolonial Theory (Marks: 20)

- **Homi K. Bhabha:** *The Location of Culture* (Selections: “Introduction” and “Of Mimicry and Man”).
- Edward Said: *Orientalism* (Selection: "Crisis in Orientalism").
- Hamid Dabashi: *Can Non-Europeans Think?* (Introduction).
- Frantz Fanon: *The Wretched of the Earth* (Introduction).
- **Ngũgĩ wa Thiong’o:** *Decolonising the Mind* (Selections: “The Language of African Literature”).

Unit II: Fiction (Marks: 15)

- E. M. Forster: *A Passage to India*
- J.M. Coetzee: *Foe*
- **Chinua Achebe:** *Things Fall Apart*
- Gabriel García Márquez: *One Hundred Years of Solitude*

Unit III: Drama (Marks: 20)

- Wole Soyinka: *The Bacchae of Euripides*
- David Malouf: *Blood Relations*
- **Rabindranath Tagore:** *Red Oleanders*
- Badal Sircar: *Evam Indrajit*

Unit IV: Poetry (Marks: 15)

- **A. D. Hope:** *Australia, The Death of the Bird*
- Rabindranath Tagore: *Africa, Sunset of the Century*
- **Agha Shahid Ali:** *The Country Without a Post Office*
- **Ranjit Hoskote:** *Autumn Sonata*

Suggested Reading List

- **Ashcroft, Bill et.al.** *The Empire Writes Back*. Routledge.
- **McLeod, John.** *Beginning Postcolonialism*. Manchester University Press
- **Loomba, Ania.** *Colonialism/Postcolonialism*. Routledge
- **Young, Robert J.C.** *Postcolonialism: A Very Short Introduction*. OUP
- **Barry, Peter.** *Beginning Theory* (Chapter on Postcolonial Criticism). Manchester University Press.
- **Innes, C.L.** *The Cambridge Introduction to Postcolonial Literatures in English*. Cambridge University Press
- **Spivak, Gayatri Chakravorty.** *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present*. Harvard University Press.
- **Ahmad, Aijaz.** *In Theory: Classes, Nations, Literatures*. Verso.
- **Gandhi, Leela.** *Postcolonial Theory: A Critical Introduction*. Columbia University Press.
- **Bowers, Maggie Ann.** *Magic(al) Realism*. Routledge.
- **Gilbert, Helen, and Joanne Tompkins.** *Post-Colonial Drama: Theory, Practice, Politics*. Routledge.
- **Boehmer, Elleke.** *Colonial and Postcolonial Literature: Migrant Metaphors*. Oxford University Press.



Semester – VIII (MAJOR)
Course Name: Travel Literature
Course Code: MAENGMC804

(At least one segment from each unit must be covered during the course)

Course Type: MC Theoretical	Course Details: MC-8			L-T-P: 5-0-0	
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To introduce students to the genre of travel literature as a complex intersection of ethnography, autobiography, and history.
- To explore early Indian and Eastern travel accounts to understand non-Western perspectives on geography and statecraft.
- To analyze the "Imperial Eye" and the colonial/postcolonial dynamics of representing "the Other."
- To examine the role of gender in travel, specifically how women travellers negotiate public spaces and foreign cultures.

Course Learning Outcomes:

- Knowledge of distinguishing between different modes of travel literature (pilgrimage, exploration, political memoir, and tourism).
- Critique of the socio-political implications of the "Traveler's Gaze" in both Western and Non-Western contexts.
- Analysis of the evolution of the "Self" through the physical and psychological journey of the writer.
- Evaluate how gender shapes the narrative voice and the selection of domestic or political details in travelogues.

Syllabus Content

Unit I: Eastern Perspectives and Local Topographies (Marks: 20)

- Ibn Battuta: *The Court of Muhammad bin Tughlaq* from Khushwant Singh's *City Improbable: Writings on Delhi*.
 - *Focus:* Medieval travel as diplomacy, the ethnographic study of 14th-century Delhi, and the outsider's view of the Sultanate.
- Sarat Chandra Das: *Autobiography: Narrative of the Incidents of My Early Life* (Selection: "First Journey to Tibet").
 - *Focus:* The explorer-spy tradition, the Himalayan frontier, and the interface between scholarly curiosity and political observation.
- Parimal Bhattacharya: *No Path in Darjeeling is Straight* (Selections: "Home Weather", "Dawn at the Butcher's Shop")
 - *Focus:* The socio-political biography of a town and its people written from an insider-outsider perspective.
- Rabindranath Tagore: *Europe Probashir Potro*

Unit II: Transnational Journeys and Political Awakenings (Marks: 15)

- Mark Twain: *The Innocents Abroad* (Selections: Chapters VII, VIII, and IX).
 - *Focus:* The "Great Pleasure Excursion," American humor, and the critique of European/Mediterranean cultural relics through the lens of the "New World" traveller.
- Ernesto Che Guevara: *The Motorcycle Diaries: A Journey around South America* (Selections: "The Expert", "Home Land for Victor", "The City of Viceroy").
 - *Focus:* Travel as a catalyst for political radicalization, the continental identity of South America, and the transition from medical student to revolutionary.

Unit III: Gender, Empire, and the Female Gaze (Marks: 20)

- Elisabeth Bumiller: *May You Be The Mother of a Hundred Sons: a Journey among the Women of India* (Chapters 2 and 3, pp 24-74).
 - *Focus:* The modern journalistic travelogue, the status of the diaspora/expatriate, and the sociological study of Indian womanhood.
- Krishnabhabini Das: *A Bengali Lady in England* (Selections: Prelude, Chapter 10, Chapter 15). Edited by Somdutta Mondal.

- *Focus:* The "Reverse Gaze"—an Indian woman observing Victorian England, the negotiation of Victorian patriarchy vs. Bengali domesticity, and the politics of dress and social etiquette.

Unit IV: Diasporic Returns and Postcolonial Geographies (Marks: 15)

- Amitav Ghosh: *In an Antique Land* (Selections: Prologue and Part 1: "Lataifa")
 - *Focus:* The blending of anthropology, history, and travelogue; the recovery of subaltern histories (the 12th-century Jewish merchant and his Indian slave); and the subversion of the Eurocentric travel narrative by tracing ancient Indian Ocean trade routes.
- Noo Saro-Wiwa: *Looking for Transwonderland: Travels in Nigeria* (Selections: Chapters 1 and 2)
 - *Focus:* The "diasporic return" narrative; the complexities of exploring a homeland as an insider-outsider; navigating postcolonial African identity; and the intersection of deeply personal family history with travel and geographical observation.

Suggested Reading List

- **Mohanty, Sachidananda.** 'Introduction: Beyond the Imperial Eyes' in *Travel Writing and Empire* New Delhi: Katha.
- **Kockerbeck, Nils.** *Ibn Battuta: The Great Traveller.*
- **Youngs, Tim.** *The Cambridge Introduction to Travel Writing.* Cambridge University Press.
- **Pratt, Mary Louise.** *Imperial Eyes: Travel Writing and Transculturation.* Routledge.
- **Mondal, Somdatta (Ed.).** *Indian Travel Narratives.* Rawat Publications.
- **Grewal, Inderpal.** *Home and Harem: Nation, Gender, Empire and the Cultures of Travel.* Duke University Press.
- **Edwards, Justin D., and Rune Graulund (Eds.).** *Postcolonial Travel Writings: Critical Explorations.* Palgrave Macmillan.
- **Balton, Casey.** *Travel Writing: The Self and The Other.* Routledge.
- **Clark, Steve (Ed.).** *Travel Writing and Empire: Postcolonial Theory in Transit.* Zed Books.
- **Lisle, Debbie.** *The Global Politics of Contemporary Travel Writing.* Cambridge University Press.
- **Clifford, James.** *Routes: Travel and Translation in the Late Twentieth Century.* Harvard University Press.
- **Dunn, Ross E.** *The Adventures of Ibn Battuta: A Muslim Traveler of the Fourteenth Century.* University of California Press.

Semester – II (MINOR)
Course Name: Indian Comics and Graphic Narratives
Course Code: MAENGMN801
(At least one segment from each unit must be covered during the course)

Course Type: MNC Theoretical	Course Details: MNC-2			L-T-P: 5-0-0	
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To analyze the evolution of Indian visual storytelling from hagiography to social critique.
- To understand the "Grammar of Graphics" (gutters, panels, and splash pages) in an indigenous context.
- To examine how gender, caste, and history are "drawn" into the Indian consciousness.

Course Outcomes (COs):

Upon successful completion of this course, students will be able to:

- Demonstrate a technical understanding of "Graphic Literacy," including the ability to decode panels, gutters, tiers, speech balloons, and emanata (symbols showing internal states) across different artistic styles.
- Critically evaluate how visual media reconstructs Indian history, distinguishing between hagiography and evidence-based archaeological storytelling.
- Analyze the intersection of regional pride and male centric physical identity in Bantul the Great, and contrast it with the "Ecofeminist" and fluid mythic perspectives found in Amruta Patil's Aranyaka.
- Deconstruct the "Anti-Panel" philosophy of Bhimayana, explaining how indigenous Gond art (Digna) serves as a functional methodology to narrate experiences of caste discrimination and social exclusion.

Contents of Syllabus

Unit I: The Nation & Heroism

Amar Chitra Katha: National Heroes (Any two from Buddha/ Mahavira/Samudragupta / Shivaji / Rana Pratap/ Akbar/ Lakshmi Bai.) Series Creator: Anant Pai).

The People of the Indus by Nikhil Gulati.

Munnu: A Boy from Kashmir by Malik Sajad.

Focus: This unit examines how visual media constructed a post-independence Indian identity through mythology and archaeology. The Hagiographic Gaze: How ACK canonized "National Heroes" and defined the "ideal" Indian. Visualizing the Unseen: Nikhil Gulati's use of sequential art to reconstruct the Harappan civilization and archaeological evidence. The Pedagogy of Comics: Using the medium to teach history versus creating a national mythos.

Unit II: Gendered Narratives

Bantul The Great by Narayan Debnath. (Series 1, translated from Bengali by Kalyan Maitra)

Aranyaka: Book of the Forest by Amruta Patil.

Focus: The transition from slapstick regional humor to high-art mythic retellings. Regional Resistance: Bantul as a symbol of Bengali masculine resilience during the 1965/1971 geopolitical crises. The Mythic Feminine: Amruta Patil's unique style; shifting the gaze from the warrior to the forest/ecology. Aesthetics of Fluidity: Comparing Debnath's clean, kinetic lines with Patil's textured, painterly mixed-media approach.

Unit III: Subaltern Perspective

Bhimayana: Experiences of Untouchability (Durgabai Vyam, Subhash Vyam, S. Anand).

A Gardener in the Wasteland: Jotiba Phule's Fight for Liberty by Sribidya Natarajan.

Focus: This unit explores the "Anti-Comic" or the "Alternative Graphic Novel," focusing on indigenous art forms and social justice. Dalit Aesthetics: Representation of the "Water, Shelter, and Travel" crises in Dr. B.R. Ambedkar's life. **Gond Art as Narrative:** The use of Digna patterns and the rejection of the "Western" rectangular panel box. **The Politics of the Gaze:** How *Bhimayana* forces the reader to confront systemic caste discrimination through "Emanata" and visual metaphors.

Unit IV: Environmental Issues

River of Stories by Orijit Sen

All Quiet in Vikaspuri by Sarnath Banerjee

Focus: This unit explores how graphic fiction becomes a weapon to fight against environmental injustice. Sardar Sarovar Dam Project in Western India and the consequent movement: People from all over the country converged to voice their opposition to environmental destruction and the forced relocation of Adivasi communities, all being done in the name of irresponsible and poorly planned development. Use of Tribal Folklore in graphic narrative. Urbanisation and its effect on human beings and environment.

Suggestive Reading List:

McCloud, Scott. *Understanding Comics: The Invisible Art*. Harper Perennial.

Chandra, Nandini. *The Classic Popular: Amar Chitra Katha, 1967-1991*. Yoda Press.

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

Eisner, Will. *Graphic Storytelling and Visual Narrative*. W.W. Norton. Basu, Srimati. "The Paradox of the Hero: National Identity in Indian Comics."

Journal of Popular Culture. S. Anand & Rao, Vidya. *The Art of Bhimayana: A Critical Companion*. Navayana.

Groensteen, Thierry. *The System of Comics*. University Press of Mississippi. (Advanced semiotics of the "Gutter").

Khanduri, Ritu Gairola. *Caricaturing Culture in India: Cartoons and History in the Modern World*. Cambridge University Press. (Politics of the visual gaze).

Hatfield, Charles. *Alternative Comics: An Emerging Literature*. University Press of Mississippi. (Useful for comparing Bhimayana to global alternative movements).

Miodrag, Hannah. *Comics and Language: Reimagining Critical Discourse on the Form*. University Press of Mississippi. (Post-structuralist approach to text-image relations).

D'Souza, Florence. "Graphic Retellings of the Mahabharata: Amruta Patil's Adi Parva." Commonwealth Essays and Studies.

Varughese, E. Dawson. *Visuality and Identity: Post-Millennial Indian Graphic Narratives*. Palgrave Macmillan. (Focuses on the "New" Indian graphic novel post-2000).

Kandala, S. "Decolonizing the Panel: Gond Art and the Graphic Form in Bhimayana." South Asian Review.

Nandini Chandra. *The Classic Popular*. Yoda Press. 2008.

GROUP: A

Semester – III (MAJOR)

Course Name: Shakespeare Across Cultures

Course Code: MAENGMCE901

(At least one segment from each unit must be covered during the course)

Course Type: MCE Theoretical	Course Details: MCE-1			L-T-P: 5-0-0	
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To interrogate the concept of Shakespeare's "Universalism" and analyze his works as sites of cultural imperialism, colonial negotiation, and postcolonial resistance.
- To evaluate the mechanics of adaptation and transmediation, exploring how Shakespeare is transfigured across the page, stage, screen, and digital platforms.
- To apply Literary Polysystem theory and translation studies to understand the complexities of domesticating, foreignizing, and reworking Shakespeare in non-Anglophone cultures.
- To critically examine the localization of Shakespeare in the Indian subcontinent across theatre, mainstream cinema, and regional literature.

Course Learning Outcomes (LOCF-Aligned for PG Level)

Upon successful completion of this course, the postgraduate student will be able to:

- **CLO 1 (Theoretical Synthesis):** Deconstruct the Eurocentric frameworks of Shakespearean scholarship using the discourses of race, gender, identity, and geopolitics.
- **CLO 2 (Media & Semiotic Analysis):** Compare and critique how different mediums (graphic novels, theatre, digital media, cinema) alter the semiotics and reception of Shakespearean texts.
- **CLO 3 (Translation & Adaptation Competence):** Evaluate the political and national motivations behind translating and adapting canonical texts, specifically assessing "challenges in translation" and "literary polysystems."

- **CLO 4 (Regional Contextualization):** Analyze the indigenization of Shakespeare in Indian performative traditions (Parsi theatre, folk forms) and modern Indian cinema (e.g., Bollywood and regional adaptations).

Syllabus Content

Unit I: The Canon, Imperialism, and Postcolonial Appropriations (Marks: 15)

- **Core Concepts:** Universality vs. Cultural Imperialism, Colonial Education and the English Language, Postcolonial and Political Shakespeare, Foreignization.
- **Focus Play & Adaptations:** *The Tempest*
 - John Dryden & William D'Avenant: *The Enchanted Island* (1712)
 - Aimé Césaire: *Une Tempête* (1969)
 - Fred M. Wilcox: *Forbidden Planet* (1956)
 - Helen Mirren (dir. Julie Taymor): *The Tempest* (2010)

Unit II: Media, Semiotics, and Global Stages (Marks: 20)

- **Core Concepts:** Shakespeare on Page vs. Stage vs. Screen; Digital Shakespeare and the Internet; Multicultural and Intercultural Shakespeare; Shakespearean Semiotics; Shakespeare as Icon and Industry.
- **Focus Plays & Adaptations:** *Romeo and Juliet* & *Richard III*
 - *Romeo and Juliet*: George Cukor (1936); Arthur Laurents/Robert Wise: *West Side Story* (1961); Mansoor Khan: *Qayamat Se Qayamat Tak* (1988); Darrell Rooney: *The Lion King 2: Simba's Pride* (1998).
 - *Richard III*: Laurence Olivier (1955); Richard Loncraine (1995); Al Pacino: *Looking for Richard* (1996); Sohrab Modi: *Said-e-Hawaas* (1936).

Unit III: Translation Theory, Race, and Transcultural Negotiations (Marks: 15)

- **Core Concepts:** Shakespeare and the Language of Translation, Rewriting and Adapting, Literary Polysystems, Political and National Appropriations, Shakespeare and Race/Gender.
- **Focus Play & Adaptations:** *A Midsummer Night's Dream* and *Macbeth*
 - Neil Gaiman: *Dream Country. The Sandman* #19 (DC Comics, 1991)

- Tim Supple (dir.): *A Midsummer Night's Dream* (2006)
- Akira Kurosawa: *Throne of Blood* (1957)
- Welcome Msomi: *uMabatha* (1970)

Unit IV: Localizing Shakespeare: The Indian and Asian Context (Marks: 20)

- **Core Concepts:** Localizing Shakespeare, Indigenous Performances, Translation into Indian Languages, Parsi Theatre, Indian Cinema (Bollywood and Regional), and the History of Shakespeare Scholarship in India.
- **Focus Play & Adaptations:** *A Midsummer Night's Dream* and *Macbeth*
 - Vishal Bhardwaj: *Maqbool* (2003)
 - Jayaraj: *Veeram* (2016)
 - Utpal Dutt: *Chaitali Raater Swapna*
 - Sharat Katariya: *10 ml Love* (2010)

Suggested Reading List (Selected for PG Major)

1. **Aebischer, Pascale, et al. (eds.):** *Remaking Shakespeare: Performance across Media, Genres and Cultures*. Palgrave Macmillan, 2003.
2. **Chaudhuri, Sukanta, and Chee Seng Lim (eds.):** *Shakespeare without English: The Reception of Shakespeare in Non-Anglophone Countries*. Pearson/Longman, 2006.
3. **Fischlin, Daniel and Mark Fortier (eds.):** *Adaptations of Shakespeare: A Critical Anthology*. Routledge, 2000.
4. **Harris, Jonathan Gil:** *Masala Shakespeare: How a Firangi Writer Became Indian*. Aleph, 2018.
5. **Hoenselaars, Ton (ed.):** *Shakespeare and the Language of Translation*. Thomson Learning, 2004.
6. **Hutcheon, Linda:** *A Theory of Adaptation*. Routledge, 2006. (Crucial for theoretical grounding).
7. **Loomba, Ania and Martin Orkin:** *Post-Colonial Shakespeares*. Routledge, 1998.
8. **Panja, Shormishtha (ed.):** *Performing Shakespeare in India: Exploring Indianness, Literatures and Cultures*. Sage, 2016.
9. **Trivedi, Poonam and Paromita Chakravarti (eds.):** *Shakespeare and Indian Cinemas: Local Habitations*. Routledge, 2019.

Semester – III (MAJOR)
Course Name: Literature and Human Rights
Course Code: MAENGMCE902
(At least one segment from each unit must be covered during the course)

Course Type: MCE Theoretical	Course Details: MCE-2			L-T-P: 5-0-0	
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To establish a comparative framework analyzing how global and South Asian literary texts critique, disrupt, and expand constitutional and international legal definitions of human rights.
- To contrast Western individualist notions of human dignity with postcolonial, subaltern, and anti-caste collectives.
- To evaluate different narrative modes—such as modernist alienation, testimonial realism, and the poetry of witness—as alternative historical archives for human rights violations.

Course Learning Outcomes (CLOs):

Upon successful completion of this course, the postgraduate student will be able to:

- **CLO 1 (Comparative Theoretical Synthesis):** Evaluate foundational human rights documents by applying a combination of Western political philosophy and Third World Approaches to International Law (TWAIL).
- **CLO 2 (Structural and Biopolitical Analysis):** Critique how state apparatuses deploy "states of exception" (such as the Indian Emergency or civil wars) to strip individuals of legal protections, comparing Western bureaucratic models with postcolonial state violence.
- **CLO 3 (Intersectional Narrative Evaluation):** Analyze how short fiction exposes systemic human rights violations occurring along the axes of race, class, caste, and gender.
- **CLO 4 (Counter-Archival Interpretation):** Utilize global and regional poetry of witness to decode historical trauma, systemic censorship, and dissident resistance.

Syllabus Content:

Unit I: Historical Benchmarks and Critical Genealogies:

- **Core Theoretical Concepts:** Human Rights of Commodities vs. Human Rights of Suffering, Natural Rights vs. Constitutional Citizenship, The Paradox of the Rights of Man, Intersectional Subjectivity, and Statutory Protection against Majorities.
- Legal Jurisprudence Archives:
 - The Magna Carta (1215), The French Declaration of the Rights of Man and of the Citizen (1789), The Universal Declaration of Human Rights (UDHR, 1948), and The Convention on the Elimination of All Forms of Discrimination against Women (CEDAW, 1979).

Primary Theoretical & Literary Essays:

- Upendra Baxi: Selections from The Future of Human Rights (The distinction between "modern" and "contemporary" human rights paradigms).
- B.R. Ambedkar: "Protection Against Statutory Majorities" (from States and Minorities).
- James Baldwin: "Notes of a Native Son" (Racialized surveillance, civil alienation, and systemic trauma).
- Alice Walker: "In Search of Our Mothers' Gardens" (Intersectional creative survival and the erasure of marginalized women's labor).

Unit II: The Novel: Sovereign Power, Bureaucracy, and States of Exception

- **Core Theoretical Concepts:** Juridical Absurdity, The Permanent State of Exception, Biopolitical Control, Forensic Memory, and the Collapse of Constitutional Safeguards.
- **Primary Texts:**
 - **Franz Kafka:** *The Trial* (1925; Breon Mitchell Translation, 1998).
Focus: The modern Eurocentric critique of the faceless, labyrinthine legal apparatus; the internalization of guilt; the citizen as an ontological suspect.
 - **Rohinton Mistry:** *A Fine Balance* (1995).
Focus: The 1975 Indian State of Emergency as a postcolonial state of exception; biopolitical control via forced sterilizations and slum clearances; caste apartheid vs. state law.
 - **Michael Ondaatje:** *Anil's Ghost* (2000).

Focus: The Sri Lankan Civil War; forensic anthropology as human rights testimony; the ethics of identifying and preserving the memory of the unrecorded dead amidst insurgent and state terror.

- **Arundhati Roy:** *Ministry of Utmost Happiness* (2017)

Focus: Postcolonial state, hybrid identity, multicultural context, gender discrimination.

Unit III: Short Fiction: Gender, Labor, and Geopolitical Exclusions Core Theoretical Concepts: Alternate Feminine Spaces of Justice, Spatial Enclosure, Cartographic Violence, Post-1971 Structural Fractures, and Subaltern Debt Bondage.

- **Primary Texts:**

- **Susan Glaspell:** "A Jury of Her Peers" (1917) and Mahasweta Devi: "Douloti the Bountiful" (from *Imaginary Maps*).

Focus: Comparative gendered oppression. Glaspell's exploration of domestic confinement and extra-legal feminine justice vs. Mahasweta Devi's documentation of systemic tribal debt bondage and intersectional sexual slavery.

- **James Baldwin:** "Sonny's Blues" (1957) and Baburao Bagul: "When I Hid My Caste" (Translated by Jerry Pinto).

Focus: Comparative structural ghettoization. Urban racialized containment and structural poverty in mid-century America vs. the psychological terror of passing and lower-caste vulnerability in industrial India.

- **Nadine Gordimer:** "Amnesty" (1991) and Saadat Hasan Manto: "The Dog of Titwal" (Translated from Urdu).

Focus: Comparative spaces of conflict. The domestic and emotional cost of anti-apartheid political displacement in South Africa vs. the absurdity of national borders and cartographic violence in post-Partition South Asia.

Unit IV: Poetry of Witness and Radical Articulation

- **Core Theoretical Concepts:** The Poetics of Witness, Lyrical Defiance, Decolonial Disillusionment, Radical Anti-Caste Insurgency, and Bodily Autonomy against State Control.

- **Primary Texts:**

- **Langston Hughes:** "Let America Be America Again" (1935) paired with Kazi Nazrul Islam "Bidrohi"

Focus: The failure of the foundational democratic promise. The unfulfilled American dream for racial/working-class minorities vs. the fractured, blood-stained

reality of South Asian history.

- **June Jordan:** "Poem About My Rights" (1978) paired with Kishwar Naheed: "We Sinful Women" (Translated from Urdu).

Focus: The female body as a political zone. Jordan's linking of sexual violence with global imperialist invasions vs. Naheed's resistance to theocratic state censorship and patriarchal control.

- **Audre Lorde:** "Power" (1978) paired with Namdeo Dhasal: "Cruelty" (Translated from Marathi by Dilip Chitre).

Focus: Radical responses to systemic execution. Lorde's rage against judicial racism and state-sanctioned murder vs. Dhasal's Dalit Panther aesthetic of fury resisting centuries of caste tyranny.

- **Pablo Neruda:**
- **Robin S. Ngangom:**

Advanced Reference Reading List

1. **Ambedkar, B. R.** *Annihilation of Caste*. Edited by S. Anand, Verso, 2014.
2. **Anker, Elizabeth S.** *Fictions of Dignity: Embodying Human Rights in World Literature*. Cornell University Press, 2012.
3. **Arendt, Hannah.** *The Origins of Totalitarianism*. Harcourt, Brace, Jovanovich, 1973.
4. **Baxi, Upendra.** *The Future of Human Rights*. 3rd ed., Oxford University Press, 2008.
5. **Griffin, James.** *On Human Rights*. Oxford University Press, 2009.
6. **Hunt, Lynn.** *Inventing Human Rights: A History*. W.W. Norton & Company, 2008.
7. **Mutua, Makau.** *Human Rights: A Political and Cultural Critique*. University of Pennsylvania Press, 2002.
8. **Rawls, John.** *The Law of Peoples: with "The Idea of Public Reason Revisited"*. Harvard University Press, 1999.
9. **Scarry, Elaine.** *The Body in Pain: The Making and Unmaking of the World*. Oxford University Press, 1985.
10. **Slaughter, Joseph R.** *Human Rights, Inc.: The Ideology and Anatomy of the Bildungsroman*. Fordham University Press, 2007.
11. **Agamben, Giorgio.** *Homo Sacer: Sovereign Power and Bare Life*. Stanford University Press, 1995.
12. **Horkheimer, Max and Theodor W. Adorno.** *Dialectics of Enlightenment*. Herder & Herder, 1947.
13. **Foucault, Michel.** *Power/Knowledge Lectures: Selected Interviews and Other Writings 1972-1977*. Ed. Colin Gordon. Pantheon Books, 1980.

Semester – III (MAJOR)

Course Name: South Asian Literatures in English including Translation

Course Code: MAENGMCE903

(At least one segment from each unit must be covered during the course)

Course Type: MCE Theoretical	Course Details: MCE-3			L-T-P: 5-0-0	
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To interrogate the geopolitical, historical, and cultural intersections defining the non-Indian contours of South Asian literature across Afghanistan, Bangladesh, Pakistan, and Sri Lanka.
- To analyze how regional traumas—such as post-2001 interventions, the 1971 Liberation War, the military-mosque nexus, and the Sri Lankan Civil War—are processed through avant-garde and translated forms.
- To apply contemporary theoretical frameworks (such as minor literatures, necropolitics, border studies, and the graphesis of trauma) to South Asian poetry, fiction, and life-writings.

Course Learning Outcomes (CLOs)

Upon successful completion of this course, the postgraduate student will be able to:

- **CLO 1 (Geopolitical Historicization):** Analyze the impact of structural state transformations, imperial interventions, and civil conflicts on the literary output of the four target nations.
- **CLO 2 (Translation & Minor Aesthetics):** Critique the linguistic shifts and political stakes involved in translating regional South Asian idioms into English.
- **CLO 3 (Deconstructive Novel Reading):** Evaluate how contemporary South Asian novelists, experiment with magical realism, forensic narratives, and political adaptations to resist state-sponsored histories.
- **CLO 4 (Autobiographical Decoding):** Expose how non-fiction and life-writings serve as alternative archives of trauma, gendered subversion, and state censorship.

Syllabus Content

Unit I: Theoretical Frameworks & Historical Contexts

- **Core Theoretical Concepts:** Minor Literatures, Third-Space Aesthetics, Third World Approaches to International Law (TWAIL), Cartographic Violence, Necropolitics, and the Graphesis of Trauma.
- **Country-Specific Historical Trajectories:**
 - **Afghanistan:** The legacy of the Saur Revolution, the Soviet occupation, the rise of the early Taliban, the post-2001 US intervention, and the 2021 withdrawal.
 - **Bangladesh:** The trauma of the 1947 Partition of Bengal, the Language Movement (Bhasha Andolon), the 1971 Liberation War, the Birangona archive, and contemporary secular-theocratic conflicts.
 - **Pakistan:** The legacy of Partition, the military-mosque institutional nexus, the impact of Zia-ul-Haq's Islamization programs, and post-9/11 operations in the borderlands.
 - **Sri Lanka:** The transition from colonial Ceylon, the implementation of the Sinhala Only Act (1956), the ethnic polarization leading to the Civil War (1983–2009), the legacy of state terror, and the post-war Aragalaya movements.
- **Mandatory Critical Essays:**
 - **Wazira Fazila-Yacoobali Zamindar:** Selections from *The Long Partition and the Making of Modern South Asia: Refugees, Boundaries, Histories* (On cartographic displacement).
 - **Nayanika Mookherjee:** Selections from *The Spectral Wound: Sexual Violence, Public Memories, and the Bangladesh War of 1971*.

Unit II: Poetry:

- **Core Theoretical Concepts:** The Poetics of Witness, Somatic Resistance, Language in Translation, Diasporic Melancholia, and Gendered Spaces under Surveillance.
- **Primary Textual Focus:**
 - **Afghanistan:** Nadia Anjuman's "Makes No Sense" and "Smoke-Bloom" (Analyzing translated expressions of desire and confinement in post-Taliban Herat);

Reza Mohammadi's "Rain" and "You Crossed the Border" (Tracing displacement and transnational cartography).

- **Bangladesh:** Lalon Fakir's "Arshinagar" (exploring the concept of Arshinagar- the "City of Mirrors" that symbolizes the human heart. For Lalon, the mirror represents inner consciousness: only by cleansing the heart of ego, desire, and illusion can one glimpse the Divine within. Carol Solomon's "City of Mirrors: Songs of Lalan Sai").

Taslima Nasrin's "Venomous," "Run! Run!," and "Women and Poems" (Examining the radical critique of patriarchal structures and the politics of state exile).

- **Pakistan:** Imtiaz Dharker's selections from *Postcards from God* (Focusing on "Living Space," "The Name of the Bazaar," and "Postcards from God" — exploring communal precarity, fundamentalism, and urban migration).
- **Sri Lanka:** Selections from *Out of Sri Lanka: Landscapes of Exile and Memory* (Bloodaxe Books). Specifically focusing on Jean Arasanayagam's "Nallur 1982" and "In the Asylum," alongside Indran Amirthanayagam's "The Splintered Face."

Unit III: Fiction: The Postcolonial Gothic, Intertextual Political Adaptation, Historiographic Metafiction, and Biopolitical Subjectivity.

- **Primary Textual Focus:**

Afghanistan: Atiq Rahimi: *The Patience Stone* (2011)

Focus: The story centres on an unnamed woman caring for her husband, left paralyzed and unconscious after being struck by a bullet. Trapped for years in silence and oppression, she begins speaking openly to him, believing he has become her "patience stone" from Persian folklore—a mystical object said to absorb a person's deepest secrets, pain, and confessions until it finally shatters, freeing them from their suffering.

Bangladesh: Tahmina Anam: *A Golden Age* (2007)

Focus: The 1971 War of Liberation evaluated through motherhood, vernacular nationalism, the ethics of guerrilla warfare, and the transformation of domestic spaces into political operations.

Sri Lanka: Shehan Karunatilaka: *The Seven Moons of Maali Almeida* (2022)

Focus: The 1989 Sri Lankan Civil War examined through a queer, dead war photographer; state terror, death squads, JVP insurgencies, and the postcolonial gothic ghost world as a forensic human rights archive.

Pakistan / Diaspora: Kamila Shamsie: *Home Fire* (2017).

Focus: An intertextual rewriting of Sophocles' *Antigone*; checking citizenship laws, the war on terror, radicalization, and the modern nation-state's power to deny burials to its citizens.

Unit IV: Life-Writings and Non-Fiction: Censorship, Body, and State Ideology

- Core Theoretical Concepts: Testimonial Resistance (Testimonio), Censorship and Transnational Reception, Structural Ideology, and the Autopathetic Body.

- Primary Textual Focus:

- **Afghanistan: Latifa: *My Forbidden Face*: Growing Up Under the Taliban: A Young Woman's Secret Journal** (2001).

Focus: Micro-history of Kabul; the sudden biopolitical erasure of women from the public square, and textuality as a survival strategy under extremist regimes.

- **Bangladesh: Taslima Nasrin: *My Girlhood*** (Amar Meyebela, translated by Gopa Majumdar).

Focus: A study in translation, fundamentalism, and regional censorship; the visceral processing of growing up female within a changing, increasingly orthodox society.

- **Pakistan: Sara Suleri: *Meatless Days*** (1989) paired with Raza Rumi: *Being Pakistani: Society, Culture and The Arts* (2018).

Focus: Replacing the basic prose of *I am Malala* with Suleri's postcolonial memoir, which matches national allegories with maternal history and political executions. Read alongside Rumi's critical examination of Pakistan's complex institutional development.

Reading List

Core Historical & Critical Grounding

1. Atiq Rahimi. *The Patience Stone*. Vintage Books, 2011
2. Anam, Tahmina. *A Golden Age*. John Murray, 2007.
3. Karunatilaka, Shehan. *The Seven Moons of Maali Almeida*. Sort Of Books, 2022.
4. Shamsie, Kamila. *Home Fire*. Bloomsbury, 2017.
5. Ravinthiran, Vidyan, Shazea Quraishi, and Amanda Tingley, editors. *Out of Sri Lanka: Landscapes of Exile and Memory*. Bloodaxe Books, 2023.

6. Nasrin, Taslima. *My Girlhood: A Memoir*. Translated by Gopa Majumdar, Steerforth Press, 2002.
7. Suleri, Sara. *Meatless Days*. University of Chicago Press, 1989.
8. Rumi, Raza. *Being Pakistani: Society, Culture and The Arts*. HarperCollins India, 2018.
9. Latifa. *My Forbidden Face: Growing Up Under the Taliban*. Translated by Linda Coverdale, Talk Miramax Books, 2001.

Advanced Reference Readings

1. Ghosh, Anwesha. *Afghan Women in Transition: Yesterday, Today and Tomorrow*. Routledge, 2021.
2. Haqqani, Husain. *Pakistan: Between Mosque and Military*. Carnegie Endowment for International Peace, 2005.
3. Mookherjee, Nayanika. *The Spectral Wound: Sexual Violence, Public Memories, and the Bangladesh War of 1971*. Duke University Press, 2015.
4. Rasanayagam, Angelo. *Afghanistan: A Modern History*. I.B. Tauris, 2005.
5. Silva, K. M. de. *A History of Sri Lanka*. University of California Press, 1981.
6. Zamindar, Vazira Fazila-Yacoobali. *The Long Partition and the Making of Modern South Asia: Refugees, Boundaries, Histories*. Columbia University Press, 2007.



GROUP: B

Semester – III (MAJOR)

Course Name: Literary Theory I: The Text and the Reader

Course Code: MAENGMCE904

(At least one segment from each unit must be covered during the course)

Course Type: MCE Theoretical	Course Details: MCE-1			L-T-P: 5-0-0	
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives

- To provide an advanced, genealogy-based understanding of the transition from text-centric to reader-centric and radical post-structuralist critical paradigms.
- To train students to trace the linguistic turn in 20th-century critical thought and its intersection with anthropology, culture, and power structures.
- To cultivate a high level of theoretical literacy, enabling students to independently use structural, dialogic, and deconstructive tools on complex literary and cultural texts.

Course Learning Outcomes (CLOs)

Upon successful completion of this course, the postgraduate student will be able to:

- **CLO 1 (Theoretical Mastery):** Differentiate between linguistic structuralism and its post-structuralist critiques, identifying structural patterns and ideological instability within texts.
- **CLO 2 (Methodological Application):** Apply Formalist techniques (like defamiliarization) and Dialogic perspectives (like carnivalesque) to execute sophisticated textual criticism.
- **CLO 3 (Reception Analysis):** Critique how meaning is constructed at the intersection of the text and the reading subject, using concepts like interpretive communities and aesthetic response.
- **CLO 4 (Discursive Critique):** Evaluate literature as an archive of power, subjectivity, and signification, using ideological, archaeological, and psychoanalytic frameworks.

Syllabus Content

Unit I: Formalism and Dialogic Criticism

- **Core Theoretical Concepts:** Literariness, Defamiliarization (Ostranenie), Fabula vs. Syuzhet, Intentional and Affective Fallacies, Spatial Form, Heteroglossia, Polyphony, Monologism vs. Dialogism, the Carnavalesque, and Chronotope.
- **Primary & Textual Focus:**
 - **Russian Formalism:** Shklovsky's "Art as Technique" and Eichenbaum's "The Theory of the 'Formal Method'" (from Lemon & Reis).
 - **New Criticism:** Cleanth Brooks' *The Well Wrought Urn* (Paradox and Irony as organic structural principles); Wellek & Warren's *Theory of Literature* (The Intrinsic vs. Extrinsic study of literature).
 - **The Bakhtinian Circle:** Mikhail Bakhtin's selections from *The Dialogic Imagination* (Concept of Heteroglossia) and *Rabelais and His World* (The Carnavalesque subversion). *Problems of Dostoevsky's Poetics*.
- **Pedagogical Textbooks:** Peter Barry (*Beginning Theory*, Ch. 1 & 2); Terry Eagleton (*Literary Theory: An Introduction*, Ch. 1); P.K. Nayar; Raman Selden.

Unit II: Structuralism

- **Core Theoretical Concepts:** The Linguistic Sign (Signifier/Signified), Langue vs. Parole, Syntagmatic vs. Paradigmatic axes, Binary Oppositions, Diachronic vs. Synchronic analysis, Mythemes, Functions of the Folktale, Narration/Focalization, and the Five Narrative Codes.
- **Primary & Textual Focus:**
 - **Foundational Linguistics:** Ferdinand de Saussure's *Course in General Linguistics* (Nature of the Linguistic Sign; Arbitrariness).
 - **Structural Anthropology & Narrative Morphology:** Claude Lévi-Strauss' *Structural Anthropology* (Analysis of Myth); Vladimir Propp's *Morphology of the Folktale* (The 31 narrative functions).
 - **High Structuralism & Semiotics:** Roland Barthes' *Mythologies* (Bourgeois myth-making as a second-order semiotic system) and *S/Z* (The transition from structural analysis to textual codes).

- **Narratology:** Gérard Genette's Narrative Discourse (Time, Mood, Voice); Shlomith Rimmon-Kenan's Narrative Fiction.
- **Pedagogical Textbooks:** Terence Hawkes (Structuralism and Semiotics); Jonathan Culler (Structuralist Poetics); M.A.R. Habib (A History of Literary Theory and Criticism).

Unit III: Reader-Response Criticism

- **Core Theoretical Concepts:** Implied vs. Actual Reader, Gaps and Indeterminacy, Wandering Viewpoint, Horizon of Expectations (Erwartungshorizont), Interpretive Communities, Affective Stylistics, and Transactive/Psychoanalytic Reading.
- **Primary & Textual Focus:**
 - **Phenomenological Approaches:** Wolfgang Iser's The Act of Reading and The Implied Reader (The interaction between text and reader; the creation of aesthetic effect through blanks/gaps).
 - **Aesthetics of Reception:** Hans Robert Jauss' Toward an Aesthetic of Reception (Historical reception and shifting socio-literary paradigms).
 - **Affective & Institutional Frameworks:** Stanley Fish's Is There a Text in This Class? (The institutional authority of interpretive communities in dictating meaning).
 - **Psychoanalytic Reader-Response:** Norman Holland's The Dynamics of Literary Response (Identity themes and reader defense mechanisms).
- **Pedagogical Textbooks:** Jane P. Tompkins (Reader-Response Criticism: From Formalism to Post-Structuralism); Lois Tyson (Critical Theory Today).

Unit IV: Post-Structuralism and Deconstruction

- **Core Theoretical Concepts:** Critique of the Sign, Logocentrism, Metaphysics of Presence, Différance, Trace, Aporia, Intertextuality, Genotext vs. Phenotext, Chora, Discourse, Episteme, Archeology vs. Genealogy, Power/Knowledge, and Panopticism.
- **Primary & Textual Focus:**
 - **The Death of the Author & Textuality:** Roland Barthes' Image-Music-Text ("The Death of the Author" and "From Work to Text").

- **Deconstruction:** Jacques Derrida's *Of Grammatology* (Spivak's Translation/Preface) and *Writing and Difference* ("Structure, Sign, and Play in the Discourse of the Human Sciences").
 - **Discursive Epistemology & Power:** Michel Foucault's *The Order of Things* (The concept of the Episteme), *The Archaeology of Knowledge* (Discursive Formations), and *Discipline and Punish* (The Panoptic gaze and institutional subjectivity).
 - **Psychoanalytic Post-Structuralism & Gender:** Julia Kristeva's *Revolution in Poetic Language* (The Semiotic vs. The Symbolic).
- **Pedagogical Textbooks:** Catherine Belsey (*Poststructuralism: A Very Short Introduction*); Christopher Norris (*Deconstruction: Theory and Practice*).



Semester – III (MAJOR)

Course Name: Literary Theory II: Materialism, Culture, and History

Course Code: MAENGMCE905

(At least one segment from each unit must be covered during the course)

Course Type: MCE Theoretical	Course Details: MCE-2			L-T-P: 5-0-0	
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To chart the development of materialist thought from classical Marxist political economy to the contemporary onto-epistemologies of New Materialism.
- To challenge conventional, linear historiography by masterfully applying the methods of New Historicism and Cultural Materialism to literary archives.
- To investigate the socio-political structures of cultural production, everyday practices, subcultures, and marginal discourses within the globalized public sphere.

Course Learning Outcomes (CLOs):

Upon successful completion of this course, the postgraduate student will be able to:

- **CLO 1 (Socio-Economic Evaluation):** Evaluate literary forms as socially symbolic acts, deciphering the operations of ideology, hegemony, and state apparatuses within cultural texts.
- **CLO 2 (Historiographic Interrogation):** Apply the principles of "the textuality of history and the historicity of texts" to expose how power dynamics and subversion circulate across historical eras.
- **CLO 3 (Posthumanist Frameworks):** Critique anthropocentric assumptions by using New Materialist concepts like non-human agency, vibrant matter, and assemblages to analyze the environment and technology.
- **CLO 4 (Cultural Decipherment):** Analyze media, everyday speech, subcultural styles, and postcolonial counter-narratives using institutional encoding/decoding and representation models.

Syllabus Content:

Unit I: Marxism and Literary Criticism

- **Core Theoretical Concepts:** Base and Superstructure, Commodity Fetishism, Reification, Lukácsian Typology of the Novel, Hegemony, Organic Intellectuals, Ideological vs. Repressive State Apparatuses (ISA/RSA), Interpellation, Loss of Aura in Mechanical Reproduction, The Political Unconscious, Strategy of the Trans-historic Subaltern.
- **Primary & Textual Focus:**
 - **Foundational Frameworks:** Karl Marx's "Preface to A Contribution to the Critique of Political Economy" (The base-superstructure paradigm).
 - **Western Marxist Aesthetics:** Georg Lukács' *The Theory of the Novel* (The novel as the epic of a world abandoned by God; integrated vs. problematic forms); Walter Benjamin's "The Work of Art in the Age of Mechanical Reproduction" (The liquidation of the unique 'aura', political aestheticization).
 - **Hegemony and Ideology:** Antonio Gramsci's *Prison Notebooks* (Selections on subalternity and ideological hegemony); Louis Althusser's "Ideology and Ideological State Apparatuses" (Interpellation and the structural reproduction of capitalism).
 - **Late Capitalism and Postcolonial Interventions:** Fredric Jameson's *The Political Unconscious* (Narrative as a socially symbolic resolution of real historical contradictions); Gayatri Chakravorty Spivak's *A Critique of Postcolonial Reason* (The intersection of global capital and the vanishing subaltern).
- Pedagogical Textbooks: Terry Eagleton (*Marxism and Literary Criticism*, *Literary Theory: An Introduction*, *Ideology: An Introduction*); Raymond Williams (*Marxism and Literature*). Jürgen Habermas (*Modernity: An Incomplete Project*).

Unit II: New Historicism and Cultural Materialism

- **Core Theoretical Concepts:** The Historicity of Texts and the Textuality of History, Parallel Reading of Canonical and Archival Documents, Containment vs. Subversion, Circulation of Social Energy, Renaissance Self-Fashioning, Cultural Materialism, Dissident Reading, and Political Appropriations of Canonical Drama.
- **Primary & Textual Focus:**
 - **New Historicism (American Context):** Stephen Greenblatt's *Renaissance Self-Fashioning* (The construction of identity within institutional matrices) and

Shakespearean Negotiations (The circulation of social energy and the poetics of culture); Catherine Gallagher and Stephen Greenblatt's *Practicing New Historicism* (Methodologies of the cultural anecdote).

- **Cultural Materialism (British Context):** Jonathan Dollimore and Alan Sinfield's *Political Shakespeare* (The political use of Shakespeare to subvert state power and reveal state containment); Jonathan Dollimore's *Radical Tragedy* (The subversion of religious and political ideologies in Jacobean drama).
- **Pedagogical Textbooks:** Peter Barry (*Beginning Theory*, Ch. 9); H. Aram Veeser (*The New Historicism*).

Unit III: New Materialism

- **Core Theoretical Concepts:** Onto-epistemology, Posthumanism, Non-human/Thing Agency, Vibrant Matter, Agential Realism, Intra-action, Entanglement, The Rhizome vs. Arborescent Structures, Assemblages, Deterritorialization, and Trans-corporeality.
- **Primary & Textual Focus:**
 - **The Agentic Turn of Matter:** Jane Bennett's *Vibrant Matter: A Political Ecology of Things* (The vital materiality of non-human bodies, waste, and food); Karen Barad's *Meeting the Universe Halfway* (Quantum physics combined with materialist feminist theory; the concept of intra-action).
 - **Sociology of Science & Assemblages:** Bruno Latour's *We Have Never Been Modern* (The hybridity of objects and subjects, Actor-Network intimations); Gilles Deleuze and Félix Guattari's *A Thousand Plateaus* (The non-linear, decentered model of the Rhizome and material assemblages).
 - **Environmental Material Self:** Stacy Alaimo's *Bodily Natures* (Trans-corporeality; the direct processing of toxic materials through the human body).
- **Pedagogical Textbooks:** Rick Dolphijn and Iris van der Tuin (*New Materialisms: Interviews and Cartographies*); Diana Coole and Samantha Frost (*New Materialisms: Ontology, Agency, and Politics*).

Unit IV: Cultural Studies

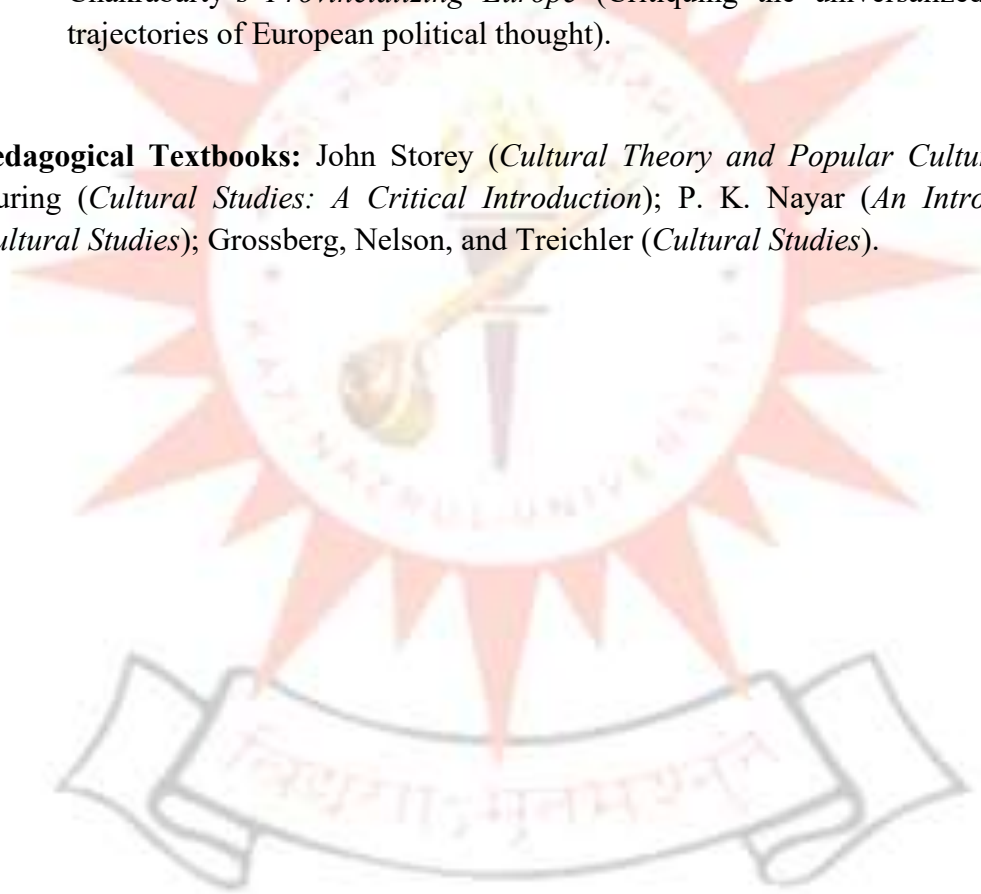
- **Core Theoretical Concepts:** "Culture is Ordinary," The Evolution of Working-Class Literacy, Encoding/Decoding Paradigm, Dominant/Negotiated/Oppositional Readings,

Representation as Signification, Subcultural Homology, Bricolage, The Black Atlantic, Double Consciousness, and Provincializing Eurocentric Universalism.

- **Primary & Textual Focus:**

- **The Birmingham School Foundations:** Raymond Williams' *Culture and Society & Keywords* (The democratization of culture as a whole way of life); Richard Hoggart's *The Uses of Literacy* (The shift in mass-mediated working-class life).
- **Representation & Semiotics of Style:** Stuart Hall's "Encoding/Decoding" and *Representation* (The active production of meaning through preferred readings and ideological frameworks); Dick Hebdige's *Subculture: The Meaning of Style* (The stylistic resistance of youth subcultures via bricolage).
- **Diaspora and Postcolonial Re-alignments:** Paul Gilroy's *The Black Atlantic* (Modernity and double consciousness beyond single-nation boundaries); Dipesh Chakrabarty's *Provincializing Europe* (Critiquing the universalized historical trajectories of European political thought).

- **Pedagogical Textbooks:** John Storey (*Cultural Theory and Popular Culture*); Simon During (*Cultural Studies: A Critical Introduction*); P. K. Nayar (*An Introduction to Cultural Studies*); Grossberg, Nelson, and Treichler (*Cultural Studies*).



Semester – III (MAJOR)

Course Name: Literary Theory III: Subjectivity, Psyche, and the Environment

Course Code: MAENGMCE906

(At least one segment from each unit must be covered during the course)

Course Type: MCE Theoretical	Course Details: MCE-3			L-T-P: 5-0-0	
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To chart the evolution of gender theory from early foundational feminism to radical queer, intersectional, and decolonial frameworks.
- To interrogate the psychological undercurrents of textuality and culture by utilizing Freudian, Lacanian, and Žižekian psychoanalytic methodologies.
- To analyze how environmental literature and ecocritical theory confront climate crises, slow violence, and anthropocentric bias.
- To evaluate the emerging field of posthumanism, tracking the boundary changes of the "human" in relation to technological advancements, animal studies, and planetary futures.

Course Learning Outcomes (CLOs):

Upon successful completion of this course, the postgraduate student will be able to:

- **CLO 1 (Gender Deconstruction):** Deconstruct the social, political, and systemic dimensions of gender, bodily performativity, and queer identities within literary archives.
- **CLO 2 (Psychoanalytic Interpretation):** Trace how unconscious mechanisms—such as desire, trauma, the uncanny, and abjection—shape narrative structures and cultural ideologies.
- **CLO 3 (Ecological Critique):** Critique representation through an environmental lens, assessing how texts document the Anthropocene, material extraction, and slow violence.
- **CLO 4 (Posthumanist Integration):** Evaluate human relationships with technologies and non-human entities, shifting from an anthropocentric view to a posthuman, relational approach.

Syllabus Content:

Unit I: Gender Studies

- Core Theoretical Concepts: Gynocriticism, Patriarchy, Sex vs. Gender, Écriture Féminine, The Phallogocentric Order, Gender Performativity, Subversion of Identity,

The Epistemology of the Closet, Intersectionality, Third-World/Decolonial Feminism, Marginality, and the Somatic Text.

- **Primary & Textual Focus:**
 - **Foundational Frameworks:** Virginia Woolf's *A Room of One's Own*; Simone de Beauvoir's *The Second Sex* (The concept of the woman as 'the Other').
 - **Radical and Structural Critiques:** Kate Millett's *Sexual Politics*; Sandra Gilbert & Susan Gubar's *The Madwoman in the Attic* (The double bind of 19th-century women writers); Elaine Showalter's *A Literature of Their Own* (The evolutionary phases of women's writing: Feminine, Feminist, Female).
 - **Post-Structuralism, Queer Theory & French Feminism:** Judith Butler's *Gender Trouble* (Performativity vs. essentialist identity); Eve Kosofsky Sedgwick's *Epistemology of the Closet*; Hélène Cixous' "The Laugh of the Medusa" (Écriture Féminine and bodily writing).
 - **Intersectional & Decolonial Interventions:** Chandra Talpade Mohanty's *Feminism Without Borders* (Critiquing the homogenization of the 'Third-World Woman'); Audre Lorde's *Sister Outsider*; Bell Hooks' *Feminism: From Margin to Center*.
- **Pedagogical Textbooks:** Toril Moi (*Sexual/Textual Politics*); Mary Eagleton (*Feminist Literary Theory: A Reader*); Peter Barry (*Beginning Theory*, Ch. 6); Diana Tietjens Meyers; Janet Price & Margrit Shildrick.

Unit II: Psychoanalysis and Literary Criticism

- **Core Theoretical Concepts:** The Tripartite Psyche (Id/Ego/Superego), Unconscious Motivation, Dreamwork (Condensation/Displacement), Das Unheimliche (The Uncanny), The Anxiety of Influence, The Lacanian Triad (Imaginary/Symbolic/Real), The Mirror Stage, The Phallic Signifier, Abjection, and Ideological Fantasy.

- **Primary & Textual Focus:**

- **Classical Freudian Models:** Sigmund Freud's *The Interpretation of Dreams*, "The Uncanny" (Repression, castration anxiety, and the repetition compulsion), and *Introductory Lectures on Psychoanalysis*.
- **Literary Adaptations:** Harold Bloom's *The Anxiety of Influence* (Poetic creation as an Oedipal battle against predecessor poets).
- **Lacanian Re-readings:** Jacques Lacan's *Écrits: A Selection* (The unconscious structured like a language; entry into the Symbolic Order).
- **Post-Lacanian Interventions:** Julia Kristeva's *Powers of Horror: An Essay on Abjection* (The abject as a threat to systemic boundaries and clean identity); Slavoj Žižek's *The Sublime Object of Ideology* (Psychoanalysis applied to cultural and political blind spots).

Pedagogical Textbooks: Elizabeth Wright (*Psychoanalytic Criticism*); Maud Ellmann (*Psychoanalytic Literary Criticism*); Peter Barry (*Beginning Theory*, Ch. 5); Lois Tyson (*Critical Theory Today*).

Unit III: Ecocriticism

- **Core Theoretical Concepts:** First and Second Wave Ecocriticism, Environmental Imagination, Deep Ecology, The Anthropocene vs. Capitalocene, Hyperobjects, Dark Ecology, Ecology Without Nature, Slow Violence, Eco-Feminism, and Indigenous Environmentalism.

- **Primary & Textual Focus:**

- **Foundational Environmental Classics:** Henry David Thoreau's *Walden*; Rachel Carson's *Silent Spring* (The technological threat to planetary biomes); Aldo Leopold's *A Sand County Almanac* (The land ethic).
- **Ecocritical Methodologies:** Lawrence Buell's *The Future of Environmental Criticism* (The criteria for an environmental text); Cheryll Glotfelty & Harold Fromm's *The Ecocriticism Reader*.
- **Contemporary Materialist & Scale Critiques:** Timothy Morton's *The Ecological Thought* and *Ecology Without Nature* (Deconstructing the romantic myth of "Nature"); Rob Nixon's *Slow Violence and the Environmentalism of the Poor* (The delayed effects of environmental degradation on marginalized populations).
- **Historical & Local Interventions:** Dipesh Chakrabarty's "The Climate of History: Four Theses" (The collapse of human history into geological history); Carolyn

Merchant's *The Death of Nature* (Scientific revolution and environmental gender exploitation); Ramachandra Guha's *The Unquiet Woods* and *Speaking with Nature*. Amitav Ghosh's *The Great Derangement*.

Pedagogical Textbooks: Greg Garrard (*Ecocriticism*).

Unit IV: Posthuman Studies

- Core Theoretical Concepts: Liberal Humanism vs. Critical Posthumanism, The Cyborg Paradigm, Embodied Cybernetics, Virtual Bodies, Ontological Monism, The Chthulucene, Non-Human Agency, Material Kinship, and Philosophical Posthumanism.
- **Primary & Textual Focus:**
 - **Cyborg Posthumanism:** Donna Haraway's "A Cyborg Manifesto" (The ironic subversion of gendered, human-machine boundaries) and *Staying with the Trouble* (Sympoiesis and non-human kin-making in the Chthulucene).
 - **Cybernetics & Virtual Informatics:** N. Katherine Hayles' *How We Became Posthuman* (The intersection of information systems, material bodies, and science fiction).
 - **Systemic & Philosophical Frameworks:** Rosi Braidotti's *The Posthuman and Posthuman Knowledge* (Affirmative posthuman subjectivity beyond corporate techno-capitalism); Cary Wolfe's *What Is Posthumanism?* (Moving past anthropocentric legal and philosophical parameters); Stefan Herbrechter's *Posthumanism: A Critical Analysis*.
 - **Planetary Futures & Alternatives:** Francesca Ferrando's *Philosophical Posthumanism*; Erika Cudworth & Stephen Hobden's *The Emancipatory Project of Posthumanism*; Jami Weinstein & Claire Colebrook's *The Death of the Posthuman*; Debasish Banerji & Makarand Paranjape's *Critical Posthumanism and Planetary Futures*.
- **Pedagogical Textbooks:** Neil Badmington (*Posthumanism*); P.K. Nayar (*Posthumanism*); Edgar Landgraf & Leif Weatherby.

Semester – III
Course Name: Research Methodology with AI
Course Code: MAENGRMAI901
(At least one segment from each unit must be covered during the course)

Course Type: RMC	Course Details: RMC-1			L-T-P: 3-0-4	
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	45	-	55

Course Objectives:

Moving beyond the foundational mechanics taught at the UG level, this course aims to:

- Transition students from traditional textual analysis to complex, interdisciplinary methodologies (e.g., discourse analysis, ethnography, visual studies) suitable for advanced literary and cultural studies.
- Train students in the critical, practical, and optimised use of Artificial Intelligence and Digital Humanities tools for literature mapping, data management, and research formulation.
- Equip students with the structural and intellectual rigour required to draft a Ph.D. level dissertation and defend a comprehensive research synopsis.
- Instil a nuanced understanding of academic integrity, specifically addressing the emerging ethical dilemmas, copyright issues, and algorithmic biases associated with AI-generated content in research.
- Introduce students to Indian Knowledge Systems (IKS) and decolonial/indigenous research methodologies.

Course Learning Outcomes (CLOs)

Upon successful completion of this course, students will be able to:

- Critically evaluate existing scholarship to formulate complex, original research questions/hypotheses and draft a high-level Ph.D. synopsis.
- Demonstrate mastery in applying advanced qualitative research methods (ethnographic, visual, and discourse analysis) to literary and cultural texts, while recognising indigenous epistemologies.
- Effectively utilise AI-driven platforms and Digital Humanities databases for advanced literature reviews, text mining, and research optimisation while recognising their limitations.

- Produce rigorously documented research that complies with UGC mandates, demonstrating a clear understanding of the ethical boundaries between AI assistance and plagiarism.

Syllabus Content & Focus of Teaching

Unit I: Advanced Research Methods: Beyond the Text

Focus of Teaching: To push students beyond traditional “close reading” and introduce empirical, visual, sociological, and indigenous approaches to literary/cultural studies.

- Discourse analysis method (Foucauldian, Critical Discourse Analysis).
- Survey and interview methods in cultural studies and reader-response research.
- Use of ethnographic methods (auto-ethnography, digital ethnography) in literature.
- Visual methodology: Reading images, graphic narratives, and multimedia texts.
- Introduction to Indigenous Methodologies and decolonising the research framework.

Unit II: Structuring Advanced Research: From M.A. to PhD.

Focus of Teaching: To demystify the transition to doctoral research, focusing on how to sustain a book-length argument and successfully pitch a research project.

- The Architecture of a PhD. Dissertation: Title Page, Abstract, and Table of Contents.
- Crafting the Introduction and Literature Review (Identifying advanced research gaps).
- Chapter Division and the Body of the Thesis (Sustaining long-form argumentation).
- Writing the Conclusion and Avenues for Future Research.
- Drafting and defending a PhD. Synopsis/Proposal.

Unit III: Artificial Intelligence in Literary Research

Focus of Teaching: Practical, hands-on training in using AI as a “research assistant” rather than a substitute for critical thought, aligning with NEP 2020's focus on digital literacy.

- Using AI Research tools and techniques in Academic Research.
- Using AI and Digital Humanities tools to analyse literary texts (text mining, sentiment analysis).

- Using AI for Literature Review mapping and Data/Reference Management.
- Applying AI for brainstorming and narrowing down Research Topics.
- Optimising the research process using AI-driven methodologies and prompt engineering for academics.

Unit IV: The Ethics and Epistemology of AI in Research

Focus of Teaching: A critical examination of how AI shapes knowledge. Students must learn where human intellect must override machine output.

- Using AI as a sounding board in formulating research questions and hypotheses.
- Ethical and Responsible Use of AI in Research: Plagiarism vs. AI-assistance.
- Algorithmic bias, data privacy, and copyright laws regarding AI-generated text.
- UGC Guidelines and global academic standards on AI use in higher education.

Suggested Reading List

Section A: Indian Knowledge Systems (IKS) & Indigenous Research Methodologies
Mahadevan, B., Vinayak Rajat Bhat, and Nagendra Pavana R.N. *Introduction to Indian Knowledge System: Concepts and Applications*. PHI Learning, 2022.

- Kapoor, Kapil, and Avadhesh Kumar Singh. *Indian Knowledge Systems* (Vol 1 & 2). D.K. Printworld, 2005.
- Smith, Linda Tuhiwai. *Decolonizing Methodologies: Research and Indigenous Peoples*. Zed Books, 2012.
- Chilisa, Bagele. *Indigenous Research Methodologies*. SAGE Publications, 2019.
- Wilson, Shawn. *Research Is Ceremony: Indigenous Research Methods*. Fernwood Publishing, 2008.
- Kovach, Margaret. *Indigenous Methodologies: Characteristics, Conversations, and Contexts*. University of Toronto Press, 2010.

Section B: Advanced Literary Research & Methodology

- Griffin, Gabriele. *Research Methods for English Studies*. Edinburgh University Press, 2013. (Revised Edition).
- Belsey, Catherine. *Critical Practice*. Routledge, 2002.
- Corbin, Juliet, and Anselm Strauss. *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory*. SAGE Publications, 2014.
- Rose, Gillian. *Visual Methodologies: An Introduction to Researching with Visual Materials*. SAGE Publications, 2016.
- Wodak, Ruth, and Michael Meyer (Eds.). *Methods of Critical Discourse Studies*. SAGE, 2015.

Section C: Digital Humanities and AI Application

- Gold, Matthew K., and Lauren F. Klein (Eds.). *Debates in the Digital Humanities*. University of Minnesota Press, (Latest Edition).
- Russel, Stuart, and Peter Norvig. *Artificial Intelligence: A Modern Approach*. Pearson, 2021.
- Berry, David M., and Anders Fagerjord. *Digital Humanities: Knowledge and Critique in a Digital Age*. Polity, 2017.
- Ofosu-Ampong, Kingsley. “Artificial intelligence research: A review on dominant themes, methods, frameworks and future research directions.” (Relevant journal articles for up-to-date theoretical frameworks).
- Jockers, Matthew L. *Macroanalysis: Digital Methods and Literary History*. University of Illinois Press, 2013.

Section D: Academic Writing, Ethics, and Standards

- Modern Language Association. *MLA Handbook* (9th Edition). MLA, 2021.
- University of Chicago Press. *The Chicago Manual of Style* (17th Edition).
- Eco, Umberto. *How to Write a Thesis*. MIT Press, 2015.
- UGC Guidelines on *Good Academic Research Practices (GARP)* and *Academic Integrity*. (Latest available digital documents provided by the UGC).

Semester – IV (MAJOR)
Course Name: Literature Review
Course Code: MAENGRD1001

Course Type: RDC	Course Details: RDC-1			L-T-P: 0-3-4	
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	60	-	40

Semester – IV (MAJOR)
Course Name: PG Dissertation
Course Code: MAENGRD1002

Course Type: RDC	Course Details: RDC-2			L-T-P: 0-10-10	
Credit: 15	Full Marks: 300	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	180	-	120