



**Kazi Nazrul University
Department of English**

Syllabus for M.A. in English

Effective from the Year 2018 -2019

Revised Syllabus as per Choice Based Credit System


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Dept. Of English
KAZI NAZRUL UNIVERSITY
ASANSOL

Affiliation

The programme is governed by the Department of English, Faculty of Arts, Kazi Nazrul University, Asansol.

Department of English, Kazi Nazrul University

Commencing its journey in 2013 as one of the founding academic departments in the university, the Department of English has already witnessed seven fruitful and happening years. In these seven years, the department has remained engaged unfailingly in academic pursuits – trying in a sustained manner to cater to the academic needs of postgraduate students at the university campus as well as of those at the PG Departments of B.C.College, Asansol (from 2013), TDB College, Raniganj (from 2016) and Michael Madhusudan Memorial College, Durgapur(from 2018), as also of the undergraduate students enrolled in the affiliated colleges. To this end, the department has always endeavoured to keep the syllabi updated (as per UGC guidelines), and at par with that of other prominent universities in and outside the state, and has organised seminars, special lectures (as part of Quest Lecture Series), workshops, and tutorials regularly.

Vision and Mission of the Department

With six permanent faculty members along with visiting faculty and guest lecturers of repute, the Department currently offers courses that enable the students at the postgraduate level to explore different nuances of South Asian Literatures, new Literatures in English and Dalit Literature along with canonical British Literature. It also brings into its repertoire current theoretical trajectories on literary and cultural studies. It offers special papers on American Literature, New Literature, Subaltern studies and Literature in translation. To keep pace with the changing trends, it promises to introduce more novel papers around emerging areas of global scholarship in the near future.

Simultaneously, the department has always stressed the need for Advanced Research in the humanities, because without critical and conscientious research, a university PG Department is never worth its name. Consequently in 2015, the department introduced its MPhil - PhD and integrated M Phil –PhD Programmes, thus honing the available research expertise of its faculty members.


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There has been no looking back since then, and the department now boasts of having 16 Ph.D. Scholars on the rolls at present, and a Post-doctoral Research Programme under the aegis of the department. The latest achievement of the department has been the introduction of Choice-Based Credit System both at the UG as well as the PG levels. The department also plans to introduce an integrated M.Phil.-Ph.D programme shortly.

We are confident to incrementally grow from strength to strength, with plans to engage ourselves more actively in various academic activities that would enrich both students, research scholars and the faculty members.

Structure of the Curriculum

It is separately attached and it clearly explains the entire structure, credit points and the fundamental principles of the Choice Based Credit System that has been successfully implemented by the Department.

Structure of the Syllabus (with Semesterwise and Paperwise Learning Objectives)

- The syllabus for M.A. in English will comprise 16 core papers and 4 Elective Papers of 50 marks each.
- Each paper is divided into 4 units. Students have to attempt questions from all the 4 units in the end semester exam.
- The end semester question paper will be of 40 marks. 10 marks will be reserved for mid-semester assessment tests.
- **The texts in Bold will be offered in 2019-21.**


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Semester I

Course MAENGLC101: Medieval Literature

The opening course of the department provides the idea of Medieval English Literature including its socio-economic background that includes events like Peasant's Revolt, Black Death, Idea of State, Church etc. The course opens up the idea of medieval culture and its literature formation.

Unit 1: Background (Battle of Hastings, Crusades, Peasant Revolt, Black Death, The Medieval State and The Church, Theology and Philosophy, Chivalry, Sins and Virtues)

Unit 2: Chaucer (Any one): **General prologue to the Canterbury Tales**, *Nun's Priest's Tale*

Unit 3: Other Poets (Any one): Langland, **Piers Plowman (Prologue, Passus 1-7)**
Gawain and the Green Knight, *Pearl*

Unit 4: Drama: *Everyman*

Course MAENGLC102: Renaissance Literature (other than Shakespeare)

This course enable students clearly understand the social histories of Renaissance as a series of continental events, and help them develop proper critical views for appreciating Renaissance and its literature. It also equip them in analyzing Renaissance literary texts in English of all available genres and help them develop interdisciplinary understanding of literary texts through necessary comparisons with other Renaissance texts.

Unit 1: Background (The idea of the Renaissance, Renaissance in Italy, socio-economic/cultural/literary context of European Renaissance with reference to Petrarch, Machiavelli, Montaigne, Thomas Moore, Luther. Renaissance Humanism, Caxton and Printing.)

Unit 2: Poetry (Any one): Spenser, **The Fairie Queene, Book I**
Sidney, *Astrophel and Stella* (selections)


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Unit 3: Prose (Any one): *Sidney, Arcadia (Book I)*
Nashe, *The Unfortunate Traveler* (selections)
Greene, *Coney Catching Pamphlets* (selections)

Unit 4: Drama (Any one): Marlowe, *The Jew of Malta*
Ben Jonson, *Volpone*
Webster, *The Duchess of Malfi*

Course MAENGLC103: Shakespeare

This paper help students clearly understand Shakespeare's life, manuscript and publication history, stage, audience, and various important features of performance and help them contextualize the major works of Shakespeare with reference to his time and also our time. It also equips them in analyzing Shakespeare's plays and sonnets with appropriate critical tools and help them develop proper ideas about the various past and present trends of Shakespeare scholarship and criticism, make them interested in approaching Shakespeare from interdisciplinary perspectives.

Unit 1: Poetry: Sonnets (18, 29, 63, 116, 118, 138, 144, 147)

Unit 2: Comedy (Any one): *The Merchant of Venice* / *Measure for Measure* / *The Tempest*

Unit 3: Tragedy (Any one): *Richard III* / *Othello* / *King Lear* / *Antony and Cleopatra*

Unit 4: Shakespeare Scholarship: To indicate selective trends from 18th century to recent Times (Dryden, Pope and Nahum Tate, Dr Samuel Johnson, Coleridge, Lamb, Hazlitt, De Quincey, Keats, Carlyle, Arnold, T. S. Eliot, Dover Wilson, G. Wilson Knight, Ernest Jones, Bradley, Cleanth Brooks, L.C. Knight, Caroline Spurgeon, Kenneth Muir, Jonathan Dollimore, Ania Loomba)


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Course MAENGLC104: Enlightenment literature

This course offers a socio-economic and political Background of the era with reference to Hobbes, Locke, Descartes and Bacon followed by the writings of Dryden, Fielding and Congreve. This paper provides students the understanding of the basic hypocrisy and gives each student the idea of Restored England and its culture in general.

Unit 1: Background (socio-economic/cultural context with reference to Hobbes, Locke, Descartes, Bacon.)

Unit 2: Poetry (Any one): Dryden, *MacFlecknoe*
Pope, *Dunciad*, Book I

Unit 3: Fiction (Any one): Fielding, *Tom Jones* / *Joseph Andrews*
Defoe, *Moll Flanders*
Swift, *Gulliver's Travels* (Books I & II)

Unit 4: Drama (Any one): Dryden, *All for Love*
Congreve, *The Way of the World*
Sheridan, *The Rivals*

Course MAENGLC105: Literary Criticism 1

This course enable students to develop an understanding of the aesthetic principles of literary production, to critically appreciate the role and functions of literature and to historicise the growth and rise of specific literary forms or practices. This paper also helps them to map the relationship/intersections between the word and the world, analyse the social and political matrices within which literary practices emerge so that they are able to imagine the role of the literary critic as crucial to the development of the field of literary studies.


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Unit-1:Aristotle,*Poetics*

Unit-2: Horace,*Ars Poetica*

Unit-3: Sidney, *Apology for Poetry*

Unit-4: Johnson, *Preface to Shakespeare*

Semester II

Course MAENGLC201: Romantic Literature

After reading and completing this course, individuals will be able to comprehend the entire socio-political scenario of the 19th Century Britain and its impact on the romantic literature. This paper will have an all-encompassing view of Romanticism as a philosophy impinging on Human psychology. It helps to understand the interconnected relation among Man, Nature and Society and will lead the students to reflect on the relation between Man and Nature and contemplate on it. And it also leads to a deeper understanding of Nature as a whole.

Unit1: Background (Socio-economic/cultural/literary context with reference to the French Revolution, the Industrial Revolution, Godwin. Also, the Sturm Und Drang Movement, German Idealism, French Philosophical Thoughts of Eighteenth Century, Utilitarianism, Backlash against the hegemony of logic and reason, European landscape painting tradition)

Unit2: Early Poetry: Blake, *Introduction poems to Songs of Innocence and Experience*,
London, Ah! Sunflower
Wordsworth, *Ode: Intimations of Immortality*
Coleridge, *Kubla Khan*

Unit3: Later Poetry: Shelley, *To a Skylark, Hymn to Intellectual Beauty*
Keats, *Ode on Grecian Urn, Ode to Autumn*


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Unit 4: Fiction (Any one): Walter Scott, *Heart of Midlothian/ Kenilworth*
Jane Austen, *Northanger Abbey/ Emma*
Mary Shelley, *Frankenstein*

Course MAENGLC202: Victorian Literature

This course offers a critical view to the Victorian Period one of the most remarkable periods in the history of English Literature. Victorian Period is a period of flux and hence is caught up in a dilemma between Religion and Science. The students will be able to grasp this dilemma, impinging on Literature itself. Rapid changes occur in this period including the rise of Democracy, the peak point of Imperialism and many Socio-Political issues. The students will get a clearer understanding of these unprecedented changes and think about the consequences arising from it.

Unit 1: Background (Victorianism, Socio-economic/cultural/literary context with reference to the Industrial Revolution, Empire, Darwin, J S Mill, the Reform laws, Science *vis-a-vis* Religion and Crisis of Faith, Oxford Movement)

Unit 2: Poetry: Tennyson, *In Memoriam* (Canto 5, 59, 124,126)
Browning, *Fra Lippo Lippi, Andrea delSarto*
Hopkins, *Felix Randall, TheWindhover*

Unit 3: Fiction (Any one): Dickens, *Oliver Twist / Great Expectations*
Charlotte Bronte, *Jane Eyre*
Hardy, *Tess of the D'Urbervilles/Jude the Obscure*

Unit 4: Non fictional Prose (Any one): Carlyle, 'Hero as Prophet'
Arnold, *Culture and Anarchy: 'Sweetness and Light', 'Hellenism and Hebraism'*
Lytton Strachey, *Eminent Victorians* (selections)
Walter Pater, 'Conclusion' to the *Renaissance*


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Course MAENGLC203: Modern Literature

A period marked by a sense of disillusionment, anxiety and pessimism. The Literature of this period reflects on many issues related to the devastating effect of World War I. The students will find it a multi-dimensional period due to much diversities, Such as The Beginning of World War I, the devastating impact on the British Nation, the exponents coming out at this point of time. Modernity leads to several contradictory ideas influencing the critical thinkers. The students will get to know those critical concepts and apply it to many practical situations as well. Modernity being a nuanced concept has a larger impact on the young minds.

Unit 1: Background (Socio-economic/cultural/literary context with reference to Marx, Freud, Nietzsche, the World Wars, Avant Garde Movements, Make it New, Lost Generation, French Symbolism, Economic Recession, Holocaust, Gender movement, Niagara Movement, Existentialism)

Unit 2: Poetry: Yeats, *Sailing to Byzantium, Byzantium*
T. S. Eliot, *The Waste Land*
Auden, *In Memory of W B Yeats, Look Stranger*

Unit 3: Fiction: (Any one): Conrad, *Heart of Darkness/Lord Jim*
Joyce, *A Portrait of the Artist as a Young Man*
Woolf, *To the Lighthouse*
Greene, *The Power and Glory*

Unit 4: Drama (Any one): Eliot, *Murder in the Cathedral*
Beckett, *Endgame*
Osborne, *Look back in Anger*


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Course MAENGLC204: Post 1950s British Literature

The students will get to know consequence of the devastating World War II reflected in the Literature in this period. Many theoretical approaches are coming out in this period and those critical theories reflect the absurdity of human existence found in the philosophy of many

thinkers. The students will be able to analyse those theoretical concepts in relation to the sociocultural context of 1950s. Several literary movements mirror the dichotomy, anxiety and the complexities of Human psychology and the task of the students is to grasp those issues. Different Literary genres are a remarkable feature of 1950s British Literature and the students will find it interesting to go through those drastic changes caused by the devastating effect of World War II.

Unit 1: Background (Socio-economic/cultural/literary context with reference to Post-War Fragmented Perspective, Angry Young Movement, Paintings, Impressionism, Expressionism, Surrealism, Symbolism etc)

Unit 2: Poetry (Any three poets): Philip Larkin, *Next, Please, Sad Steps*
Ted Hughes, *Thought Fox, The Jaguar, Hawk in the Rain*
Stephen Spender, *Fall of a City, The Labourer in the Vineyards, Daybreak*
Seamus Heaney (selected poems)

Unit 3: Fiction (Any one): Kingsley Amis, *Lucky Jim*
Julien Barnes, *The Sense of an Ending*

Unit 4: Drama (Any one): Pinter, *The Birthday Party*
Wesker, *Roots*
Stoppard, *Rosencrantz and Guildenstern are Dead*

Course MAENGLMIE201: Postcolonial Studies
(Minor Elective)

KNU Department of English provides its students the non-fictions of Bhaba, Said, Dabashi as the background study. Poetry, fiction and drama of this course includes both Indian and Non-Indian Post-Colonial writings of Tagore, Achebe and Karnad for their better understanding and comparative analysis of the ideas like colonialism, decolonization struggles, nationhood and nationalism etc.


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Unit 1: Non-Fiction (Any three): Bhabha, *Location of culture (Introduction, On Mimicry and Man)*

Said, *Orientalism: "Crisis"*

Hamid Dabashi, *Can Non-Europeans Think?* (Only the Introductory Chapter)

Fanon, *The Wretched of the Earth* (Introduction)

Ashcroft, et al. *The Empire Writes Back*

N'gugi, *Decolonizing the mind* (Selections)

Unit 2: Fiction (Any one): Forster, *A Passage to India*

Coetzee, *Foe*

Achebe, *Things Fall Apart*

Gabriel Garcia Marquez, *The Hundred Years of Solitude*

Unit 3: Drama (Any one): Soyinka, *Bacchae of Euripides*

David Malouf, *Blood Relations*

Tagore, *Red Oleanders*

Karnad, *Nagamandala/Fire and the Rain*

Unit 4: Poetry (Any two): A D Hope, *Australia, Death of the Bird*

Tagore, *Africa, Sunset of the Century*

E. J. Pratt (selected poems)

Agha Sahid Ali (Selected Poems from *Country without a Post office*)

Ranjit Hoskote (Selected Poems from *Zones of Assault*)

Semester III

Course MAENGLC301: Literary Criticism

This paper equips students with the advanced tools and sensibilities for literary analysis, and helps them to develop a critically informed practice of reading literature, they can historicise the growth and rise of specific literary forms or practices and map the relationship/intersections between the word and the world. This paper also enables them to analyse histories of 'taste' within which literary practices emerge and imagine the role of the literary critic as crucial to the development of the field of literary studies.


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Unit 1: Classical (Any one): Plato, *The Republic* (Books III & X)
Longinus, *On the sublime*

Unit 2: Neo-Classical: Dryden, *An Essay of Dramatic Poesy*

Unit 3: 19th Century (Any two): Wordsworth, *Preface to Lyrical Ballads*
Coleridge, *Biographia Literaria* (Chapters 13, 14, 18)
Arnold, 'The Function of Criticism'.

Unit 4: 20th Century (Any one): T. S. Eliot, '*Tradition and Individual Talent*'/'*Possibility of a Poetic Drama*'

F. R. Leavis, *Literary Criticism and Philosophy* (Selections)
I. A. Richards, *Principals of Literary Criticism* (Selections)
Raymond Williams, *Culture and Society* (Selections)

Course MAENGLC302: Literary Theory I

This course equips students to trace the theoretical turn in literary studies and understand the contexts that necessitated the move from literary criticism to literary theory and helps them to evolve practices of literary reading and scholarship, informed by debates within allied fields of social-cultural production. It also helps them to critically map the changing definitions of the 'literary' in literary studies and relate different frames of critical analysis with the history of ideas. This course also enables students, question the Eurocentrism of literary approaches, and imagine alternative (non-Western) models of literary reception.

Unit 1: Russian Formalism & Dialogic Criticism

Unit 2: Structuralism

Unit 3: Marxist Criticism

Unit 4: Cultural Studies


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Course MAENGLC303: Literary Theory II

This course enables students to develop an advanced understanding of contexts that influence literary production and reception and chart the interrelations between literary studies and other fields of cultural/social inquiry. It enable students to question received categories and canonical interpretations around literary traditions/texts and understand how subject-positions of authors/readers impinge on the histories of literary reading, it also helps them question a historicist narrative of literary development and imagine alternative methods and practices of reading/rewriting literature.

Unit 1: Psycho-analytic Criticism

Unit 2: Post structuralism

Unit 3: Feminist and Gender Studies

Unit 4: Ecocriticism

Course MAENGLMIE301: Film and Literature (Minor Elective)

This paper helps students understand fundamentals of film appreciation, film theory and the language of cinema vis-à-vis literature. It enables an understanding of the relationship between different literary genres and adaptation into the filmic medium, through specific examples from the history of Indian and Western cinema.


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Unit I :

Basic Concepts: Language of Cinema

- 1) Eisenstein, Sergei. 1977. "Dickens, Griffith, and the Film Today", in Jay Leyda (ed. and trans.), *Film Form: Essays in Film Theory*, pp. 195-255, New York, London: Harcourt Inc.
- 2) Andre Bazin, 'The Evolution of the Language of Cinema', from *What is Cinema* Volume 1, trans. Hugh Gray, Berkeley, Los Angeles and London: University of California Press, 1967, pp. 23-40
- 3) Bela Balazs, 'Sound', from *Theory of the Film: Character and Growth of a New Art*, trans. Edith Bone, London: Dennis Dobson Ltd., 1952

Issues in Adaptation

- 1) Stam, Robert. 2005. "Introduction: The Theory and Practice of Adaptation", in Robert Stam and Alessandra Raengo (eds.) *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*, pp. 1-52. Oxford: Blackwell Publishers.
- 2) Andrew Dudley. 1984. "Adaptation", *Concepts in Film Theory*, pp. 96-106. Oxford: Oxford University Press.
- 3) Satyajit Ray, 2011. "Part One: The Film-maker's Craft", in Sandip Ray et al. (eds.) *Satyajit Ray On Cinema*. New York: Columbia University Press.

Unit II :Film Texts (Indian Films): ***Tamas* (dir. Govind Nihalani)**
***Dahan* (dir. Rituparno Ghosh)**

Unit III :Film Texts (Non-Indian Films): ***Batman* (dir. Tim Burton)**
***My Fair Lady* (dir. George Cukor)**


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Unit IV : Literary Texts and Film Adaptations:

- 1) A Satyajit Ray text: *PatherPanchali/ Charulata/ GhareBaire/Shatranj ki Khiladi*
- 2) *Devdas/ Guide*
- 3) A Shakespearean play adapted in Hindi: *Haider/ Maqbool/ Omkara*

**Course MAENGLC304:
Term Paper**

This paper help students understand fundamentals of research in literature, cultural studies and social sciences and teach them how to use various research tools. This course enable them realize the significance of theories in research and help them learn the art of research writing in the fields of literature, cultural studies and social sciences and teach them the skills of presentation of research outcome before learned audience.

Semester IV

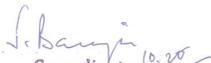
*This semester will comprise Elective Papers. Students will be required to take **two** Elective Papers.*

Course MAENGMJE401: American Literature I

This paper equips students with specialized and basic knowledge about American culture and literature. This is a special paper and it has been devised keeping in mind the job opportunities of prospective students who are keen to pursue teaching in courses that have a focus on American culture and literature. It also can help students to apply for fellowships for higher research in American studies.

Unit 1: Background (Rise of the Puritans, American Revolution, Civil War, American Transcendentalism, The Early Black Literature)

Unit 2: Poetry: Walt Whitman, *Pioneer! O Pioneer, To a Stranger, One's Self I Sing, I Hear America Singing*


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Robert Frost, *Stopping by the Woods, Birches, After Apple Picking*
Emily Dickinson, *I felt a funeral in My Brain, The Saddest Noise, The Sweetest Noise, Because I could not stop for Death*

Unit 3: Fiction (Any one): Herman Melville, *Moby Dick*
Mark Twain, *Huckleberry Finn*
Stephen Crane, *The Red Badge of Courage*
Nathaniel Hawthorne, *The Scarlet Letter*

Unit 4: Non-Fictional Prose (Any one):
Ralph Waldo Emerson, 'The American Scholar'
Henry David Thoreau, *Walden: Economy, Solitude, and Where I lived and What I lived for*
Abraham Lincoln, *Gettysburg Address*

Course 401 B: New Literatures I (African, Caribbean)

This paper equips students with specialized and basic knowledge about 'new literatures' in the English language, with specific attention to postcolonial theory and cultural practice. This is a special paper and it has been devised keeping in mind the job opportunities of prospective students who are keen to pursue teaching in courses that have a focus on postcolonial literatures (with special emphasis on African and Caribbean literature). It also can help students to apply for fellowships for higher research in postcolonial canons of literature.

Unit 1: Fiction (African): Nadine Gordimer, *Guest of Honour*
Doris, Lessing, *The Grass is Singing*
Chinua Achebe, *The Arrow of God*

Unit 2: Fiction (Caribbean): V. S. Naipul, *A House for Mr. Biswas*
Jean Rhys, *The Wide Sargasso Sea*

Unit 3: Drama (African): Wole Soyinka, *The Dance of the Forests*


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Unit 4: Poetry (African &Carribean): Gabriel Okara, (Selection)
Derek Walcott, (Selection)

Ben Okri, (Selection)

Course 401C: Classical & Neo-Classical European Tragedy in Translation

This paper equips students with specialized and basic knowledge about classical and neoclassical tragedy-writing in Europe, that is mostly left out of a traditional curriculum in English literature. This is a special paper and it has been devised keeping in mind the job opportunities of prospective students who are keen to pursue teaching in courses that have a focus on classical philosophy and poetics. It also can help students to apply for fellowships for higher research in European classicism.

Unit 1: Background (Genesis of Tragedy in classical Greece and Rome)

Unit 2: Greek Tragedy (Any One): Aeschylus, *Agamemnon*

Sophocles, *Antigone*.

Euripides, *Hippolytus / Trojan Women / Medea*

Unit 3: Roman Tragedy: Seneca *Medea / Thyestes*

Unit 4: Neo-Classical Tragedy (Any one): Racine, *Andromache/Phaedra*

Corneille, Cid/Cinna

Course MAENGMJE402: American Literature II

This paper equips students with specialized and basic knowledge about American culture and literature. This is a special paper and it has been devised keeping in mind the job opportunities of prospective students who are keen to pursue teaching in courses that have a focus on American culture and literature. It also can help students to apply for fellowships for higher research in American studies.


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Unit 1: Background (The Great Depression, Harlem Renaissance, Fordism, Beat Movement, Lost Generation, Confession Poetry, War and Literature in the 20th Century)

Unit 2: Poetry (Any three poets): William Carols Williams, *Red Wheelbarrow*, *To a Poor Old Woman*, *This is Just to Say*
Langston Hughes, *Negro Speaks of River*, *Let America be America Again*
Alan Ginsberg, *Howl Canto I*

Sylvia Plath (selected poems)

Adrienne Rich (selected poems)

Unit 3: Fiction (Any one): Ernest Hemingway, *The Old man and the Sea*
John Steinbeck, *The Grapes of Wrath/Of Mice and Men*
Toni Morrison, *The Bluest Eye*

Unit 4: Drama (Any one): Arthur Miller, *Death of a Salesman*
Eugene O'Neill, *Emperor Jones*
Tennessee Williams, *A Streetcar named Desire*
Edward Albee, *Who's Afraid of Virginia Woolf*

Course 402 B: New Literatures II (Canadian, Australian)

This paper equips students with specialized and basic knowledge about 'new literatures' in the English language, with specific attention to postcolonial theory and cultural practice. This is a special paper and it has been devised keeping in mind the job opportunities of prospective students who are keen to pursue teaching in courses that have a focus on postcolonial literatures (with special emphasis on Canadian and Australian literature). It also can help students to apply for fellowships for higher research in postcolonial canons of literature.

Unit 1 : Fiction (Canadian) : Margaret Atwood, *Surfacing*
Robert Kroetsch, *What the crow Said*

Unit 2 : Poetry (Canadian) : Leonard Cohen, (selections)


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Unit 3 : Fiction (Australian) : Patrick White, *Voss*
Kim Scott, *Benang*

Unit 4 : Poetry (Australian) : Judith Wright, (selections)
Oodgeroo, (selections)

Course 402 C: Classical & Neo-Classical European Comedy in Translation

This paper equips students with specialized and basic knowledge about classical and neoclassical comedy-writing in Europe, that is mostly left out of a traditional curriculum in English literature. This is a special paper and it has been devised keeping in mind the job opportunities of prospective students who are keen to pursue teaching in courses that have a focus on classical philosophy and poetics. It also can help students to apply for fellowships for higher research in European classicism.

Unit 1: Background (Genesis of Comedy in ancient Greece and Rome, and the comic tradition)

Unit 2: Greek Comedy: Aristophanes, *Frogs/Birds/Clouds*

Unit 3: Roman Comedy (Any one): Plautus, *The Pot of Gold*
Terence, *The Eunuch*

Unit 4: Neo-Classical Comedy: Moliere, *Tartuffe/Misanthrope/The Bourgeois Gentleman*

Course MAENGLC401: Pre-Independence Indian Writing in English (Including translation)

Indian Lit in English is one of the most important emerging fields of study. All universities in India (and many abroad) have put this component on the syllabus of undergraduate and postgraduate courses. So, our dept also offers Indian Lit in English to make the syllabus at par with that of other universities.


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Texts have been chosen keeping in mind the present syllabi of NET, SET, School Service Commission. The students are also acquainted in the class with the evolution of different genres of ILE and the socio-cultural contexts in detail so that they are inclined to engage in research activities in this area. With an objective to make the students pursue the course in detail, we have spanned it over two courses, pre and post independence periods.

Unit 1: Background with special reference to any one Non-fictional prose:

Beginning of Indian Literature in English - Macaulay's Minute – Echoing 'His Master's Voice'- The Nationalist Phase – The challenge of constructing 'One India' – Roles of Gandhi and Tagore – Building the Nation through Literature – The Challenge of accommodating the Woman, and the various 'others'.

Tagore, *Nationalism*: “**Nationalism in India**”

Gandhi, *My Experiments with Truth* (selections)

Nehru, *Discovery of India* (selections)

Unit 2: Poetry (Any two poets): Toru Dutt, *A Mon Pere, Our Casurina Tree, Lotus*

Sarojini Naidu, *Village Song, The Soul's Prayer, In Salutation to the Eternal Peace*

Derozio (selected poems)

Sir Aurobindo (selected poems)

Unit 3: Fiction (Any one): Bankimchandra Chatterjee, *Rajmohan's Wife*

Tagore, *Home and the World/Gora*

Mulk Raj Anand, *Coolie*

Raja Rao, *Kanthapura*

Unit 4: Drama (Any one): Tagore, *Post-office/King of the Dark Chamber*

Madhusudan Dutt, *Is this Civilization*

Dinabandhu Mitra, *Indigo-Mirror* (tr. Michael Madhusudan Dutt)


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Course MAENGMJE403: Dalit Literature-I

These are special papers that provide students with knowledge on issues of social exclusion and inclusive policies, issues of social structures, governmentality, and social attitudes, issues of representation, citizenship rights, and representation and social justice. They will enable students to apply for jobs in teaching, in NGOs, in governmental projects on social justice and social exclusion and inclusive policies. It will also help students to pursue research in inter-disciplinary domains.

Unit 1: Poetry (Any one): Arjun Dangle (ed), *Poisoned Bread* (selected poems)
Mulk Raj Anand (ed), *Dalit Poetry* (selections)

Unit 2: Novel and Autobiography (Anyone): Bama, *Karukku*
Limbal, *The Outcaste*
Omprakash Valmiki, *Joothan* (Tr. Arun Prabha Mukherjee)

Unit 3: Non-Dalit Writers (Any one): Mahasweta Devi, *Imaginary Maps*
Premchand, *Sadgati*
Tendulkar, *Kanyadan*

Unit 4: Non-fictional Prose (Any one): Ambedkar, *Annihilation of Caste* (Selections)
Sharan Kumar Limbale, *Towards an Aesthetic of Dalit Poetry*
Arjun Dangle, Introduction to *Poisoned Bread*

Course 403 C: Modern European Fiction in Translation

This paper equips students with specialized and basic knowledge about modern prose fiction from different European countries, that is mostly left out of a traditional curriculum in English literature. This is a special paper and it has been devised keeping in mind the job opportunities of prospective students who are keen to pursue teaching in courses that have a focus on European definitions of modernism. It also can help students to apply for fellowships for higher research in translations of European modernist literature.

Unit 1: Background

Unit 2: French fiction: Camus, *The outsider/The Plague*
Proust, *Pleasures and Regrets/By Way of Sainte-Beuve*

Unit 3: German fiction: *Kafka, The Trial/ The Castle*
Mann, *Felix Krull/ Death in Venice*

Unit 4: Russian fiction: Tolstoy, *Anna Karenina*
Dostoevsky, *Crime and Punishment/The Idiot*
Pasternak, *Doctor Zhivago*

Course MAENGLC402: Post-Independence India Writing in English (Including translation)

Indian Lit in English is one of the most important emerging fields of study. All universities in India (and many abroad) have put this component on the syllabus of undergraduate and postgraduate courses. So, our dept also offers Indian Lit in English to make the syllabus at par with that of other universities. Texts have been chosen keeping in mind the present syllabi of NET, SET, School Service Commission. The students are also acquainted in the class with the evolution of different genres of ILE and the socio-cultural contexts in detail so that they are inclined to engage in research activities in this area. With an objective to make the students pursue the course in detail, we have spanned it over two courses, pre and post independence periods.

Unit 1: Background with special reference to any one Non-fictional prose:

Nation and the Narration – Desivad or Nativism – Colonial hangover – Decolonization - Mimicry – Metafiction – Myth Formation – Issues of Translation – Culture assertion or politics of Culture – Location of Culture – Dislocation – Diaspora and Transnationality.

AshisNandy, *Intimate Enemy* (Preface and First chapter)

Nirad C. Chaudhuri, *Autobiography of an Unknown Indian* (selections)

Salman Rushdie, *Imaginary Homelands* (selections)

AmartyaSen, *The Argumentative Indian* (selections)

Partha Chatterjee, *Nation and its Fragments* (selections)

Unit 2: Poetry (Any three): Nissim Ezekiel, *Enterprises, Night of the Scorpion, Background Casually*
Kamala Das, *An Introduction, An Invitation, Yah Allah*
A. K. Ramanujan, *Death and the Good Citizen, Waterfall in a Bank, Obituary*
Jayanta Mahapatra (selections)

Unit 3: Fiction (Any one): R. K. Narayan, *The Guide*
Ananthamurthy, *Samskara*
Salman Rushdie, *Midnight's Children*
Amitav Ghosh, *The Hungry Tide*

Unit 4: Drama (Any one): Tendulkar, *Silence! The Court is in Session*
Badal Sircar, *Evam Indrajit*
Karnad, *Hayavadana*

Course MAENGMJE404: Dalit literature: II

These are special papers that provide students with knowledge on issues of social exclusion and inclusive policies, issues of social structures, governmentality, and social attitudes, issues of representation, citizenship rights, and representation and social justice. They will enable students to apply for jobs in teaching, in NGOs, in governmental projects on social justice and social exclusion and inclusive policies. It will also help students to pursue research in inter-disciplinary domains.

Unit 1: Background to the study of Dalit Literature (Any Two):

Dalit Writing: An Introduction, K. S. Thyagarayan and Susie Tharu, Buffalo Nationalism, Kancha Ilaiah, (Selected portions)
Interrogating Caste, edited by Dipankar Gupta (Selected Portions)
Political Philosophy of Ambedkar and Gramsci, edited by Cosimo Zene, Rutledge (Introduction and Selected portions)


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Unit 2: Poetry (Any Three): Chillapalli Swaroopa Rani, 'Water'
Sidha Lingaiah, 'Thousands of Rivers', 'The Dalits are Coming'
M. B. Manoj, 'The Children of the Forest Talk to You',
Damodar More, 'Poetry Reading'
Selections from the Oxford Collection of Malayalam/ Tamil Dalit
Poetry

Unit 3: Prose (Any Two): Dalit Panther's *Manifesto*
M. M. Vindini, *The Parable of the Lost Daughter*
T. M. Yesudasan, *Towards a Prologue to Dalit Studies*
Gail Omvedt, *Sita's Curse, Shambuk's Silence*

Unit 4: Drama: *Budhan*, translated into English by Sonal Baxi.
Painted Words edited by GN Devy. Penguin India.
The Poet with a Forest Fine Inside (An Interview) by Raghavan Atholi

Course 404 C: Modern European Drama in Translation

This paper equips students with specialized and basic knowledge about modern dramatic texts from different European countries, that is mostly left out of a traditional curriculum in English literature. This is a special paper and it has been devised keeping in mind the job opportunities of prospective students who are keen to pursue teaching in courses that have a focus on theatre and performance theory. It also can help students to apply for fellowships for higher research in modernist theatre.

Unit 1: Background

Unit 2: Ibsen, *Doll's House/Ghosts*
Chekhov, *The Cherry Orchard/ The Three Sisters*
Strindberg, *The Dream Play/Ghost Sonata*


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Unit 3: Pirandello, *Six Characters in Search of an Author*/Henry IV
Lorca, *The Blood Wedding*

Unit 4: Brecht, Galileo/ *The Good Woman of Setzuan*/*The Caucasian Chalk Circle*
Lonesco, *Rhinoceros*/*Chairs*/*The Lesson*.

Course MAENGLC403: Term Paper

In this course, students are groomed to apply the different theories they have learnt in the four semesters to the texts and genres they are acquainted with. They can hone their writing skills, become familiar with elementary research methodology. This course aims at being a beginners' course for future researchers.


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