

Department of English and Other
European Languages
School of Languages



Curriculum Framework
Post Graduate Programme-2022-2023
M.A. English (2 Years)
Based on National Education Policy
2020
Date of BOS:
Doctor Harisingh Gour Vishwavidyalaya
(A Central University)
Sagar, Madhya Pradesh-470003

Department of English and Other European Languages



Syllabus for M.A. in English 2022-23

**Duration: 1 Year Post Graduate Diploma
2 Year Master's Degree**

Members of Board of Studies of English and Other European Languages

1. Prof. B.I. Guru, Head of the Department & Chairperson BOS, DHSGU
2. Prof. Sumitra Kukreti, Pro-Vice Chancellor, Indira Gandhi National Open University, New Delhi. External Member
3. Prof. Sanjay Kumar Swarnkar, Head, Department of English, Chhatrapati Sahu Ji Maharaj University, Kanpur, External Member
4. Prof. A P Tripathi-Faculty Member from Allied/ Cognate subjects. DHSGU
5. Prof. Chanda Bain: Faculty Member from Allied/ Cognate subjects, DHSGU
6. Dr Rashmi Singh- Faculty Member, Department of English &OEL, DHSGU
7. Dr Vandana Rajoriya - Faculty Member, Department of English &OEL, DHSGU

About the Department

Department of English and Other European Languages is one of those first 28 Departments that came into being along with the founding of the University of Saugor. Professor S. R. Swaminathan, a renowned teacher and theatre aficionado is the founding Head of the Department. Eminent scholars like Prof. P.S. Sastri, Prof. Amaresh Datta, Prof. Mohan Lal, Prof. Mallikarjunan and Prof. R. S. Pathak joined the Department as faculty members in the later years. Their contribution remains remarkable as the Department saw distinctive growth in its stature. New streams of study were added to the main discipline of English Literature studies and students from not only various states of India but from other countries took admission in the Postgraduate programme of the Department. Working in accordance with the vision of Sir Dr. Harisingh Gour, the founder of the University, the Department has always striven to keep the students at par with the students of other renowned institutions of the country and is proud of its alumni. The Department has kept up pace with the changing time and has introduced courses like Translation Studies, South Asian Literature, Film Studies, Science Fiction, Creative Writing, Academic Writing, etc along with the main stream English Literature, American Literature, Indian Writing in English and New Literatures in English.

The Department has made substantial contribution in the field of research. Most of the scholars have been recipients of UGC scholarships in the past and in the present time 90% of the scholars have qualified either NET or SLET and many are also recipients of JRF and Rajiv Gandhi scholarships.

The Department has been offering Language as well as Literature courses for professional degree programmes like B Pharma, BA LLB, B Tech (Computer Science), B Lib. etc.

The Department has facilities like: an independent building; ICT enabled classrooms, Wi-Fi enabled campus, Seminar Hall, open-air theatre; Library, Reading room and Language Laboratory.

Department of English and Other European Languages

General Rules

1 Name of program: Post Graduate (M A ENGLISH)

2 Duration of program: 1 Year Master's Diploma
2 Year Master's Degree

3 Structure and Credit of Courses:

- (a) Discipline Specific Major 1(DSM): 06 credits course
- (b) Discipline Specific Major 2 (DSM): 06 credits course
- (c) Multi-Disciplinary Major 3 (MDM):06 credits course
(Any 2 from the pool of proposed Multi-Disciplinary Major Courses)
- (d) Skill Enhancement Course (SEC): 04 Credits course

4. Examination Scheme will be as follows:

Semester Examination	Distribution of Marks (Each paper)
Mid I	20 Marks
Mid II	20 Marks
End Semester	60 Marks
Total	100 Marks

Assessment

Internal Assessment will be done on the basis of the given methodologies.

Mid Semester I: Written Examination

Mid Semester II: Assignment

NOTE: I- To be eligible to appear in End Semester Examination a student must appear in Mid Semester Examination and Internal Assessment.

It is compulsory for the students to have 75% attendance in the class room program.

Post Graduate Programme in English

Course Details

Year/Semester	Nature of the Course	Courses	Credits
First Year Sem. I	Discipline Specific:Major-1	EEL-DSM-121 Medieval Literature	6
	Discipline Specific: Major-2	EEL-DSM-122 Early Modern World	6
	Multi-Disciplinary: Major-3 (any two)	EEL-MDM-121 Post-Independence Indian Literature	6
		EEL-MDM-122 Fiction	6
		EEL-MDM-123 Disability Studies and Literary Representations	6
		EEL-MDM-124 Literature and Film	6
	Skill Enhancement Course (SEC)	EEL-SEC-122 Visual Studies	4
Year/Semester	Nature of the Course	Courses	Credits
First Year Sem. II	Discipline Specific:Major-1	EEL-DSM-221 16 th and 17 th century Drama	6
	Discipline Specific:Major-2	EEL-DSM-222 Post Colonial Literature and Theory	6
	Multi-Disciplinary: Major-3 (any two)	EEL-MDM-221 Politics, Literature and Philosophy	6
		EEL-MDM-222 The Eighteenth Century	6
		EEL-MDM-223 Discursive Prose	6
		EEL-MDM-224 Introduction to the Study of Language	6
		EEL-MDM-225 Literature and Film-II	6
	Skill Enhancement Course (SEC)	EEL-SEC-221 Gender Studies	4

Year/Semester	Nature of the Course	Courses	Credits
Second Year Sem. III	Discipline Specific:Major-1	EEL-DSM-321 Criticism and Theory-I	6
	Discipline Specific: Major-2	EEL-DSM-322 Classical to Pre-modern Literature	6
	Multi-Disciplinary: Major-3 (any two)	EEL-MDM-321 Poetry-I	6
		EEL-MDM-322 The Nineteenth Century	6
		EEL-MDM-323 Philosophy, Aesthetics and Literature	6
		EEL-MDM-324 17 th and 18 th Century Life and Letters	6
		EEL-MDM-325 Childhood and Youth Study	6
	Skill Enhancement Course (SEC)	EEL-SEC-321 Violence and Memory Studies	4
Year/Semester	Nature of the Course	Courses	Credits
Second Year Sem. IV	Discipline Specific:Major-1	EEL-DSM-421 Criticism and Theory-II	6
	Discipline Specific:Major-2	EEL-DSM-422 Aesthetics and Literature	6
	Multi- Disciplinary: Major-3 (any two)	EEL-MDM-421 Poetry-II	6
		EEL-MDM-422 The 20 th Century	6
		EEL-MDM-423 Literatures of America	6
		EEL-MDM-424 Religion and Literature	6
		EEL-MDM-425 19 th Century Life and Letters	6
		EEL-MDM-426 Digital Literature and Literature in Digital Space	6

	Skill Enhancement Course (SEC)	EEL-SEC-421 Research Methodology	4
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EEL–DSM-121- Medieval Literature								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. I	EEL–DSM-121	Medieval Literature	6	0	0	6	(Mid I & II)-40 EA (End Sem.)-60	

1. Learning Objectives: The course aims at focusing on the literature and intellectual background of medieval Europe. To understand concepts like feudalism, chivalry, estate satire, the influence of Christianity, the position of women.

2. Course Learning Outcomes: The student will get an in-depth knowledge of genres like chivalric romance, satire, early drama and beast fables and to dispel myths about the medieval period being the supposed “Dark Ages”

3. Unit wise Course Outcome:

Upon successful completion of this course, the student:

Unit 1: Will be able to gain insight on the works of Marie de France and Thomas Malory.

Unit II: Will attain knowledge about Geoffrey Chaucer.

Unit III: Will get an in-depth knowledge about a medieval mystery play.

Unit IV: Will get introduced to William Langland.

Unit V: Will get acquainted with the work of Heloise and Peter Abelard.

COURSE CONTENT

UNIT- I

Sri Bhagvat Mahapuran (Trans and ed. Ramesh Menon, Rupa and Company)

Seneca: *Dialogues and Essays, Medea* (Oxford World Classics)

UNIT-II

Kalhana: *Rajatarangini*, (Trans and ed M. A. Stein, Motilal Banarasidass)

Marie de France: *Lais* (Guigemar and 'Equitan') Penguin Books, 2nd Edition, 1999.

Thomas Malory: *Morte d'Arthur*. WW Norton and Company, 2003.

Book I: -From the Marriage of King Uther unto King Arthur that Reigned After Him and Did Many Battles.

Book VII: -Sir Lancelot and Queen Guinevere.

UNIT-III

Boccaccio: *The Decameron* (Oxford World Classics)

Geoffrey Chaucer: *Canterbury Tales* 'The Nun's Priest's Tale.' Riverside Chaucer, Oxford University Press, 2008.

UNIT-IV

Wakefield Master: *The Second Shepherds' Play*. Trafford Publishing, 2010.

William Langland: *Piers Plowman*. WW Norton and Company, 2006.

UNIT-V

Heloise and Peter Abelard: *The Letters of Abelard and Heloise*. Penguin Books, 2004.

Andreas Capellanus: *De Amore/The Art of Courtly Love*. Columbia University Press, 1990.

Suggested Readings:

Seneca, *Dialogues and Essays*, (Oxford World Classics)

Seneca, *Medea*, (Oxford World Classics)

Derek Brewer, ed. *Studies in Medieval English Romances: Some New Approaches* (Cambridge: UP, 1988)

C. Batt, *Malory's Morte D'Arthur: Remaking Arthurian Tradition* (Palgrave Macmillan, 2016)

Nicolette Zeeman, *The Arts of Disruption: Allegory and Piers Plowman* (Oxford UP, 2020)

Marc Bloch, *Feudal Society* (Routledge rpt. 2014)

Jill Mann, *From Aesop to Reynard: Beast Literature in Medieval Britain* (Oxford UP, 2009)

Jill Mann, *Chaucer and Medieval Estates Satire* (Cambridge UP, 1973)

EEL–DSM-122- Early Modern World								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. I	EEL–DSM-122	Early Modern World	6	0	0	6	(Mid I & II)-40 EA (End Sem.)-60	

1. Learning Objectives: The course aims will familiarize students with the Early Modern World, earlier called the Re-naissance, through poetry, fiction and philosophy. The individual gained centrality in this age but the optimism in human potential was tempered by skepticism and anxiety due the challenge posed to religious beliefs.

2. Course Learning Outcomes: The student will get an in-depth knowledge of literary texts and intellectual debates of 16th and 17th century Europe and discuss religious faith vs. skepticism, rise of science, burgeoning imperialism.

3. Unit wise Course Outcome:

Upon successful completion of this course, the student:

Unit 1: Will be able to gain insight on the works of Thomas More and Erasmus.

Unit II: Will attain knowledge about Edmund Spencer.

Unit III: Will get an in-depth knowledge about Michel de Montaigne and William Shakespeare.

Unit IV: Will get introduced to John Donne and Andrew Marvell.

Unit V: Will get acquainted with John Milton and Gerrard Winstanley.

COURSE CONTENT

UNIT- I

Thomas More: *Utopia* trans. and ed. George M. Logan (New York: Norton, 2011).

Erasmus: –One must be born a king or a fool,|| *Erasmus on his Times* trans. and ed. Margaret Mann Phillips (Cambridge: Cambridge UP, 1967) pp. 35-44.

UNIT-II

Edmund Spenser: *Shepherd's Calendar* –April Eclogue.

Letter to Raleigh.

The Faerie Queene Books III and VI. (Penguin Classics)

UNIT-III

Michel de Montaigne: *Apology for Raymond Sebond* trans. and ed. M.A. Screech (Harmondsworth: Penguin, 1987).

William Shakespeare: Sonnets 18, 29, 73, 94, 110, 129, 130, 138 *Shakespeare's Sonnets* ed. Katherine Duncan-Jones, *The Arden Shakespeare* (Thomas and Nelson, 1997).

UNIT-IV

John Donne: –The Flea, The Ecstasie,, The Relique, Batter my heart, Satyre: of Religion. (Penguin Classics)

Andrew Marvell: –The Garden,|| –To his coy mistress,|| –Bermudas||.

The Metaphysical Poets ed. Helen Gardner (Harmondsworth: Penguin, 1972)

UNIT-V

John Milton: *Paradise Lost* Books 1-4, 9-10, ed. Alistair Fowler, Longman Annotated English Poets (London and New York: Longman, 1968).

Gerrard Winstanley: ‘The Law of Freedom’ *The Works of Gerrard Winstanley*, ed. George Sabine (Eusell and Russell, 1965).

Suggested Readings:

Quentin Skinner, *The Foundations of Modern Political Thought* vol.1 (Cambridge; Cambridge UP, 1978)

Stephen Greenblatt, *Renaissance Self Fashioning from More to Shakespeare* (Chicago: Chicago UP, 1980)

Louis Montrose, –Spenser and the Elizabethan Poetical Imaginary|| *ELH* 69.4 (2002): 907-946

Rosalie Colie, *My Echoing Song: Andrew Marvell's Poetry of Criticism* (Princeton: Princeton UP, 1970)

Christopher Hill, *Milton and the English Revolution* (London: Faber and Faber, 1977)

EEL-MDM-121- Post-Independence Indian Literature								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. I	EEL-MDM-121	Post-Independence Indian Literature	6	0	0	6	(Mid I & II)-40 EA (End Sem.)-60	

- 1. Learning Objectives:** The course aims to introduce students to literary texts from a range of regional, cultural, social, and political locations within India since Independence and to inculcate in students an in-depth understanding of some of the major issues shaping this literary production.
- 2. Course Learning Outcomes:** The student will get an in-depth knowledge of regional differences in issues discussed and in socio-cultural contexts and analyse the use of the English language by non-native speakers and writers.

3. Unit wise Course Outcome:

Upon successful completion of this course, the student:

Unit 1: Will be able to gain insight on the works of R.K. Narayan, Raja Rao, S. Radhakrishnan.

Unit II: Will attain knowledge about A.K. Ramanujan.

Unit III: Will get an in-depth knowledge about Salman Rushdie.

Unit IV: Will get introduced to P. Lal and K Raghavendra Rao and the poetry of Arun Kolatkar.

Unit V: Will get acquainted with Rudyard Kipling and Arvind Krishna Mehrotra.

COURSE CONTENT

UNIT- I

R.K. Narayan: *The Bachelor of Arts*. Indian Thought, 2007

Raja Rao: *The Meaning of India*. Penguin Modern Classics, 2020

S. Radhakrishnan: *The Hindu view of life*. HarperCollins Publication

UNIT-II

Nissim Ezekiel: *Night of the Scorpion*

A Time to change

Poet, lover, birdwatcher

Hymns in darkness

A.K. Ramanujan: *A River*

Prayers to Lord Murugan

R Parthasarathi: *The stones of Bamiyan*

Street Dog

UNIT-III

Salman Rushdie: *Midnight's Children*

Imaginary Homelands', pp 1-9 in *Imaginary Homelands: Essays and Criticism 1981-1991*, Granta: London, 1991.

UNIT-IV

P. Lal and K Raghavendra Rao: Preface to *Modern Indo-Anglian Poetry*, Writers Workshop: Calcutta, 1958.

Manohar Malgonkar: *A Bend in the Ganges*

Arun Kolatkar: (i) Woman'; (ii) Irani Restaurant Bombay'; (iii) _A note on the reproductive cycle of rubbish'; (iv) _The Potato Peelers'

From JEJURI (1976): _The Bus'; _Heart of Ruin'; _The Doorstep'; _The Door'; _Chaitanya'; _A Low Temple'; _An Old Woman'; _Chaitanya'; _The Butterfly'; _Makarand'; _Chaitanya'; _Between Jejuri and the Railway Station'; The Railway Station_ The Station Master'; and _the setting sun', in Arun Kolatkar: Collected Poems in English ed Arvind Krishna Mehrotra, Bloodaxe Books: Northumberland, 2017.

'SARPA SATRA' (2004) in *Arun Kolatkar: Collected Poems in English ed Arvind Krishna Mehrotra, Bloodaxe Books: Northumberland, 2017, pp.186-214.*

UNIT-V

Rudyard Kipling: *Kim*, Campfire Publication.

Arvind Krishna Mehrotra: 'What is an Indian Poem?' in *Arun Kolatkar: Collected Poems in English ed Arvind Krishna Mehrotra, Bloodaxe Books: Northumberland, 2017, pp.357-359.*

Suggested Readings:

Antoinette Burton, *Dwelling in the Archive: Women Writing House, Home, and History in Late Colonial India* (Oxford UP, 2003).

Laetitia Zecchini, *Arun Kolatkar and Literary Modernism in India: Moving Lines* (Bloomsbury Academic USA, 2014).

Anjali Nerlekar, *Bombay Modern: Arun Kolatkar and Bilingual Literary Culture* (Speaking Tiger, 2017).

Ulka Anjaria, *Realism in the Twentieth-Century Indian Novel: Colonial Difference and Literary Form* (Cambridge UP, 2012).

Vassilena Parashkevova, *Salman Rushdie's Cities: Reconfigurational Politics and the Contemporary Urban Imagination* (Bloomsbury, 2012).

EEL–MDM-122- Fiction								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinato r
			L	T	P	C		
Sem. I	EEL–MDM-122	Fiction	6	0	0	6	(Mid I & II)-40 EA (End Sem.)-60	

1. Learning Objectives: The course aims to introduce students to how fiction records and alters social and cultural realities and to make them understand the strategies of narrative, theme and image that fiction uses to take forward this task.

2. Course Learning Outcomes: The student will get an in-depth knowledge of methods of textual analysis and to sensitize students to the capacity of fiction to bring about social and cultural change.

3. Unit wise Course Outcome

Upon successful completion of this course, the student:

Unit 1: The student will be able to gain insight on the fiction by Banbhatt.

Unit II: The student will attain knowledge about Charles Dickens.

Unit III: The student will get an in-depth knowledge about Thomas Hardy.

Unit IV: The student will get introduced to Sartre and Hugo.

Unit V: The student will get acquainted with Rohinton Mistry.

COURSE CONTENT

UNIT- I

Banbhatta: *Kadambari*, Motilal Banarasidass Publication, 2017.

Jane Austen: *Persuasion*, Penguin Classics Paperback

UNIT-II

Charles Dickens: *Great Expectations*, Penguin Random House.

UNIT-III

Charlotte Bronte: *Jane Eyre*, Penguin Classics

Thomas Hardy: *Jude the Obscure*, Harper's New Monthly Magazine

UNIT-IV

Jean-Paul Sartre: *Nausea*, Penguin Publication

Victor Hugo: *The Hunchback of Notre-Dame* Penguin Classics

UNIT-V

Rohinton Mistry: *Family Matters*, McClelland and Stewart

Milan Kundera: *The Unbearable Lightness of Being* Faber and Faber, 2000

Suggested Readings:

Georg Lukacs. *The Historical Novel*. Introduction by Fredric Jameson. Lincoln and London: University of Nebraska Press, 1983.

Tom Keymer, *Jane Austen: Writing, Society, Politics*, Oxford University Press.

Claudia L Johnson, *Jane Austen: Women, Politics, and the Novel*, University of Chicago Press.

Mildred Newcomb, *The Imagined World of Charles Dickens*, University of Ohio Press.

MM Bakhtin, *The Dialogic Imagination: Four Essays*, Edited by Michael Holquist Translated by Caryl Emerson and Michael Holquist, University of Texas Press, 1982.

Milan Kundera, *The Art of the Novel*, London: Faber.

EEL–MDM-123- Disability Studies and Literary Representations								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. I	EEL–MDM-123	Disability Studies and Literary Representations	6	0	0	6	(Mid I & II)-40 EA (End Sem.)-60	

1. Learning Objectives: The course aims to promote sensitivity and understanding regarding disability amongst future researchers and teachers in various disciplines through engaging students with a relatively fresh interdisciplinary domain of Disability Studies in relation to literature and to familiarize students with historical outlooks, disability theories and issues in relation to socio-cultural context and disability representations in literature.

2. Course Learning Outcomes: The student will gain an understanding of issues and concerns of persons with disabilities who are fast being included in the mainstream higher education system, both in terms of numbers, as resources and also as voices in the academic curriculum. The students will have an exposure and option of exploring Disability Studies as a relatively fresh area of study and research.

3. Unit wise Course Outcome

Upon successful completion of this course, the student:

Unit I: Will be able to gain insight on Disability Theory.

Unit II: Will attain knowledge about Life Narratives by Malini Chib and Tom Sullivan.

Unit III: Will get an in-depth knowledge about fiction by Wilkie Collins and Munshi Premchand.

Unit IV: Will get introduced to Short Stories and Poetry by Raymond Carver.

Unit V: Will get acquainted with Seamus Heaney and Sylvia Plath.

COURSE CONTENT

UNIT- I

Disability Theory

Ved Vyasa: *Virat Parva of Mahabharata*. Gita press, Gorakhpur

Michael Oliver: *Understanding Disability: from Theory to Practice*.
Palgrave MacMillan, 1996.

UNIT-II

Life Narratives

Malini Chib: *One Little Finger*. SAGE Publications, 2011.

Tom Sullivan: *If You Could See What I Hear*. Harper Collins.1989.

Sant Surdas: *Awake O! Prince of Braj*
Krishna Awakes
Krishna Beginning to Speak
Krishna Crawling

UNIT-III

Fiction

Wilkie Collins: *Poor Miss Finch*. Fascimile Publisher. 1872.

Munshi Premchand: *Rangbhoomi*. trans. Manju Jain. Penguin. 2012.

UNIT-IV

Short Stories and Poetry

Raymond Carver: ‘Cathedral’. Vintage Classics, 2009.

Rabindranath Tagore: ‘Shubha’, *The Essential Tagore*, ed’s Fakrul Alam and Radha Chakravarty. Harvard UP and Vishwa Bharati P, 2011.

Richards M. Deets: Christina’s ‘_Courage’. *Disabled World*. 15 Mar. 2012.
www.disabledworld.com/communication/poetry/christinas-courage.php.
web.

UNIT-V

Seamus Heaney: ‘Bye-Child’, *Wintering Out*. Faber and Faber, 2013.

‘Field of Vision’, *Seeing Things*. Faber and Faber, 2013.

Wilfred Owen: ‘Disabled’, *Wilfred Owen: Selected Poetry and Prose*. Routledge, 2014.

Sylvia Plath: ‘Tulips’, and ‘Lady Lazarus’, *Sylvia Plath: The Collected Poems*. ed. Ted Hughes. Harper Perennial Modern Classics, 2018.

Suggested Readings:

Addlakha, Renu. *Disability Studies in India: Global Discourses, Local Realities*. 2013.

Colin Barnes, Geof Mercer and Tom Shakespeare. *Exploring Disability: A Sociological Introduction*. Cambridge; Malden, MA: Polity Press. 1999.

Ghai, Anita. *Rethinking Disability in India*. Routledge India. 2015.

Ghosh, Nandini. *Interrogating Disability in India: Theory and Practice*. Springer Verlag. 2016

Keller, Helen. *The Story of My Life* (1903). New York: Doubleday, 1954.

Mitchell, David and Snyder, Sharon. *The Biopolitics of Disability: Neoliberalism,*

Ablenationalism, and Peripheral Embodiment. Ann Arbor: U of Michigan P.

2015. Shakespeare, Tom. *Disability Rights and Wrongs*. London: Routledge, 2006

Poemhunter.com – The World's Poetry Archive, Sant Surdas Classic Poetry Series

EEL–MDM-124- Literature andFilm								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. I	EEL–MDM-124	Literature and Film	6	0	0	6	(Mid I & II)-40 EA (End Sem.)-60	

1. Learning Objectives: This course aims to enhance the ability of reading of Text and Film and utilize the terminology of film analysis, with literary discussion (character, plot, theme, and setting) and the film language (lighting, dialogue, special effects, etc.) images and grammar.

2. Course Learning Outcomes: The student will get an in-depth knowledge of Literature and Cinema as art forms by examining the concept of art and learn about the relationship between these two by analyzing various elements such as idea, terminology, genre, theory etc.

3. Unit wise Course Outcome:

Upon successful completion of this course, the student:

Unit 1: Will be able to demonstrate an understanding of the possibilities and problems involved in the transposition of literature to film

Unit II: Will attain knowledge about applying terminology and critical skills acquired during the semester to analyze a cinematic adaptation of a text

Unit III: Will get an in-depth knowledge to develop the faculty of critical enquiry of convention and visual production

Unit IV: Will get introduced to the study of theory, ideology, convention, culture and history of visual production.

Unit V: Will get acquainted with various films based on feminism, modernism, democracy, capitalism and other themes.

Unit 1.

Basic Terminology in Literature and Film:

Elements of Narrative: Theme, Plot, Structure Setting, Character and point of view

Narrative devices: Genres (Comedy, Tragedy and Horror), Mise-en-scene, Montage, Film noir, Flashback, Special effects, Light, Camera angle and Space and Time

Unit 2.

Literary Models in Cinematic Production:

Idea of Text: Imaginative, Discursive, Suspense and Fantasy

Analysis of Film: Language, Grammar, Images and Dialogue

Unit 3.

Convention and Visual Production:

Historical, Cultural, Social, Religious and Aesthetic

Marxist, Auteur Theory and Reception Theory

Unit 4.

Literature and Film: Ideology and the Changing World:

Capitalism, Modernism and Socialism

Democracy, Feminism and New Web Cinema

Unit 5.

Great Text and Great Film:

Satyajit Ray's Pather Panchali

Premchand's Sadgati

Drama and Film:

George Bernard Shaw-Pygmalion (1913)

George Cukor (Director)-My Fair Lady (1964)

Novel and Film:

E..M.Forster- A Passage to India (1924)

David Lean (Director)- (A Passage to India (1984)

Short Fiction and Film:

Ruskin Bond-The Blue Umbrella (1980)

Vishal Bhardwaj- The Blue Umbrella (2007)

Suggested Readings:

Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, Penguin, 2008.

Miller, Blair. "The Work of Interpretation: A Theoretical Defence of Film Theory and Criticism

Freeland, Cynthia. *A Feminist Film Theory; Draft for the Encyclopedia of Aesthetics*, OUP, 1996.

Polan, Dana (1987) "Film theory Re-Assessed" *Continuum: The Australian Journal of Media and Culture*.

Beja, Morris. *Film & Literature an Introduction*, London, 1979.

Blustone, George. *Novels INTO Film*, Johns Hopkins Press, 1957.

Boyum, Joy Gould. *Double Exposure: Fiction into Film*, Seagull Books, 1989.

Corrigan, Timothy, ed *Film and Literature: An Introduction and Reader*, Prentice Hall, 1999.

EEL-SEC-121- Visual Studies								
Level &Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. I	EEL-SEC-121	Visual Studies	4	0	0	4	IA(Mid)-40 EA (End Sem.)-60	

1. Learning Objectives: To train students to understand the social and cultural history within which works of art develop and change, to train students to interpret visuality and to read visual politics.

2. Course Learning Outcomes:

After successfully completing the course students shall be able to understand and apply a critical vocabulary for visual literacy. Describe, discuss, and analyze a variety of visual forms and media from different historical contexts. Describe, discuss, and apply selected theoretical approaches to visual cultures. Assess and summarize arguments in critical texts, applying an understanding of the politics, aesthetic, and economic context to interpretation of artistic works. Apply analytical thinking, critical vocabulary, and creative observation to projects. Articulate, support, and develop fresh arguments in oral, visual, and written form

3. Unit wise Course Outcomes:

Upon successful completion of this course, the student:

Unit I: Will be able to gain insight on Renaissance, Mannerism, and Baroque.

Unit II: Will attain knowledge about the social and cultural history of 18th and 19th Century.

Unit III: Will get an in-depth knowledge about Impressionism and Post-Impressionism.

Unit IV: Gets introduced to India in the 19th and 20th Century.

Unit V: Will be acquainted with Modern Indian aesthetic ideas.

COURSE CONTENT:

UNIT I

Renaissance, Mannerism, Baroque:

Masaccio, Leonardo da Vinci, Titian, Caravaggio

Alberti: *On Painting* trans. John R Spencer (Yale UP, 1956)

UNIT II

18th and 19th Century: Reynolds, Kauffman, Constable,

Turner Joshua Reynolds, *Discourses* III, IV and VII

(www.archive.org)

UNIT III

Impressionism and Post-Impressionism:

Manet, Monet, Degas, Cezanne, Mary Cassatt, Van Gogh

Roger Fry

UNIT IV

India in the 19th and 20th Century: Raja Ravi Verma, Abanindranath Tagore, Amrita Sher-gil, MF Hussain, Atul Dodia

E B Havell, Christopher Pinney

UNIT V

Modern Indian Aesthetic: Major E B Havell, Christopher Pinney

Meghdootam of Kalidasa: An impressionistic reading. Trans. Horace Hayman Wilson

Suggested Readings:

EF Gombrich, *Art and Illusion: A Study in the Psychology of Pictorial Representation* (Princeton UP, 1961) www.scribd.com

Kenneth Burke, *The Nude: A Study in Ideal Form* (Princeton UP, 1958)

Nicholas Mirzoeff, *An Introduction to Visual Culture* (London and New York: Routledge, 1992)

WJT Mitchell, *What Do Pictures Want?* (U of Chicago P, 2005).

Partha Mitter, *Art and Nationalism in Colonial India: 1850-1922* (Cambridge UP, 1994)

EEL-DSM-221- 16 th and 17 th Century Drama								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. II	EEL-DSM-221	16 th and 17 th Century Drama	6	0	0	6	IA(Mid)-40 EA (End Sem.)-60	

1. Learning Objectives: The course aims to familiarise students with drama of the 16th and 17th centuries with a focus on the plays of Shakespeare and Jonson. Both comedy and tragedy of Shakespeare will be taught along with a Jacobean play by Jonson.

2. Course Learning Outcomes:

After successfully completing the course students shall be able to understand about the differences between the Renaissance and Jacobean dramas well as the generic differences between tragedy and comedy the main features of Shakespearean drama will also be taught: liberty from the unities, philosophical complexity, and realistic characterization. The student will be exposed to the main contemporary critical approaches to Shakespeare: feminist, new historicist, presentist etc.

3. Unit wise Course Outcomes:

Upon successful completion of this course, the student:

Unit I: Will be able to gain insight on comedy by William Shakespeare.

Unit II: Will attain knowledge about tragedy by William Shakespeare.

Unit III: Will get an in-depth knowledge about the works of William Shakespeare.

Unit IV: Gets introduced to Michel de Montaigne and Francis Bacon.

Unit V: Will be acquainted with Ben Jonson.

COURSE CONTENT

UNIT- I

William Shakespeare: *A Midsummer Night's Dream* ed. Harold F. Brooks, Arden Shakespeare, Second Series (London: Bloomsbury, 1979).

UNIT-II

William Shakespeare: *Hamlet* ed. Harold Jenkins, Arden Shakespeare, Second Series (London and New York: Routledge, 1982).

UNIT-III

William Shakespeare: *King Lear* ed. R.A. Foakes, Arden Shakespeare, Third Series (Surrey: Thomas Nelson and Sons, 1997).

UNIT-IV

Michel de Montaigne: On Repentance|| *Michel de Montaigne: Essays* trans. J.M. Cohen (Harmondsworth: Penguin, 1958) pp. 235-250.

Francis Bacon: *Of Truth, Of Studies, Of Friendship, Of Garden, Of books.* John Pitcher (ed.) *The Essays* (Harmondsworth: Penguin, 1985). In the Penguin Classics series.

UNIT-V

Ben Jonson: *Volpone* ed. Robert M Watson, New Mermaid Edition.

Suggested Readings:

Stephen Greenblatt, *Shakespearean Negotiations: the Circulation of Social Energy in Renaissance England* (Oxford: Clarendon P, 1988)

Margreta de Grazia, *Hamlet Without Hamlet* (Cambridge: Cambridge UP, 2007)

Janet Adelman, *Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare's Plays, Hamlet to The Tempest* (New York and London: Routledge, 1992)

Jonathan Dollimore and Alan Sinfield, eds. *Political Shakespeare* (Ithaca and London: Cornell UP, 1985)

Jeremy Black, *England in the Age of Shakespeare* (Bloomington: Indiana UP, 2019)

EEL-DSM-222- Post-colonial Literature								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. II	EEL-DSM-222	Post-Colonial Literature	6	0	0	6	IA(Mid)-40 EA (End Sem.)-60	

1. Learning Objectives: The course aims to familiarise students will get a critical introduction to the fascinating yet highly contested field of postcolonial literature and theory. Students will examine a diverse selection of postcolonial literatures emanating from some of the major former geographical centers of colonialism: South Asia, Africa and the Caribbean.

2.Course Learning Outcomes:

After successfully completing the course students will have learnt about a wide range of topics, including: the migration of people during and in the aftermath of the colonial encounter; trans-Atlantic slavery, the apartheid regime and its aftermath, and the Algerian struggle for liberation. Students will also be able to think about diverse forms of anti-colonial resistance; the power and limits of anti-colonial nationalisms; the exclusions of nationalist discourse; the gendering of nations, and the patriarchal construction of women as emblems of the nation.

3.Unit wise Course Outcomes:

Upon successful completion of this course, the student:

Unit I: Will be able to gain insight on the works of Edward Said, Robert Young and Frantz Fanon.

Unit II: Will attain knowledge about the works of J.M. Coetzee.

Unit III: Will get an in-depth knowledge about Fred D'Aguiar.

Unit IV: Gets introduced to the works of M. K. Gandhi and Sri Aurobindo.

Unit V: Will be acquainted with Rabindranath Tagore and Veer Savarkar.

COURSE CONTENT

UNIT- I

Edward Said: From *Culture and Imperialism*, (Vintage: 1994): -Introduction|| (xi-xxviii); Chapter 1 (Sections titled -Empire, Geography and Culture,|| and -Discrepant Experiences|| 3-14 & 43-61), Chapter 2 (Section titled -Narrative and Social Space|| 62-80).

Robert Young: -The National Liberation Movements: Introduction (161-167), and -Africa IV: Fanon|| (274-280) in *Postcolonialism: An Historical Introduction* (Oxford: Blackwell, 2001).

Frantz Fanon: *The Wretched of the Earth* trans. Richard Philcox, (New York: Grove Press, 1961; 2004): -On Violence,|| -Colonial Violence and Mental Disorders,|| -Conclusion||

UNIT-II

J.M. Coetzee: *Age of Iron* (Penguin, 2010)

J.M. Coetzee: -Apartheid Thinking|| *Giving Offense: Essays on Censorship*, Chicago: University of Chicago Press, 1997.

UNIT-III

Fred D'Aguiar: *Feeding the Ghosts* (New York: Harper Perennial, 2000).

Brij V Lal's -The Tamarind Tree||, Gitan Djali's -Mother Wounds||, and Anirood Singh's 'Passage from India' from *We Mark your Memory: Writings from the Descendants of Indenture*, Eds. David Dabydeen, Maria del Pilar Kaladeen and Tina K.Ramnarine.

UNIT-IV

M.K. Gandhi: What is Swaraj?|| in *Hind Swaraj and Other Writings*, edited by Anthony J.Parel (Cambridge UP: 1997), 26-29.

Sri Aurobindo: -The Meaning of Swaraj|| and -Swadeshi and Boycott,|| *Bande Mataram: Political Writings and Speeches (1890- 1908) Volume 6 and 7 The Complete Works of Sri Aurobindo* (Sri Aurobindo Ashram Trust : 2002), 833-844.

Ania Loomba: -Challenging Colonialism: Nationalisms and Pan-Nationalisms,|| *Colonialism/ Postcolonialism* (London: Routledge, 1994), 184-203.

UNIT-V

Rabindranath Tagore: *The Home and the World*, trans.by Sreejata Guha (New Delhi: Penguin, 2005).

Rudyard Kipling: *If, Gangadin, Recessional, The White Man's Burden, The Way through Woods, Epitaph of the War*

Swami Vivekanand: *Essays on Hinduism*, Advaita Ashrama Publication.

Suggested Readings:

Robert Young, -Postcolonial Remains,|| *New Literary History* 43.1 (2012), 1942.

Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness*.

Mahmood Mamdani, -Amnesty or Impunity: A Preliminary Critique of the Report of the Truth and Reconciliation Commission of South Africa,|| *Diacritics* 32.3/4 (Fall 2002), 1-27.

Anne McClintock, -Family Feuds: Gender, Nationalism, and the Family,|| *Feminist Review* 44 (1993): 61-80.

Vijay Mishra, -Indenture and Diaspora Poetics,|| *The Literature of the Indian Diaspora*,|| *Theorizing the Diasporic Imaginary*,|| (London and New York: Routledge, 2007), 71-105.

EEL-MDM-221- Politics, Philosophy and Literature								
Level & Semester	Course Code	Title of the Course	Credit s				Marks	Course Coordinato r
			L	T	p	C		
Sem. II	EEL- MDM- 221	Politics, Literature, and Philosophy	6	0	0	6	IA(Mid)-40 EA (End Sem.)- 60	

1. Learning Objectives: The course aims to amalgamate the three strands politics, literature and philosophy and to make students understand the principles of interdisciplinary study with regard to the three disciplines mentioned in the title.

2. Course Learning Outcomes:

After successfully completing the course students will have learnt about a wide range of topics, including: the common principles underlined these three disciplines and a basic understanding of the intermingling of the philosophies of literature and politics will have been established.

3. Unit wise Course Outcomes:

Upon successful completion of this course, the student:

Unit I: Will be able to gain insight on Ved Vyasa, Homer and Virgil.

Unit II: Will attain knowledge about Kautilya and Kalidasa.

Unit III: Will get an in-depth knowledge about Niccolò Machiavelli and William Shakespeare.

Unit IV: Gets introduced to Dante.

Unit V: Will be acquainted with Plato and Aeschylus.

COURSE CONTENT

UNIT- I

Ved Vyasa: *Mahabharata*, Gita Press, Gorakhpur

Homer: *Illiad – Book 1 and 2, Odyssey – Book 1 and 2*, Fingerprint publishing

Virgil: *Aeneid Book 1-6*, Penguin Classics; Reissue edition (27 March 2003)

UNIT-II

Kautilya: *Arthashastra*, Trans. Rudrapatna samasastri, Parimal publication

Kalidasa: *Raghuvamsam* Trans. N.P. Unni, New Bharatiya Book Publication

Sophocles: *Antigone*. Trans. Diana J. Rayor. Cambridge UP, 2011. Print.

UNIT-III

Niccolò Machiavelli: *The Prince*. Trans. Peter Bondanella. Ed. Maurizio Viroli. Oxford UP; 2008. Print.

Shakespeare: *Juliet Caesar*. Ed. James R. Siemon. Bloomsbury; 2009. Print.

UNIT-IV

Dante: *The Divine Comedy*. Trans. C. H. Sisson Oxford UP; 2008. Print.

Dante: *Monarchy*. Trans.&Ed. Prue Shaw. Cambridge UP, 1996. Print

UNIT-V

Plato: *Republic*, Simon and Schuster.

Thomas Hobbes: "Chapter 13|| and –Chapter 14.|| *Leviathan*. Norton; 2020. Print.

Aeschylus - *Agamemnon*, Simon and Schuster

Euripedes – *Medea*, A Clarendon Press Publication

Suggested Readings:

Quentin Skinner, *Visions of Politics* vol.2 (Cambridge UP, 2002)

PE Easterling and BMW Knox, eds., *The Cambridge History of Classical Literature* vol. 1: Greek Literature (Cambridge UP, 1985)

CM Bowra, *Sophoclean Tragedy* (Oxford UP, 1965)

Jonathan N. Badger, *Sophocles and the Politics of Tragedy: Cities and Transcendence* (Routledge, 2013)

Leo Strauss, *The Political Philosophy of Hobbes* (U of Chicago P, 1952)

Patricia Springborg, ed. *The Cambridge Companion to Hobbes* (Cambridge UP, 2012)

Peter Saccio, *Shakespeare's English Kings: History, Chronicle and Drama* (Oxford UP, 2000)

EMW Tillyard, *Shakespeare's History Plays* (Vintage, 1975)

Joan M. Ferrante, *The Political Vision of the Divine Comedy* (Princeton UP, 1984)

Paul Stern, *Dante's Philosophical Life* (Pennsylvania UP, 2018)

EEL-MDM-222- The Eighteenth Century								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. II	EEL-MDM-222	The Eighteenth Century	6	0	0	6	IA(Mid)-40 EA (End Sem.)-60	

- 1. Learning Objectives:** This course engages with the history of ideas and their figuration in multiple genres. It encompasses the didacticism of Johnson's England, the Continental philosophy of Rousseau and closes with canonical and non canonical texts from British Romanticism and to understand the formation of intellectual debate during this period.
- 2. Course Learning Outcomes:** After successfully completing the course students will learn to examine and interpret the long eighteenth century and its multiple revolutions through a transnational and cross-cultural perspective. Students will be trained to understand the continuities between the eighteenth century and high modernity.

3. Unit wise Course Outcomes:

Upon successful completion of this course, the student:

Unit I: Will be able to gain insight on the works of Alexander Pope and Samuel Johnson.

Unit II: Will attain knowledge about Jean Jacques Rousseau.

Unit III: Will get an in-depth knowledge about the poetry of Samuel Richardson, Oliver Goldsmith.

Unit IV: Gets introduced to Jonathan Swift and John Dryden.

Unit V: Will be acquainted with the poetry of William Wordsworth.

COURSE CONTENT

UNIT- I

Alexander Pope: *Epistle to Dr Arbuthnot*(1734).

Samuel Johnson: *The History of Rasselas, Prince of Abissinia* (1759). Penguin Classics
Vanity of Human Wishes. Andesite press.
London. Penguin random house

UNIT-II

Jean Jacques Rousseau: *Julie, or, The New Heloise* (1761). Translated by Judith
H.McDowell. Penn State Press.

UNIT-III

Samuel Richardson: *Pamela*, London: Messrs Rivington & Osborn.

Oliver Goldsmith: *The Deserted Village*. Mudborn.

Helen Maria Williams: -The Bastille: A Vision(1790)

Anna Seward: "To the Poppy"(1789)

UNIT-IV

Jonathan Swift: *The Battle of the Books*, Marcus Walsh, editor. Cambridge: Cambridge University Press, 2010.

Joseph Addison: *Essays*. Eliborn Classics. Adamant Media.

John Dryden: *Absalom and Achitophel*. Unique Publication. 2nd Edition.

UNIT-V

William Wordsworth: *The Prelude* (1805). Norton Critical Edition.

Suggested Readings:

Eric Hobsbawm. *The Age of Revolution: Europe 1789-1848*. London: Wedenfeld and Nicholson. 1962.

Marilyn Butler. *Romantics, Rebels and Reactionaries: English Literature and Its Background, 1760-1830*. Oxford: Oxford University Press, 1981.

Jurgen Habermas. *The Structural Transformation of the Public Sphere: An Inquiry into the Category of Bourgeois Society*. 1962. Cambridge, Mass: MIT. 1989.

Martha Nussbaum. *The Cosmopolitan Tradition: A Noble but Flawed Ideal*. Cambridge, Mass: Harvard University Press. 2019.

EEL-MDM-223- Discursive Prose								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. II	EEL-MDM-223	Discursive Prose	6	0	0	6	IA(Mid)-40 EA (End Sem.)-60	

- 1. Learning Objectives:** This course aims to familiarise the students with the various ways in which prose writings have evolved down the ages and to enable the students to analyse prose writings/non-fiction writings and identify the formal aspects that differentiates each genre.
 - 2. Course Learning Outcomes:** After successful completion of the course an understanding of what constitutes prose writings will have been established. The foundations of representation and genre will also have been established.
- 3. Unit wise Course Outcomes:**
- Upon successful completion of this course, the student:**
- Unit I:** Will be able to gain insight on the Rigveda, Upanishad.
- Unit II:** Will attain knowledge about Plato and Aristotle.
- Unit III:** Will get an in-depth knowledge about Foucault, Lyotard and Pepys.
- Unit IV:** Gets introduced to Heidegger and Baudrillard.
- Unit V:** Will be acquainted with Radhakrishnan and Russell.

COURSE CONTENT

UNIT- I

Rigveda. Trans. T. H. Griffith Frorgotton Books, 2018

Brihadaranyaka Upanisad. Trans. Swami Madhavanand.Advaita Ashrama, India, 1997

UNIT-II

Plato: *Phaedrus, Parmenides*. Penguin Classics, 2005.

Aristotle: *The Nicomachean Ethics*. Penguin Classics, 2004.

UNIT-III

Samuel Johnson: *Life of Dryden*, Nabu Press.

Samuel Pepys: -June 1655", *Eyewitness Accounts: London's Great Plague*.
Amberley Publishing, 2014.

Michel Foucault: - *Madness and Civilization*. RHUS.

Lytoard: *Knowledge: The Post Modern Condition*. University of Minnesota Press, 1984.

UNIT-IV

Martin Heidegger: *The Question Concern in Technology, Building dwelling thinking*. Basic Writings, Special Indian Edition.

Jean Baudrillard: *Simulacra and Simulation*. University of Michigan Press, 1984.

UNIT-V

Panchtantra and Hitopadesh, Amar Chitra Katha Pvt. Ltd.

S. Radhakrishnan: *Mysticism and Ethics in Hindu thought, India and Western Religious thought: Greece*.

Bertrand Russell: *Ideas that have help the mankind, Ideas that have harmed mankind*.
Routlege.

Suggested Readings:

Raphl Russel, Daud Rahbar, Edward Said

Pieter Vermeulen: _Anthropocene Agencies', *Literature and the Anthropocene*, Routledge.

Jacques Derrida, *Memoirs of the Blind: The Self-portrait and Other Ruins*, Musée du Louvre
University of Chicago Press, 1993

Pico Iyer. *Falling Off the Map: Some Lonely Places of The World..* Vintage, 1994

Carole Counihan and Penny Van Esterik (ed.) *Food and Culture: A Reader*. New York:
Routledge.2013

Bourdieu, Pierre. 1984. *Distinction: A Social Critique of the Judgement of Taste*. Cambridge,
MA: Harvard University Press, 1984.

Rob Nixon, -The Anthropocene: The Promise and Pitfalls of an Epochal Era.‖ From *Future Remains: A Cabinet of Curiosities for the Anthropocene*, (Ed.) Gregg Mitman, Marco Armiero and Robert Emmett.
University of Chicago Press, 2018.

Michel Foucault, -Panopticism‖ from *Discipline and Punishment: The Birth of the Prison*
(Translated from the French by Alan Sheridan), Vintage, 1995.

EEL-MDM-224- Introduction to the Study of Language								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. II	EEL-MDM-224	Introduction to the Study of Language	6	0	0	6	IA(Mid)-40 EA (End Sem.)-60	

- 1. Learning Objectives:** This course aims to familiarise the students to the approaches to the study of language and to impart to the students a linguistic perspective to the study of English.
- 2. Course Learning Outcomes:** After successful completion of the course, a student should be able to understand and, to an extent, analyse both the social and formal aspects of language in general and English in particular.
- 3. Unit wise Course Outcomes:**

Upon successful completion of this course, the student:

Unit I: Will be able to gain insight on approaches to the study of language.

Unit II: Will attain knowledge about language ideology and policy.

Unit III: Will get an in-depth knowledge about elements of English sounds and words.

Unit IV: Gets introduced to structure and meaning of English language.

Unit V: Will be acquainted with Pragmatics and Discourse.

COURSE CONTENT

UNIT- I

Linguistics: The Study of Language

- (a) Introductory, Traditional Grammar, Comparative Philology
- (b) Modern Linguistics
- (c) The Structure of Language, Substance and Form, Paradigmatic Syntagmatic relations, Statistical structure.
- (d) The Sounds of Language: Phonetics Phonology

UNIT-II

Grammar: General Principles: Formal Grammar and Lexicon

- (a) Grammatical Units: The Structure, The Morpheme, The Word, The notion of rank
- (b) Grammatic Structure: Immediate Constituents, Phrase Structure grammars, Categorical grammars exocentric and endocentric constructions Context Sensitive Grammars, Transformational Grammar.
- (c) Grammatical Categories: Deictic Categories, Number and Gender Case, Tense, Mood, Respect, The Parts of Speech.

UNIT-III

Grammatical Functions: Subject, Predicate, Adjunct, Transitivity and Ergativity, Voice, Existential locative and Possessive Constructions

Semantics: General Principles, Traditional Semantics, Meaningfulness Reference
Reference and Sense, Lexical and grammatical meaning
Synonymy, Hyponymy, Incompatibility, Antonymy, Componential Analysis

UNIT-IV

Indian Linguistics and Philosophy of Grammar

Yask: *Nirukta*

Panini: *Ashtadhyayi*

Patanjali: *Mahabhasya*

UNIT-V

Indian Linguistics and Philosophy of Grammar

Bharthari: *Vakyapadiyam (Brahman Kanda)*, South Asia Books.

Nagesh Bhatt: *Laghu Siddhant Manjusha*, Chowkhamba Sanskrit Series Office.

Indian Linguistics as Comparative Philology and Development of Saussurean and Chomskian Linguistics

Suggested Readings:

Akmajian, Adrian, Richard A Demers, and Robert M Harnish. 2010. *An introduction to language and communication*. Cambridge, MA: MIT Press. (Sixth edition)

Austin, Granville. 1966. Language and the Constitution: The half-hearted compromise. In Granville Austin, *The Indian Constitution: Cornerstone of a nation*, New Delhi: Oxford University Press. Also in Asha Sarangi ed. 2009. *Language and politics in India*. New Delhi: Oxford University Press.

Bourdieu, Pierre. 1991. The Production and reproduction of legitimate language. Chapter I of *Language and symbolic power*. Cambridge: Polity.

Chierchia, Gennaro and Sally McConnell-Ginet. 1990. Meaning and Grammar, Second Edition. An Introduction to Semantics. The MIT Press Cambridge, Massachusetts London, England

Eckert, Penelope and Sally McConnell-Ginet. 2003. *Language and Gender*. Cambridge University Press.

Fromkin, Victoria, Robert Rodman, and Nina Hyams. 2017. *An introduction to the study of language*. Boston, MA: Cengage. (Eleventh Edition)

Hall, Christopher J, Patrick H Smith and Rachel Wicaksono. 2011. *Mapping applied linguistics: A guide for students and practitioners*. New York: Routledge.

EEL–SEC-225- Film Studies								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. II	EEL–MDM-225	Literature and Film-II	6	0	0	6	(Mid I & II)-40 EA (End Sem.)-60	

- 1. Course Objectives:** This course examines a variety of topics in both film and literary studies. This course will be focusing the issues and challenges of adaptation and the process from screen to page or page to screen. Student will read a variety of texts and examine their on screen equivalents. Students will exercise critical viewing and reading skills in determining the success of adaptations and present their assessments through a variety of mediums including presentations and essays. Students will also incorporate their knowledge of film and literary conventions into original productions. This course provides a wide range of strategies to comprehend, interpret, evaluate and appreciate texts.
- 2. Course Learning Outcomes:** The student will get an in-depth knowledge of the major concepts in Cinema along with the tradition of art and culture in Indian cinema and different genres by studying various Indian and western films.

3. Unit wise Course Outcome:

Upon successful completion of this course, the student:

Unit 1: Will be able to gain insight on works of a given period reflect historical, cultural, social conditions as well as represent various literary traditions.

Unit II: Will attain knowledge about the formation of Cinema genres.

Unit III: Will get an in-depth knowledge about literary concepts and effects of literary devices and nuances of style of particular authors.

Unit IV: Will get introduced to demonstrate comprehension of and listener response to aural information.

Unit V: Will get acquainted evaluate media messages and the processes used to create those messages and compare the commonalities and conflict between print and visual media

Course Content

UNIT-I

Understanding Film as Literature:History of Films and uses of Films

UNIT-II

Film Theory: Adaptation theory (Technique and Framework of Adaptation Theory (From literature to films) The Auteur Theory, Film Semiotics, Psychoanalytic Film theory, Feministic Film Theory

UNIT-III

Approaches to Film Criticism: Journalistic, Humanistic, Auteuristic, Genre, Social ,
Historical, Ideological/Theatrical Approach
Performance Theory: Screen plays versus Stage plays

UNIT-IV

Case Studies: Analysis of selected Films & Plays
Shakespeare's Hamlet/Haider, Shakespeare's Macbeth/Maqbool,
Badal Sircar's Evam Indrajit (Play & film)

UNIT-V

Case Studies: Analysis of selected Films & Books
Kushwant Singh: Train to Pakistan (Text & film)
Ruskin Bond: A Flight of Pigeon (Junoon)
Prem Chand: Gaban (Text & film)
Amrita Pritam: Pinjar (Text & film)
Mahasweta Devi: Mother of 1084 (Hazaar Chaurasi Ki Ma)
Jhumpa Lahiri: The Namesake (Text & film)
Ruth Prasad Jhabvala: The Householder (Text & film)
R.K. Narayan: The Guide (Text & film)
Chetan Bhagat: Three Mistakes of My Life; Kai Po Che

Suggested Readings:

Ideology of the Hindi Film: A Historical Construction- M. Madhavan Prasad. Oxford University Press, 1998.
Fingerprinting Pop Culture: The Mythic and Iconic in Indian Cinema- Vinay Lal and Ashis
Nandy (Ed.) Oxford University Press, 2007.
What Ails Indian Filmmaking? – S. Ray
A Case Study of Indian Popular Cinema- R. Vasudevan
An Intelligent Critic's Guide to Indian Cinema – A. Nandy
Our Films Their Films- Satyajit Ray. Orient Black Swan Pvt. Ltd. Orient Black Swan, 2001.
Bombay Cinema Ranjit Mazumdar. Orient Black Swan Pvt. Ltd
R. Dwyer and C. Pinney (Ed.) *Pleasure and the Nation: History, Politics and Consumption of Public*

Culture in India. Oxford University Press, 2002.

Making Meaning in India Cinema –R. Vasudevan. Oxford, 2001.

EEL-SEC-221- Gender Studies								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. II	EEL-SEC-221	Gender Studies	4	0	0	4	IA(Mid)-40 EA (End Sem.)-60	

1. Learning Objectives: This course aims to familiarise the students with theorising about gender, be it feminism, queer studies or masculinity studies. This course will introduce students to literary texts that prioritise issues of gender, both in India and the West.

2. Course Learning Outcomes: After successful completion of the course the student's knowledge of gender theory, its evolution from feminism to queer theory and masculinity studies will be strengthened. The student will be taught to identify gender politics at work within a text. The student will learn to interpret a text and read social change through the lens of gender.

3. Unit wise Course Outcomes:

Upon successful completion of this course, the student:

Unit I: Will be able to gain insight on feminism and major feminist writers such as Virginia Woolf and Judith Butler.

Unit II: Will attain knowledge about the works of Azar Nafisi and Bama.

Unit III: Will get an in-depth knowledge about feminist poetry by various writers.

Unit IV: Gets introduced to Alan Hollinghurst.

Unit V: Will be acquainted with Radhika Chopra, Caroline Osella, Filippo Osella.

COURSE CONTENT

UNIT- I

Virginia Woolf: *Orlando* Penguin Modern Classics

Judith Butler: *Gender Trouble: Feminism and the Subversion of Identity* (New York and London: Routledge, 1990)

Chapter 1: Subjects of sex/Gender/Desire

"Women" as the subject of Feminism

The compulsory order of Sex/Gender/Desire

Language, Power, and the Strategies of Displacement pp.1-6, 25-34

Chapter 2: Prohibition, Psychoanalysis, and the Production of the Heterosexual Matrix

Gender complexity and the Limits of Identification pp.66-72

Chapter 3: Subversive Bodily Acts

The Body Politics of Julia Kristeva

Monique Wittig: Bodily Disintegration and Fictive Sex

Bodily Inscriptions, Performative Subversions pp. 79-92, 111-141

UNIT-II

Azar Nafisi: *Reading Lolita in Tehran* Random House Trade Paperback, 2008

Bama: *Karukku* Oxford University Press

UNIT-III

Poetry

HD: 'Eurydice'; Helen'

Adrienne Rich: Aunt Jennifer's Tigers; Snapshots of a Daughter-in-law

Amrita Pritam: Meeting the Self; Image; The Scar of a Wound||; -Words/
Meanings

Kamala Das: The Dance of the Eunuchs; The Stone Age; The Old Play House;
Freaks

Sujata Bhatt: White Asparagus; Language; My Mother's Way of Wearing a Sari

UNIT-IV

Alan Hollinghurst: *The Line of Beauty* Picador Publications

UNIT-V

Radhika Chopra, Caroline Osella, Filippo Osella, eds.: *South Asian Masculinities: Contexts of Change, Sites of Masculinity* (Women Unlimited, 2004)
Chapter 1: -Encountering Masculinity: An Ethnographer's Dilemma

Suggested Readings:

Julia Kristeva, *Revolution in Poetic Language* (New York: Columbia UP, 1974)

Julia Kristeva, *Powers of Horror: An Essay in Abjection* (New York: Columbia UP, 1980)

Monique Wittig, *The Straight Mind and Other Essays* (Beacon P, 1992)

Ruth Vanita and Saleem Kidwai, eds. *Same-sex Love in India: Readings from Literature and History* (New York: St Martin's P, 2000)

Judith Kegan Gardiner, *Masculinity Studies and Feminist Theory: New Directions* (New York: Columbia University Press, 2002)

EEL-DSM-321-Criticism and Theory-I								
Level &Semester	Course Code	Title of the Course	Credit s				Marks	Course Coordinato r
			L	T	P	C		
Sem. III	EEL-DSM-321	Criticism and Theory-I	6	0	0	6	(Mid)-40 (End Sem.)-60	

1. Learning Objectives: The course aims to open the various strands of thoughts that have had a profound influence on the thoughts of the time across the world. The authors have been carefully selected as they; through their works represent their time and the thought. It will enable students to build on the foundations laid by the relevant core course and to enable those who wish it to develop a specialized interest in the field.

2. Course Learning Outcomes:

The student will be able to develop the faculty of critical enquiry as the course throws open various critical debates of the time. Students will gain familiarity with a range of theoretical approaches. Students will acquire skills in the handling of theoretical issues related to the study of literature and culture.

3. Unit wise Course Outcomes:

Upon successful completion of this course, the student:

Unit I: Will be able to gain insight on the eastern and the western canons of thought and philosophy.

Unit II: Will attain knowledge about critics and their styles of criticism.

Unit III: Will get an in-depth knowledge about critical appreciation of various texts.

Unit IV: Gets introduced to new literary critical fields of analysis.

Unit V: Will be acquainted with contemporary fields of knowledge.

COURSE CONTENT

UNIT I

The Philosophy of Upanisads. Dr S. Radhakrishnan, Harpercollins, 2006.

Bhartrhari: –On Syntax and Meaning|| (from *Vakyapadiya*). *Indian Literary Criticism: Theory and Interpretation*. Ed. G. N. Devy. Orient Longman, 2002. (Page 20-25).

Bharatmuni: *Natyashastra*. Trans. N.P. Unni NBBC Publishers
Bhamah Kavya Alankar

Vaman: *Kavya Alankar Sutra*

Anandavardhana: –*Dhwani*: Structure of Poetic Meaning|| (from *Dhvanyaloka*||). *Indian Literary Criticism: Theory and Interpretation*. Ed. G. N. Devy. Orient Longman, 2002. (Page 31-40).

Kuntaka: *Vakroktijivitan*, Mahimbhatta Vyakti Viveka, Rajshekhar Kavya Mimasa

UNIT II

Plato: *The Republic Book X*, trans. Benjamin Jowett. Random House, 1957.

Aristotle: *The Poetics*, Ed & trans. Anthony Kenny. Oxford University Press, 2013.

UNIT III

Philip Sidney: *An Apology for Poetry* ed. Forrest G Robinson (Macmillan, 1985).

Samuel Johnson: *Preface to Shakespeare*. Cambridge University Press.

John Dryden: *An essay of dramatic poesy*

UNIT IV

William Wordsworth: *Preface to Lyrical Ballads*, Oxford Classics.

Samuel Taylor Coleridge: *Biographia Literaria*, Oxford Classics.

P B Shelley: — A Defence of Poetry||. *English Critical Texts* Ed. D. J. Enright and Ernest De Chickera. OUP, 2001. (Page 225-255).

John Keats: *Letters*. Penguin Classics.

UNIT V

Matthew Arnold: –The Study of Poetry. *English Critical Texts* Ed. D. J. Enright and Ernest De Chickera. OUP, 2001. (Page 260-285).

I.A. Richards: *Principles of Literary Criticism* Routledge Classics

T. S. Eliot: *Tradition and Individual talent, Metaphysical Poets, Functions of Criticism*

Suggested Reading:

Auerbach, Eric. *Mimesis: The Representation of Reality in Western Literature*. Princeton: Princeton UP, 2014.

Chaudhery, Satya Dev. *Glimpses of Indian Poetics*. New Delhi; Sahitya Academy, 2002. John Spencer Hill. *A Coleridge Companion: An Introduction to the Major Poems and the Biographia Literaria*. UK: Palgrave Macmillan, 1983.

Wimsatt, William K. and Cleanth Brooks. *Literary Criticism: A Short History*. New Delhi: Oxford and IBH, 1957.

Abrams, Meyer H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*.

New York: OUP, 1977.

Thompson, E. M., *Russian Formalism and Anglo-American New Criticism*. The Hague: Mouton, 1971

EEL-DSM-322 Classical to Pre-Modern Literatures								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. III	EEL-DSM-322	Classical to Pre-modern Literatures	6	0	0	6	(Mid I & II)-40 EA (End Sem.)-60	

1. Learning Objectives: The course aims at focusing on the most powerful form of writing, the drama form, from the classical times to pre-modern times giving a witness of the flowering of the dramatic forms, from tragedies to comedies to tragicomedies.

2. Course Learning Outcomes: The student will get an in-depth knowledge of the one of the most powerful forms of literary writing through the study of the famous plays of the playwrights from early Classical to the Pre-modern Period. Students will have gained theoretical knowledge of different definitions of antiquity. Students will have gained a sense of how antiquity moves through to the pre-modern era.

3. Unit wise Course Outcomes:

Upon successful completion of this course, the student:

Unit I: Will be able to gain insight on classical and pre-modern periods of learning.

Unit II: Will attain knowledge about classics.

Unit III: Will get an in-depth knowledge about genres and their content.

Unit IV: Gets introduced to various aspects of digressive learning processes.

Unit V: Will be acquainted with various literary and figurative devices.

COURSE CONTENT

UNIT- I

Kalidasa: *Abhigyan Shakuntlam*. Trans. William Jones.

Aeschylus: 'The *Oresteia* Trans. Robert Fagles, Penguin Classics.

UNIT-II

Bhasa: *Svapna-vasavadattam* or, The Vision of Vasavadatta', Thirteen Plays of Bhasa, tr. A.C. Woolner and Lakshman Swarup, Motilal Banarasidas, 1985, pp. 37-70.

Tulsidas: *Ramcharitmanas: Sundarkand* , Gita Press, Gorakhpur

UNIT-III

Horace: *The Complete Odes and Epodes with the 'Centennial Hymn'*, tr., with notes, by W.G. Shepherd, with an introduction by Betty Radice (Penguin Books, 1983): Book 1: Odes 9, 11, 25; Book 2: Ode 14; Book 3: Ode 30.

Horace: *Satires and Epistles; Persius: Satires*, tr. Niall Rudd (Penguin Books, 1997): Horace. Book I, Satire 9.

UNIT-IV

Juvenal: *Sixteen Satires*, tr., with an Introduction and Notes by Peter Green (Penguin Books, rev. ed. 1998) Satire 3.

Marcus Aurelius: From *Meditations*, tr. , Gregory Hays (London: Weidenfeld & Nicolson, 2003): Book 5; Book 7; Book 9.

UNIT-V

Bhartrihari: *Sringara sataka*. Trans. Sri A. V. Gopalachariar.

Mira: *Poems 1-35 from Padavali*, Trans. Beacon Press, 2004.

Charles Baudelaire: *The Flowers of Evil* Oxford World's Classics

Suggested Readings:

Myth and Tragedy in Ancient Greece, Jean-Pierre Vernant, trans. Janet Lloyd, Zone Books,
Black Athena, Martin Bernal. Rutgers University Press.

A Rasa Reader: Classical Indian Aesthetics, Sheldon Pollock, Columbia University Press.

Sanskrit Play Production in Ancient India, edited by Tarla Mehta, Motilal Banarsidass Publisher.

Early Islamic Poetry and Poetics edited by Suzanne Pinckney Stetkevych, Routledge.

Amir Khusraw: The Poet of Sultans and Sufis by Sunil Sharma, Oneworld Publisher.

EEL-MDM-321- The 19 th Century								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. III	EEL-MDM-321	The 19 th Century	6	0	0	6	IA(Mid)-40 EA (End Sem.)-60	

1. Learning Objectives: The course will educate students about some key factors - nation / colony, community, class, gender and race—which went into the making of the 20th century, the modern world as we know it. Through a choice of representative texts, the course will map the cultural cross-currents of this momentous era in world history, recording its important developments through the prisms of nation/ colony, community, class, gender and race.

2. Course Learning Outcomes: The students should be able to analyze the period which witnessed England's emergence as a full-fledged industrial capitalist nation, the first in the world to become so. This will enable the students to familiarize with England's self-consolidation as an imperial power with the setting up of a significant number of colonies in Asia and in Africa.

3. Unit wise Course Outcomes:

Upon successful completion of this course, the student:

Unit I: Will be able to gain insight on different fictional stories and their subjects.

Unit II: Will attain knowledge about variety of themes in fiction writing.

Unit III: Will get an in-depth knowledge about writer's style of fiction writing.

Unit IV: Gets introduced to various characters and their portrayals.

Unit V: Will be acquainted with new ideologies in fiction.

COURSE CONTENT:

UNIT I

J.S. Mill: *On Liberty* Oxford World's Classics

David Hume: *An enquiry concerning human understanding* Digireads.com

John Locke: *An essay concerning Knowledge* Penguin Classics

UNIT II

George Elliot: *Middlemarch*. Penguin Classics

Bankim Chandra Chatterjee: *Ananda Math* Trans. Julius J Lipner

UNIT III

Walt Whitman: *Song of Myself*. Random House UK

UNIT IV

John Keats: *The Eve of St. Agnes*. Penguin Classics

UNIT V

Henrik Ibsen: *A Doll's House*. Penguin Classics

Suggested Readings:

Raymond Williams, *Culture and Society* (New York: Columbia University Press. 1958).

Mary Poovey, *Uneven Developments: the Ideological Work of Gender in Mid-Victorian England* (Chicago: University of Chicago Press, 1988).

Dipesh Chakrabarty, *Provincializing Europe: Postcolonial Thought and Historical Difference*. (Princeton: Princeton UP, 2000)

EEL-MDM-322- Poetry- I								
Level &Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinato r
			L	T	P	C		
Sem. III	EEL-MDM-322	Poetry- I	6	0	0	6	IA(Mid)-40 EA (End Sem.)-60	

1. Learning Objectives: This course aims to uncover the radical potential of poetry and to lay the foundations of genre-based study embedded in historical context

2. Course Learning Outcomes: After successful completion of this course foundational level of fluency with the basics of poetry will have been achieved and a basic understanding of strategies of poetic organization will have been laid down.

3. Unit wise Course Outcomes:

Upon successful completion of this course, the student:

Unit I: Will be able to gain insight on poetry as an artistic creation.

Unit II: Will attain knowledge about a variety of poetic devices.

Unit III: Will get an in-depth knowledge about poets from around the world.

Unit IV: Gets introduced to new concepts and themes in poetry.

Unit V: Will be acquainted with lyrical, meditative, ballad and elegiac forms of writing poetry.

COURSE CONTENT

UNIT I

Lyric Poetry

P.B. Shelley: *Ode to the west wind, To a skylark*

William Blake: *Songs of Innocence, Songs of Experience*

Robert Burns: John Anderson My Jo, - A Red Red Rose

UNIT II

Meditative Poetry

Bhartrhari: NitiSatakam

T. S. Eliot: The Four Quartets

Philip Larkin: Church Going, Toads and Toads Revisited

Seamus Heaney: Digging

UNIT III

Ballad

The Ancient Ballad of Chevy-Chase, Thomas Percy's Reliques of Ancient English Poetry

The Wife of Usher's Well' (79A, 79 B, 79), Francis James Child, English and Scottish Popular Ballads

Goethe: The Erl-King' (trans. Walter Scott)

ST Coleridge: The Rime of the Ancient Mariner

UNIT IV

Elegy

John Donne: The
Autumnal (Elegy IX)

Ben Jonson: Elegy on
His Son

Alfred Tennyson: Break, Break, Break

UNIT V

The Poems of St. John of the Cross. trans. John Fredric, The University of Chicago Press

W. B. Yeats: Among School Children, Sailing to Byzantium, The Second Coming

W.H. Auden - In Memory of W. B. Yeats

Suggested Readings:

Rene Wellek, -Genre Theory, The Lyric and Erlebnis from Discriminations: *Further Concepts of Criticism*. (New Haven, Yale University Press, 1970.)

Susan Stewart, Preface and Chapter I: In the Darkness, *Poetry and the Fate of Senses*. (University of Chicago Press, 2002)

Aamir Mufti, -Towards A Lyric History of India, *Boundary 2*, Volume 31, Number 2, Summer 2004, pp. 245-274, Duke University Press

Loius Lohr Martz, *The Poetry of Meditation*. (New Haven, Yale University Press, 1955)

Martin Heidegger, -...Poetically, Man Dwells... from *Poetry, Language, Thought*. Trans. *Albert Hofstadter* (New York: Harper and Row, 1971)

Plato, *Ion*. <<https://www.gutenberg.org/files/1635/1635-h/1635-h.htm>>

Susan Manning, -Antiquarianism, Balladry and the Rehabilitation of Romancel, James Chandler (ed.) *The Cambridge History of English Romantic Literature*. (Cambridge University Press, 2009)

Peter Sacks, *The English Elegy: Studies in the Genre from Spenser to Yeats*. (Johns Hopkins Press, 1985)

Jahan Ramzani, *The Poetry of Mourning, The Modern Elegy from Hardy to Heaney*, (University of Chicago Press, 1994)

W.E. B. Du Bois, Chapter VII, The Sorrow Songs from *The Souls of Black Folks*, 1903
<<https://www.gutenberg.org/files/408/408-h/408-h.htm>>

EEL-MDM-323- Philosophy, Aesthetics and Literature								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. III	EEL-MDM-323	Philosophy Aesthetics and Literature	6	0	0	0	IA(Mid)-40 EA (End Sem.)-60	

1. **Learning Objectives:** This course aims to study the ways in which art and literature is understood by engaging with aspects of form, beauty, taste, rhythm and feeling as well as with symbols, icons, allegory and other rhetorical ways, in order to appreciate the disinterested study of art and literature and to analyse and understand the social and practical dimensions of aesthetics
2. **Course Learning Outcomes:** To inculcate disinterested and critical study of art and literature and an appreciation of the ways in which different cultural modes of aesthetic studies function so that a comparative framework can be generated and fostered.

3. Unit wise Course Outcomes:

Upon successful completion of this course, the student:

Unit I: Will be able to gain insight on aestheticism and literary propositions.

Unit II: Will attain knowledge about artistic ways of literary presentations.

Unit III: Will get an in-depth knowledge about artists and their employment of aesthetic devices.

Unit IV: Gets introduced to new forms and art practices.

Unit V: Will be acquainted with insightful dynamics of aestheticism.

COURSE CONTENT

UNIT- I

Rigveda, Upanisad and the Idea of Absolute
Srimadbhagvadgita and the nature of totality
Brahma Sutra and the Doctrine of Maya
Systems of Indian Philosophy: Nyaya Samkhya, Mimamsa, Buddhist

UNIT-II

Plato: Cosmogony, Knowledge, Beauty, Reality, Soul. Penguin Classics
Aristotle: Idea of Soul, Physics, Rhetoric, Poetics, Prior Analytical, Posterior Analytical, Categories. Penguin Classics
Plotline: Aeneid and the Idea of Beauty

UNIT-III

Descartes: *Meditations*,
Spinoza: *Ethics*
Leibniz: *Monadology*

UNIT-IV

Immanuel Kant: *Critique of Pure Reasons, Critique of Judgement*. ed. Norman Kemp Smith, Dodo Press, 2007.

Hegel: *Lectures on Art and Aesthetics, Phenomenology of Mind, Spirit, Philosophy of History*, Oxford Classics.

Schopenhauer: *Will and Idea*

Nietzsche: *The Sprach Zarathustra, On the Genealogy of Morality, Beyond Good and Evil, Birth of Tragedy*

UNIT-V

Bergson: *Laughter, Creative Evolution, Matter and Memory*

Sartre: *Being and Nothingness, Selected Essays*

Husserl: *Phenomenology*

Heidegger: *The Origin of the Work of Art*

Suggested Readings:

Heidegger *The Origin of the Work of Art* (Routledge, 2016)

Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas on the Sublime and the Beautiful* (1757) www.gutenberg.org

Gotthold Ephraim Lessing, *Laocoon* (1766) www.archive.org

VS Sethuraman, *Indian Aesthetics: An Introduction* (Trinity P, 2000)

Dr. S. Radhakrishnan, *Principle Upanisad, Bhagawadgita*, HarperCollins Publication

EEL–MDM-324- 17 th and 18 th Century Life and Letters								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinato r
			L	T	P	C		
Sem. III	EEL–MDM-324	17 th and 18 th Century Life and Letters	6	0	0	6	(Mid I & II)- 40 EA (End Sem.)- 60	

1. Learning Objectives: This Course aims at the study of Theology through the writings of 17th and 18th century writers. It aims at developing the philosophy through the concepts such as Body, Soul and Will in Christianity.

2. Course Learning Outcomes: The Students will gain understanding of the Scriptural interpretation, heroic poem in scientific age. They will develop understanding about nature, reason and religion through literary various literary works.

3. Unit wise Course Outcome:

Upon successful completion of this course, the student:

Unit 1: Will be able to gain insight on the rejection of scholasticism.

Unit II: Will attain knowledge about Scriptural interpretation.

Unit III: Will get an in-depth knowledge about the heroic poems in scientific age.

Unit IV: Will get introduced to natural law and nature in literary theory.

Unit V: Will get acquainted with concept of nature and reason.

COURSE CONTENT

Unit I

The Rejection of Scholasticism: Francis Bacon and Thomas Browne

- (a) 'Truth' and 'Explanation' in the 17th Century, Protest, St Thomas Aquinas, Galileo
- (b) Twofold truth, 'Forbidden' Knowledge
- (c) The Idea of Metaphysical and Baconian

Unit II

The Scriptural Interpretation

- The Allegorists and John Milton
- The Philosophical quest for truth
- Descartes 'Method' and Meditations: Poetry and the Cartesian spirit
- The philosophical quest of truth Hobbes: 'Body', The Soul, The Will and the Christian Commonwealth
- Rational Theology: John Smith discourses, Joseph Glanvill

Unit III

The Heroic Poem in a Scientific Age

- The Climate of opinion: Thomas Sprat's History of the Royal Society
- Hobbes and Dryden on fancy and judgement
- Milton The Heroic Poem, Choice of subject, The fall of man, The tree of knowledge in Paradise Lost.
- John Locke: Locke's theory of knowledge: Our own existence, The existence of God, The Existence of other things, Wordsworth and Locke's tradition

Unit IV

Natural Science and Natural Religion: Natural Law and Nature in Literary Theory

- The wisdom of God in creation: Thomas Burnet's sacred theory of the earth, John Ray's Wisdom
- God in the Creation
- Derham's Physico – Theology
- Natural Morality - Shaftesbury, Divinization of nature, religion of nature and free play of Mind
- Natural Morality: Joseph Butler
- Nature and Satire: Mandeville and Swift

Unit V

Nature and Reason: David Hume, David Hartley, Holbach, Joseph Priestley and William Godwin

- (a) David Hume: Nature as the habit of mind, Morality as a sentiment of the heart, Religion based on faith not on reason
- (b) David Heartley: The doctrine of vibrations, The Moral Superstructure
- (c) Holbach: System of Nature
- (d) Joseph Priestley: Matter and Spirit, The doctrine of philosophic necessity, Priestley Religious Outlook, Politics and History
- (e) William Godwin: Non- Conformity and Moral inculcation, Political injustice, The Twilight of a Doubtful Mortality
- (f) Edmund Burke
- (g) Nature and Wordsworth: The Revolutionary Face and Principle of Joy

Suggestive Readings:

The 17th century background: London Chatto and Windus, 1957 (Penguin Random House)

The 18th century background: London Chatto and Windus, 1957 (Penguin Random House)

Descartes: Meditations on First Philosophy. ed. John Cottingham, Cambridge University Press, 2013.

Francis Bacon: The Major Works. ed. Brian Vickers, Oxford World Classics, 2008.

The Complete Works of John Milton. ed. Laura Lungar Knoppers, Oxford World Classics, 2009.

The David Hume Series. The University of Chicago Press.

The Letters of William Godwin. ed. Pamela Clemit, Oxford World Classics, 2014.

Clarendon edition of the works of Thomas Hobbes. ed. Noel Malcolm, Oxford World Classics, 2014.

EEL-MDM -325- Childhood and Youth Studies								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem III	EEL-MDM-325	Childhood and Youth Studies	6	0	0	6	IA(Mid)-40 EA(End Sem)-60	

1. Learning Objectives: This course is multidisciplinary by nature, and offers an interdisciplinary approach to interrogate what childhood and youth are, the politics lying in their conceptualisation, construction and socio-literary representation. Focusing on the competencies and agencies of children, the aim of this course is to study several child and youth related texts by both child and adult creators. It intends to develop an inclusive understanding of children and youth living in diverse socio-economic, cultural background, and their changing life in the globalised world.

2. Course Learning Outcomes: Student shall be able to develop the understanding of Children's and youth studies through various literary works.

3. Unit: Unit wise Course Outcomes:

Upon successful completion of this course, the student:

Unit I: Will be able to gain insight to develop an interdisciplinary approach

Unit II: Will attain knowledge to develop an inclusive understanding of children and youth living in diverse socio-economic, cultural background.

Unit III: Will get an in-depth knowledge about their changing life in the globalised world

Unit IV: Gets introduced to the causes of violence against and remedy

Unit V: Will be acquainted with Policy and Children's Rights.

Course Content

UNIT-I: Introduction to Childhood and Youth Studies

(Focal Point-Basic Understanding of what Childhood and Youth Studies are)

Conceptualisation and Construction of Childhood and Youth, and Evolution of related ideas to them (Aries, Piaget, Mead, Prout)

Critical Approaches to Child Development

Policy and Children's Rights (UNCRC, UNICEF, WHO, the Indian Constitution, and others)

Suggested Texts/Writings: "Becoming and Being: Developments in the Sociology of Childhood" by Madeleine Leonard

"Taking a Step Away from Modernity: Reconsidering the New Sociology" by Alan Prout

Or, any suitable excerpt from i) *The Future of Childhood* by Alan Prout

ii) *Constructing and Reconstructing Childhood* by Allison James and Alan Prout

"Global South Youth Studies, Its Forms and Differences among the South, and between the North and South" by Clarence M. Batan, Adam Cooper, James E. Côté, Alan France, Terri-Ann Gilbert-Roberts, Siri Hettige, Ana Miranda, Pam Nilan, Joschka Philipps, and Paul Ugor (an excerpt from *The Oxford Handbook of Global South Youth Studies* (OXFORD HANDBOOKS SERIES))

Unit-II: Representation of Childhood and Youth in Indian Context

Suggested Texts/Writings: "Mothers and Infants", "Families and Children" by Sudhir Kakar (Excerpts from *The Inner World*)

"Tagore's Vision of Postcolonial Youth Futurities in Education and Literature" by Sreemoyee Dasgupta (an excerpt from *The Oxford Handbook of Global South Youth Studies* (OXFORD HANDBOOKS SERIES))

"In the Shadows: Tracing Children and Childhood in Indian Cinema" by Sonia Ghalian (An Excerpt from *Asian Children's Literature and Film in a Global Age: Local, National, and Transnational Trajectories*)

Introduction by Bula Bhadra from *Sociology of Childhood and Youth*

UNIT-III: Mental Health, Disability, Violence, Poverty

Concept violence, violence against child and youth and its perpetuation by them

Suggested Critical Writing: "Everyday Violence and Everyday Places" by Jiniya Afroze (An excerpt from *Exploring Childhood and Youth*)

Suggested Texts: *Sleeping on Jupiter* by Anuradha Roy

"Wild Child" by Paro Anand (*Wild Child and Other Stories*)

“Bullies” by Paro Anand (*School Stories*)

“She Walks between Raindrops” by Paro Anand (*The Other: Stories of Differences*)

Taare Zameen Par, Performed by Darsheel Safaray, Amir Khan, Tisca Chopra and others, Directed by Amir Khan, Amole Gupte

Inclusive Picture of Diverse Childhood and Youth

Kakka Muttai, directed by M. Manikandan

Kastoori by Vinod Kamble

UNIT-IV: Children’s Experience of Place and Space

Concept of Place and Space, Children’s knowledge of Place, How Children access places and make their own spaces

Suggested Critical Writing: “Children’s Geographies and the New Social Studies of Childhood” by Holloway and Valentine (The Introduction of *Children’s Geographies: Playing, Living, Learning*, edited by Sarah L. Holloway and Gill Valentine)

Excerpt from *Children’s Experience of Place* by Roger Hart

UNIT-V: Texts by Children and Youth

Suggested Texts: *The Outsiders* by S.E. Hinton

“My Mother Tells the Story of Her Alabama Childhood”

C/O Footpath by Kishan Shrikanth

Pasi by Ashik Jinu

Suggested Readings:

The Sociology of Children, Childhood and Generation by Madeleine Leonard, Sage, 2016.

Key Concepts in Childhood Studies by Allison James and Adrian James, Sage, 2008.

Children’s Geographies: Playing, Living, Learning, edited by Sarah. L. Holloway and Gill Valentine, Routledge, 2006.

Sociology of Childhood and Youth, edited by Bula Bhadra (Introduction)

The Inner World: A Psychoanalytic Study of Childhood and Society in India by Sudhir Kakar, Oxford University Press, 2012.

Promoting Children’s Wellbeing: Policy and Practice, edited by Janet Collins and Pam Foley, The Open University, 2008.

Asian Children’s Literature and Film in a Global Age: Local, National, Transnational Trajectories, edited by Bernard Wilson and Sharmani Patricia Gabriel, Palgrave Macmillan

Key Issues in Childhood and Youth Studies, edited by Derek Kassem, Lisa Murphy and Elizabeth Taylor, Routledge, 2010.

Childhood and Youth Studies, edited by Paula Zwozdiak- Mayers, Learning Matters, 2007.

The Oxford Handbook of Global South Youth Studies, edited by Swartz, Cooper, Batan, and Causa, Oxford University Press, 2021.

The Future of Childhood by Alan Prout

Constructing and Reconstructing Childhood: Contemporary Issues in the Sociological Study of Childhood
by Allison James and Alan Prout

The Body, Childhood and Society, edited by Alan Prout

EEL-SEC-321- Violence and Memory Studies								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. IV	EEL-SEC-321	Violence and Memory Studies	4	0	0	0	IA(Mid)-40 EA (End Sem.)-60	

1. Learning Objectives: This course offers an introduction to the ways in which violence is represented, remembered, and memorialized across varied contexts. The trajectory of the course ranges from the Holocaust to the Partitions in South Asia to Israel/Palestine. While each of these events can be seen as singular, the readings will highlight continuities and disjunctions within and amongst the larger structures of violence and war. The literary and critical readings deal with themes such as trauma, exile, the idea of the refugee, borders, and the nation-state.

2. Course Learning Outcomes: Students will acquire a sense of the ways in which violence is represented and remembered in specific contexts and across times. They will gain insights into the theoretical as well as social aspects of violent events and how they are commemorated.

3. Unit wise Course Outcomes:

Upon successful completion of this course, the student:

Unit I: Will be able to gain insight on world political dynamics.

Unit II: Will attain knowledge about socio-psychological milieu of different nations with political conflicts.

Unit III: Will get an in-depth knowledge about exiled people and their trauma.

Unit IV: Gets introduced to contemporary world order.

Unit V: Will be acquainted with various stories of facts and fiction.

COURSE CONTENT

UNIT I

The Holocaust

Primo Levi: *If This Is a Man*. Trans. Stuart Woolf (London: Abacus, 1987. First Pub. 1958)

Shoshana Felman and Dori Lau: *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*, pp. xiii-xx.

UNIT II

Partitions of South Asia, 1947

Ritu Menon and Kamla Bhasin: –Honourably Dead: Permissible Violence Against Women,|| *Borders and Boundaries: Women in India's Partition* (New Delhi: Kali for Women, 1998,), pp. 31-64
–Borders and Bodies: Recovering Women in the Interest of the Nation,|| *Borders and Boundaries: Women in India's Partition* (New Delhi: Kali for Women, 1998) pp. 65-130.

Saadat Hasan Manto: –Open It|| in *Black Margins: Saadat Hasan Manto Stories*, trans. M.] Asaduddin, ed. Muhammad Umar Memon (New Delhi: Katha, 2003).

UNIT III

Cathy Caruth: –Introduction: The Wound and the Voice,|| *Unclaimed Experience: Trauma, Narrative and History* (Baltimore: The John Hopkins University Press, 1996), pp. 1-9 and 113-117.

Rajinder Singh Bedi: –Lajwanti. || Trans. Rajinder Singh Bedi, *India Partitioned: The Other Face of Freedom*, Ed. Mushirul Hasan (New Delhi: Roli, 1995), pp. 177-189
Jamila Hasmi: –Banished. || *An Epic Unwritten: The Penguin Book of Partition Stories from Urdu* Ed. Muhamad Umar Memon (New Delhi: Penguin, 1998), pp. 87-105.

UNIT IV

Partitions of South Asia, 1971

Saleha Chowdhury: –The Daughter,|| *Fault Lines: Stories of 1971*, Eds. Niaz Zaman and Asif Farrukhi, (Dhaka: The University Press, 2008), pp. 120-129.

Kamila Shamsie: *Kartography*, (Orlando: Harcourt: 2004).

Cara Cilano: –Introduction: The Deep Wounds of Nations,|| *National Identities in Pakistan: The 1971 War in contemporary Pakistani Fiction* (London and New York: Routledge, 2011), pp. 1-13

Nayanika Mookherjee: *The Spectral Wound: Sexual Violence, Public Memories, and the Bangladesh War of 1971* (Durham and London, UK: Duke UP, 2015),

Preface (pp. xv-xx) and Introduction (pp. 1- 28).

UNIT V

Israel/ Palestine

Ghassan Kanafani: -Returning to Haifa. || Palestine's Children; Returning to Haifa and Other Stories. Trans. Barbara Harlow and Karen E. Riley (Boulder, London: Lynne Rienner Publishers, 2000), pp. 149-196.

Adania Shibli: Touch. Trans. Paula Haydar (Northampton, MA: Clockroot Books, 2010).

Suggested Reading:

Stef Craps, Postcolonial Witnessing: Trauma Out of Bounds (New York: Palgrave Macmillan, 2013).

Marianne Hirsch, -Marked by Memory: Feminist Reflections on Trauma and Transmission. || *Extremities: Trauma, Testimony, and Community* (Urbana and Chicago: University of Illinois Press, 2002), pp. 71-91.

Ana Douglass and Thomas A. Vogler, *Witness and Memory: The Discourse of Trauma* (New York & London: Routledge, 2003), pp. 1-53.

Rajeswari Sunder Rajan, -Life After Rape: Narrative, Rape and Feminism, || *Real and Imagined Women: Gender, Culture and Postcolonialism* (London: Routledge, 1993).

Willem van Schendel, -Partition Studies || *The Bengal Borderland*, pp. 24-38.

Yasmin Saikia, -Beyond the Archive of Silence: Narratives of Violence of the 1971 Liberation War of Bangladesh, || *History Workshop Journal* 58 (2004): 274-286.

Edward Said, *The Question of Palestine* (Vintage, 1992).

EEL-DSM-421- Criticism and Theory- II								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. IV	EEL-DSM-421	Criticism and Theory-II	6	0	0	6	IA(Mid)-40 EA (End Sem.)-60	

1. Learning Objectives: This course aims to build on the foundations of all literary works and to enable those who wish it to develop a specialised interest in the field.

2. Course Learning Outcomes: After successful completion of this course the students will gain familiarity with a range of twentieth and twenty-first century theoretical approaches. Students will acquire skills in the handling of theoretical issues related to the study of literature and culture.

3. Unit wise Course Outcomes:

Upon successful completion of this course, the student:

Unit I: Will be able to gain insight on new critical theories.

Unit II: Will attain knowledge about modern and post-modern faculties of critical analysis.

Unit III: Will get an in-depth knowledge about critics and their schools of thought.

Unit IV: Gets introduced to major critical theories.

Unit V: Will be acquainted with various aspects of new learning.

COURSE CONTENT

UNIT I

Structuralism.

Nagarjuna: *Mulamadhyamakakarika*, Trans. Wisdom Publication, 2013.

Saussure: *Course in General Linguistics*, Gerald Duckworth & Co Ltd, 2013.

Tzvetan Todorov: -Structural Analysis of Narrative,|| *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch (New York: Norton, 2001), 2097- 2106.

Vladimir Propp: -Morphology of the Folk-Tale,|| *Literary Theory: An Anthology* 2nd ed., edited by Julie Rivkin and Michael Ryan (Maiden, MA: Blackwell Publishing,2004), 72-75.

UNIT II

Post-structuralism, New Formalism

Lacan: *Ecrits*. W.W. Norton and Company, 2007.

Jacques Derrida: That Dangerous Supplement,|| *Of Grammatology*, trans. By Gayatri Chakravorty Spivak (Baltimore: Johns Hopkins University Press, 1976;2016),141-164.

Roland Barthes: S/Z, The Death of the Author,|| *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch (New York: Norton, 2001), 1457-1461 &1466-1470.

Stephen Greenblatt: *Renaissance Refashioning*, University of Chicago Press, 2007.

UNIT III

Historical Materialism

Karl Marx: -Grundrisse,- *Literary Theory: An Anthology* 2nd ed., edited by Julie Rivkin and Michael Ryan (Maiden, MA: Blackwell Publishing, 2004), 650-653.

Leon Trotsky: -The Formalist School of Poetry and Marxism,|| *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch (New York: Norton, 2001), 1002-1017.

Mikhail Bakhtin: -Rabelais and his World,|| *Literary Theory: An Anthology* 2nd ed., edited by Julie Rivkin and Michael Ryan (Maiden, MA: Blackwell Publishing, 2004), 686-692.

Fredric Jameson: -The Political Unconscious: Narrative as a Socially Symbolic Act,|| *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch (New York: Norton, 2001), 1932-1960

Michael Foucault: What is an Author?. Macat Library

UNIT IV

Post Modernism

Gilles Deleuze and Felix Guattari: -What is a Minor Literature?- *Kafka: Towards a Minor Literature*, *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch (New York: Norton, 2001), 1593-1601

Jurgen Habermas: *The Theory of Communicative Action*. Beacon Press

Fredric Jameson: *Postmodernism, or, The Cultural Logic of Late Capitalism*

Lyotard: *A Report on Knowledge*, University of Minnesota press, 1984.

UNIT V

Feminist and Queer Theory: Implications for Literary and Cultural Studies in India

Simone de Beauvoir: *The Second Sex*. Vintage, 2011.

Helene Cixous: *The Laugh of the Medusa*. Grin Verlag, 2013.

Luce Irigaray: *Speculum of the Other Woman*.

Suggested Readings:

Etienne Balibar, -*Homo nationalis: An Anthropological Sketch of the Nation-Form*, || *We the People of Europe: Reflections on Transnational Citizenship*.

B.R. Ambedkar, -Representation of Minorities||

Ratna Kapur, *Erotic Justice: Law and the New Politics of Postcolonialism* (London: Glasshouse Press, 2005).

Zakia Pathak and Rajeswari Sunder Rajan, -Shahbano,— *Feminists Theorize the Political*, ed. Judith Butler and Joan Scott.

Gopal Guru, -Dalit Women Talk Differently,— *Gender and Caste*, Ed. Anupama Rao.

Sharmila Rege, *Writing Caste, Writing Gender: Narrating Dalit Women's Testimonies* Delhi: Zubaan Books, 2013

-Rape and Sexual Violence, || Justice J.S. Verma Committee Report, January 23, 2013.

Akhil Katyal, *The Doubleness of Sexuality: Idioms of Same-Sex Desire in Modern India*, (New Delhi: New Text, 2016).

A. Revathi, *A Life in Transactivism*, as told to Nandini Murali.

EEL-DSM-422- Aesthetics and Literature								
Level &Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinato r
			L	T	P	C		
Sem. IV	EEL-DSM-422	Aesthetics and Literature	6	0	0	6	IA(Mid)-40 EA (End Sem.)-60	

- 1. Learning Objectives:** This course aims to study the ways in which art and literature is understood by engaging with aspects of form, beauty, taste, rhythm and feeling as well as with symbols, icons, allegory and other rhetorical ways, in order to appreciate the disinterested study of art and literature and to analyse and understand the social and practical dimensions of aesthetics
- 2. Course Learning Outcome:** To inculcate disinterested and critical study of art and literature and an appreciation of the ways in which different cultural modes of aesthetic studies function so that a comparative framework can be generated and fostered.

3. Unit wise Course Outcomes:

Upon successful completion of this course, the student:

Unit I: Will be able to gain insight on aestheticism and literary propositions.

Unit II: Will attain knowledge about artistic ways of literary presentations.

Unit III: Will get an in-depth knowledge about artists and their employment of aesthetic devices.

Unit IV: Gets introduced to new forms and art practices.

Unit V: Will be acquainted with insightful dynamics of aestheticism.

COURSE CONTENT

UNIT I

Foundational Texts

Longinus: *On the Sublime* (Translations: A.O. Prickard or Thomas R.R. Stebbing)

Abhinavagupta: *Abhinavbharati*. Trans. M.M. Ghosh.

Pandit Raj Jagannath: *Rasgangadhar*

Rabindranath Tagore: -The Significance of a Poem,|| -Literary Creation|| and
-Sense of Beauty|| (The Oxford Tagore Translations, ed. Sukanta Chaudhuri).

Friedrich Schiller: *On the Aesthetic Education of Man* (Letters 6,11, 12, 13,14, 15, 16, 21)
Dover Publications, 2004

UNIT II

DefiningForm

Bhavbhuti: *Uttarramcaritam*. Sahitya Sarowar.

Vishwanath: *Sahityadarpanam*. Motilal Banarsidass.

Maurice Merleau Ponty: From *The Visible and the Invisible*
(Chapter 4—TheIntertwining-the Chiasm).

Susanne K. Langer: From *Feeling and Form* (Part I, -The Art Symbol||). Scribners 1977

UNIT III

Aesthetics and the Social

Mikhail Bakhtin: "Author and Hero in Aesthetic Activity," *Art and Answerability:*
EarlyPhilosophical Essays

Filippo Tommaso Marinetti: *Manifesto of Futurism* Passerino Editore 2016

Sudraka: *Mrcchakatika*. Trans. Arthur W. Ryder. B. K. Publications

UNIT IV

Art Practice

John Keats: On Shakespeare and -Eternal Poetry||: Letter to J. H. Reynolds, 17, 18
April 1817

On the Imagination and —a Life of Sensations rather than of Thoughts||:
Letter toBenjamin Bailey, 22 November 1817

On Negative Capability: Letter to George and Tom Keats, 21, ?27
December1817

On the Aims of Poetry: Letter to J. H. Reynolds, 3 February 1818

On Axioms and the Surprise of Poetry: Letter to John Taylor, 27 February 1818

UNIT V

Mammata: *KavyaPrakash*, Bhandarkar Oriental Research Institute.

Benodbehari Mukhopadhyaya: *Chitrkar: The Artist* (translated by K. G. Subramanyan. Calcutta, Seagull Books, 2006)

Suggested Readings:

Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas on the Sublime and the Beautiful* (1757) www.gutenberg.org

Gotthold Ephraim Lessing, *Laocoon* (1766) www.archive.org

VS Sethuraman, *Indian Aesthetics: An Introduction* (Trinity P, 20

EEL-MDM-421- Poetry- II								
Level &Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. IV	EEL-MDM-421	Poetry- II	6	0	0	6	IA(Mid)-40 EA (End Sem.)-60	

- 1. Learning Objectives:** This course, like Poetry I, is organized by genre and takes forward some of the arguments and possibilities of poetry and poetics outlined in the earlier course. The idea is not to study poetry purely in terms of periods but also in terms of styles, stylistics, and performance. The critical/theoretical readings enhance, contextualize, and complicate some of the arguments and themes of the course.
- 2. Course Learning Outcome:** After successful completion of this course the students will gain a critical appreciation of varied genres of poetry and their contexts building upon skills and insights they acquired in Poetry I. They will get a sense that poetry is not only written text but also the spoken word and has oral as well as aural possibilities.
- 3. Unit wise Course Outcomes:**

Upon successful completion of this course, the student:

Unit I: Will be able to gain insight on different genres of poetry.

Unit II: Will attain knowledge about various forms and styles of writing poetry.

Unit III: Will get an in-depth knowledge about variety of themes and their critical analysis.

Unit IV: Gets introduced to new contexts and concepts.

Unit V: Will be acquainted with new literary devices.

COURSE CONTENT

UNIT I

Narrative Poetry

Lucretius: On the Nature of Things

Lord Byron: *Don Juan*, Cantos 1 and 2

Edgar Allen Poe: -The Raven||

Henry W Longfellow: -Paul Revere's Ridell

UNIT II

Nonsense Poetry

Edward Lear: The Owl and the Pussycat||

Lewis Carroll: Jabberwocky

Mervyn Peake: Rhymes Without Reason||

UNIT III

Modernist Poetry

W.B.Yeats: Lapis Lazuli, Byzantium

T.S.Eliot: The Waste Land

Paul Verlaine: The Feast of Corn, Autumn Song, Birds in the Night

UNIT IV

Performance Poetry

Lord Tennyson: Morte d'Arthur

Robert Browning: Rabbi ben Ezra

UNIT V

Christiana Georgiana Rossetti: Goblin Market

Oscar Wilde: Ballad of Reading Gaol

Suggested Readings:

Brian McHale, -Beginning to Think about Narrative in Poetry,|| *Narrative* 17 (2009): 11–30.

Peter Hühn and Jörg Schönert, -Introduction: The Theory and Methodology of the Narratological Analysis of Lyric Poetry.|| In *The Narratological Analysis of Lyric Poetry: Studies in English Poetry from the 16th to the 20th Century*, edited by Peter Hühn and Jens Kiefer. Berlin: de Gruyter, 2005, 1–14.

Michael Heyman, -An Indian Nonsense Naissance” in *The Tenth Rasa: An Anthology of Indian Nonsense*. New Delhi: Penguin, 2007.

Bruce Heiden, *Narrative in Poetry: A Problem of Narrative Theory*

G.K. Chesterton, —A Defence of Nonsense,|| in *The Defendant*

Noel Malcolm, *The Origins of English Nonsense* (Harper Collins, 1999) George

Orwell, -Nonsense Poetry,|| in *Shooting an Elephant and Other Essays*. Wim

Tigges, *An Anatomy of Literary Nonsense* (Rodopi, 1988)

Emile Cammaerts, *The Poetry of Nonsense* (E. P. Dutton, 1926)

Gilles Deleuze, *The Logic of Sense*, Trans. Mark Lester (Columbia University Press, 1990)

-Introduction: Is There a There There?|| from Sean Latham and Gayle Rogers, *Modernism: Evolution of an Idea* (London: Bloomsbury, 2015), pp. 1-16

EEL-MDM-422- The Twentieth Century								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. IV	EEL-MDM-422	The Twentieth Century	6	0	0	6	IA(Mid)-40 EA (End Sem.)-60	

1. **Learning Objectives:** This course aims to familiarise the students with the literary trends/movements that evolved in the course of the 20th Century and to enable the students to analyse texts and identify the generic distinctions across prominent milieus and regions.
2. **Course Learning Outcomes:** After successful completion of this course an understanding of what constitutes the twentieth century will have been established. The foundations of representation and genre will also have been established.

3. Unit wise Course Outcomes:

Upon successful completion of this course, the student:

Unit I: Will be able to gain insight on literatures of different nations.

Unit II: Will attain knowledge about recent forms of literary presentations.

Unit III: Will get an in-depth knowledge about socio-psychological insight of the writer.

Unit IV: Gets introduced to modern and post-modern genres of poetry, drama and fiction writing.

Unit V: Will be acquainted with dynamic literary and figurative devices of writing.

COURSE CONTENT

UNIT I:

T.S.Eliot: *Murder in the Cathedral* (1935) Unique Publishers

Tennessee Williams: *A Streetcar named Desire* (1947) Fingerprint Publishing

UNIT II

L.Frank Baum: *The Wonderful Wizard of OZ* (1900) Maple Press

JRR Tolkien: *The Hobbit* (1937) William Morrow Paperbacks

UNIT III:

James Joyce: *A Portrait of the Artist as a Young Man* (1916) Wordsworth Classics

Ernest Hemingway: *For Whom the Bell Tolls* (1940) Arrow Books

UNIT IV:

W H Auden: *Musee de Beaux Arts, Lullaby, September 1, 1939*

Dylan Thomas: *Do not go gentle into that good night, Love in the asylum*

Anne Michaels: *Memoriam, A Height of Years from The Weight of Oranges* (McClelland & Stewart Inc., 1986)

UNIT V:

Franz Kafka: *The Trial*. Penguin Classics.

Rimbaud: *Illuminations, The Drunken Boat, Voyelles, The Spiritual Hunt*.

Stephane Mallarme: *Anxiety, Salutation, Sea Breeze, One*.

Suggested Readings:

The Hybrid Muse: Postcolonial Poetry, Jahan Ramzani, University of Chicago.

Twentieth Century Poetry: Selves and Situations, Peter Robinson, Oxford University Press.

Aestheticism & Modernism: Debating Twentieth-century Literature 1900-1960, Richard Danson Brown, Suman Gupta, Routledge

The Popular & the Canonical: Debating Twentieth-century Literature 1940-2000, David Johnson, Routledge.

EEL-MDM-423-Literatures of the Americas								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. IV	EEL-MDM-423	Literatures of the America	6	0	0	6	IA(Mid)-40 EA (End Sem.)-60	

1. Learning Objectives: This introductory course offers insights into the literatures of the Americas written in English and in translation. It reflects the shift away from US-centric writings in American Studies to a more hemispheric focus wherein issues of race, settler colonial violence, memory, and immigration are highlighted.

2. Course Learning Outcomes: This course will introduce students to writings across the Americas. It will enable them to think about a body of writings that is varied and complex and enables critical perspectives on the Americas.

3. Unit wise Course Outcomes:

Upon successful completion of this course, the student:

Unit I: Will be able to gain insight on fictional writings from both the Americas.

Unit II: Will attain knowledge about American culture and ideologies.

Unit III: Will get an in-depth knowledge about styles of writing.

Unit IV: Gets introduced to innovative forms and devices employed by writers of Americas.

Unit V: Will be acquainted with the vision of American presentation and writing.

COURSE CONTENT:

UNIT I

Herman Melville: *Moby Dick* (1851; Penguin Books, 2003)

Amy Tan: -Rules of the Game, from *The Joy Luck Club* (New York: Penguin, 2006)

UNIT II

Ralph Ellison: *Invisible Man* (1952; Penguin Classics, 2016)

James Baldwin: *The Fire Next Time* (Penguin Books, 1963)

UNIT III

Gabriel Garcia Marquez: *One Hundred Years of Solitude*, Trans. Gregory Rabassa (Penguin India, 1996)

UNIT IV

Lorraine Hansberry: *A Raisin in the Sun* (New York, London: Samuel French, 1959)

Arthur Miller,: -Tragedy and the Common Man|| from *The Theater Essays* of Arthur Miller (Viking Press, 1978) pp. 3-7.

UNIT V

Jorge Luis Borges: Funes the Memorious, in *Labyrinths*, Trans. Donald A. Yates and James . Irby (New Directions, 1962)

Suggested Readings:

Hector St John de Crevecoeur, *Letters from An American Farmer*, Letter III (1782; London: J M Dent & Sons Ltd, 1951)

A N Kaul, *The American Vision* (New Haven: Yale University Press, 1963)

F O Matthiessen, *The American Renaissance* (New York, London: Oxford University Press, 1941)

Richard Wright, *Native Son* (1940; Harper Perennial, 2005)

EEL-MDM-424- Religion and Literature								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. IV	EEL-MDM-424	Religion and Literature	6	0	0	6	IA(Mid)-40 EA (End Sem.)-60	

1. **Learning Objectives:** This course aims to study the ways in which religion and literature engage with each other as modes of humanistic thought across systems of belief and geopolitical contexts, so that they continue shape the world today and to analyse the range of literary modes such as folk narrative, iconology, discursive essay, allegory and devotional lyric that enable such an engagement.
2. **Course Learning Outcomes:** An ability to evaluate the continuing significance of patterned relationships that emerge in fields such as identity-construction, state formation, and aesthetic representation. An appreciation of the way in which different modes of rhetoric, and narrative, reconfigure themselves, to express the changing realities, of the relationship between religion, and literature.
3. **Unit wise Course Outcomes:**

Upon successful completion of this course, the student:

Unit I: Will be able to gain insight on various religious contexts.

Unit II: Will attain knowledge about secularism in literature.

Unit III: Will get an in-depth knowledge about modes of presentations.

Unit IV: Gets introduced to literature and religion in communion.

Unit V: Will be acquainted with several writers and their works.

COURSE CONTENT

UNIT I: Foundational Readings (East and West)

The Religion of Vedas. Trans. Ralph T.H. Griffith.
The Religion of Upanisads. HarperCollins,
Dr. S. Radhakrishnan. Development of Religions in West

UNIT II: Foundation Readings (Indian subcontinent and the East)

Shrimad Bhagavad Gita, HarperCollins Publishers, Dr S. Radhakrishnan.
The Gospels, Penguin Random House.
St. Augustines *Confessions*. Simon and Schuster.

UNIT III: Orality, Magic, Storytelling

Jaydev: *Gita Govinda*, Ras Bihari Lal and sons
St. Augustine: *The City of God*. Simon and Schuster
William James: *The Varieties of Religious Experience*
Emile Durkheim: *The Elementary Forms of Religious Life*

UNIT IV: Experiencing Literature

The Mahabharata Bhishma Parva. Mahabharata, Gita Press, Gorakhpur
John Bunyan: *The Pilgrim's Progress, Part 1*, (1678), Oxford Classics
William Blake: 'The Divine Image' (from *Songs of Innocence*)

UNIT V: Experiencing Literature

Dante Gabriel Rosetti: '*Autumn Song*'
Gerard Manley Hopkins: '*Spring and Fall*'
William Butler Yeats: '*Crazy Jane talks to the Bishop*'
T.S. Eliot: *Ash Wednesday*, Penguin Random House.

Suggested Readings:

Cleanth Brooks, *Community, Religion, and Literature Essays*, University of Missouri Press, 1995.

Manav Rathi, *Postsecular Imagination: Postcolonialism, Religion, and Literature*, 2013.

Louise Lee, Mark Knight, *Religion, Literature and the Imagination: Sacred Worlds*, Bloomsbury Academic, 2009

Vasudha Dalmia & Heinrich von Stietencron, (ed.) *Representing Hinduism: The construction of religious traditions and national identity*, Delhi: Sage Publications, 1995

Will Kymlicka (ed) *The Rights of Minority Cultures*, Oxford: OUP, 1995

David George Mullan, *Religious Pluralism in the West: An Anthology* Oxford: Wiley-Blackwell, 1997

A Chapman, J Coffey and B Gregory (eds) *Seeing Things Their Way: Intellectual History and the Return of Religion*, New York: U of Notre Dame, 2009.

EEL–MDM-425- 19 th Century Life and Letters								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. IV	EEL–MDM-425	19 th Century Life and Letters	6	0	0	6	(Mid I & II)- 40 EA (End Sem.)- 60	

1. Learning Objectives: This Course aims at the study the ways in which religion and literature engage each other as a source of reason, morality and understanding. It aims to embark the ideology and development of Christianity through various writings of 19th century which will also help in interpreting scriptures and understanding philosophy of Christianity.

2. Course Learning Outcomes: The Students would be able to understand the philosophy of Christianity through the writings of major writers and learn about the development of religion.

3. Unit wise Course Outcome:

Upon successful completion of this course, the student:

Unit 1: Will be able to gain insight on the interpretation of scriptures and constitution of church.

Unit II: Will attain knowledge about the principles and philosophy of Christianity.

Unit III: Will get an in-depth knowledge about religious writings.

Unit IV: Will get introduced to Septum Contra Christum.

Unit V: Will get acquainted with various ideologies of Christianity.

COURSE CONTENT

Unit I

S. T. Coleridge: The early Coleridge: Imagination and Fancy, Reason and Understanding, Religion and Morality, The Interpretation of Scripture, The Constitution of Church and State.

Thomas Arnold: The Idea of a Christian society, Oxford movement, Religion and Education, Scriptural Interpretation, Arnold and the Lake District.

Thomas Carlyle: Carlyle's Religion, Carlyle's Moral and Political Ideas.

Jeremy Bentham: The Deontology.

Unit II

John Stuart Mill: Logic, The Principles of political economy, On liberty, Utilitarianism, Three Essays on Religion.

Auguste Comte: The Positive Philosophy and the Religion of Humanity

George Eliot: Hennell, Strauss and Feuerbach: Hennels Inquiry, Strauss's Life of Jesus and Feuerbach Essence of Christianity

Unit III

Matthew Arnold: Culture and anarchy, Religious Writings

Francis W. Newman: Phases of faith, Soul, Translating homer

Tennyson: Somersby, Cambridge, Early poems: The Two Voices, The Princess, In Memoriam

JA Froude: Early life, The Shadows of the Clouds, The Nemesis of Faith

Unit IV

Septum Contra Christum

Unit V

Essays and Reviews in 19th century

Fredric Temple: The Education of Rolland Williams

Benson Biblical Researches

Baden Powell: On the Study of Evidences of Christianity

C.W. Godwin: On the Mosaic Cosmogony

Mark Pattison: Tendencies of religious thought in England 1688-1750

Benjamin Jowett: On the interpretation of Scriptures

Mark Rutherford: Tanner's Lane, Within these two walls

John Morley: Liberalism, Early Writings

Voltaire, Rosseau, Diderot

Suggested Readings:

Collected Letters of Samuel Taylor Coleridge. Ed. Earl Leslie Griggs, Oxford University Press, 1956.

The Collected Works of Thomas Carlyle. British Library, Historical Print Publications, 1956.

Collected Works of John Stuart Mill. ed. John Robson, Routledge Taylor and Francis Group, 2017.

The George Eliot Letters. ed. Gordon Haight, Yale University Press, 1954-78.

Memoir and Letters of Francis W. Newman. ed. Giberne Sieveking, Tredition Classics, 2013.

The Life and Letters of Erasmus. ed. J.A. Froude, Literary Licencing, LLC, 2014.

Speeches Delivered in India, 1884-8 (Classic Reprint). Fredric Temple, Forgotten Books, 2015.

The Works of Voltaire: Voltaire. ed. John Morley, Andesite Press, 2017.

Rousseau: The Basic Political Writings: Discourse on the Sciences and the Arts, Discourse on the Origin of Inequality, Discourse on Political Economy, On the Social Contract, The State of War (Hackett Classics). ed. Donald Cress, 2012.

EEL-MDM -426- Digital Literature and Literature in Digital Space								
Level & Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem IV	EEL-MDM-426	Digital Literature and Literature in Digital Space	6	0	0	6	IA(Mid)-40 EA(End Sem)-60	

1. **Learning Objectives:** This course seeks to shed light on digital literature according to the epistemological crisis of authorship and the new dimension of participation and relationship offered by both the Web and new media. Moving from the state of the art, the aim is to investigate the interdisciplinary relations in the field of electronic literature, in order to recognize patterns of theories, technologies, and social dimensions of the phenomena to offer a critical toolkit to understand and map out the emerging knowledge and practices created by this field and its multifaceted dimension.
2. **Course Learning Outcomes:** After the successful completion of this course, the students shall be able to describe the fundamentals of digital space and literature and will gain insight on the trends, effects and other issues that have emerged due to the advent of digital media.

3. **Unit wise Course Outcomes:**

Upon successful completion of this course, the student:

Unit I: Will be able to gain insight on various approaches from a variety of perspectives: from historical, cultural, industrial/commercial, media-theoretical, and formal (narratological/ludological) perspectives, among others.

Unit II: Will attain knowledge to investigate theories of mediality (including inter- and transmediality) more generally.

Unit III: Will get an in-depth knowledge about relations between storytelling and the activity of gameplaying

Unit IV: Gets introduced to relation between these aspects and the underlying mechanics of digital games, as embodied in hardware and software.

Unit V: Will be acquainted with the Digital Age.

COURSE CONTENT

Unit I-

Introduction to Digital Literature and Literatures in the Digital Space

Unit II

From Text to Cybertext

Unit III

Interactive Digital Narrative (Video games, News Blog, Social Media)

Unit IV

Role and Representation in Digital Spaces

Unit V

Truth to Post-truth in the age of Digital

Suggested Readings:

Atkins, Barry. *More than a Game: The Computer Game as Fictional Form*. Manchester: Manchester UP, 2003.

Atkins, Barry, and Tanya Krzywinska. *Videogame, Player, Text*. Manchester: Manchester UP, 2008.

Bogost, Ian. *How to Do Things with Videogames*. Minneapolis: U of Minnesota P, 2011.

Bogost, Ian. *Persuasive Games: The Expressive Power of Videogames*. Cambridge, MA: MIT, 2007.

Bogost, Ian. *Unit Operations: An Approach to Videogame Criticism*. Cambridge, MA: MIT, 2006.

Caillois, Roger. *Man, Play, and Games*. Trans. Meyer Barash. Chicago: U of Illinois P, 2001.

Carr, Diane, David Buckingham, Andrew Burn, and Gareth Schott. *Computer Games: Text, Narrative and Play*.

Cambridge: Polity, 2006.

Castranova, Edward. *Synthetic Worlds: The Business and Culture of Online Games*. Chicago: U of Chicago P, 2005.

Clarke, Andy, and Grethe Mitchell. *Videogames and Art*. Bristol: Intellect, 2007.

Cote, Amanda. "Our Princess is in Another Castle: Feminist Media Theory and Female Video Game Char

EEL-AEC-421- Research Methodology								
Level &Semester	Course Code	Title of the Course	Credits				Marks	Course Coordinator
			L	T	P	C		
Sem. IV	EEL-AEC-421	Research Methodology	4	0	0	4	IA(Mid)-40 EA (End Sem.)-60	

1. **Learning Objectives:** This course aims to familiarize students with the basic concepts of research on the postgraduate level before heading towards higher dimensions of research. To enable students to understand various paradigms of research, its tools, ethics and challenges related to English studies and related fields and develop creative and academic skills in them.
2. **Course Learning Outcomes:** After the successful completion of this course, the students shall be able to apply proper research methods pertinent to English studies and related fields and formulate their own research questions and write research papers.

3. Unit wise Course Outcomes:

Upon successful completion of this course, the student:

Unit I: Will be able to gain insight on methods of research and its writing.

Unit II: Will attain knowledge about various formats and hypothesis for research writing.

Unit III: Will get an in-depth knowledge about MLA style sheet and its specifications.

Unit IV: Gets introduced to paper writing and research performance tools.

Unit V: Will be acquainted with new theories and paradigms for conducting research.

COURSE CONTENT

Unit I

What is literary research? (This unit incorporates following essays from Research Methods in English Studies: Gabriele Griffin)

Textual Analysis as a Research Method (Catherine Belsey)

Archival Methods (Carolyn Steedman)

Discourse Analysis (Gabriele Griffin),

Creative Writing as a Research Method (Jon Cook)

UNIT II

Introduction to research methodology (Research, Hypothesis. Analysis of data and interpretation)

Research question

Review of literature

Data collection- Primary and Secondary Sources

UNIT III

Components and Requirements

- Research Proposal/ Synopsis
- Research Paper
- Thesis/Dissertation

UNIT IV

- Research tools
- MLA Style Sheet (Latest Edition)
- Chicago Manual of Style (Latest Edition)

Ethics in Research and Plagiarism

UNIT V

Workshop and Presentation

1 Workshop and

Presentation 2

*The students will be divided into smaller groups for presentations

Suggested Readings:

Research Methods in English Studies: Gabriele Griffin

Research Methodology: Methods and Techniques: C.

R. Kothari *Research Methods in English*: M.P. Sinha

Academic Writing 1: Paragraph: Alice Savage and Mausod

Shafiei *Academic Writing: A Handbook for International*

Students: Stephen Bailey *MLA handbook for Writers of*

Research Papers: Latest edition

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