

University of Allahabad, Allahabad

PG Programme: M. A. (English)

Syllabus for M. A. English (Sem I, II, III & IV)

Learning Outcome-based Curriculum

(with effect from the academic year 2024-25)



Paper wise Course Contents: Enclosed the copy of syllabus
References and Additional References: Enclosed in the Syllabus
Credits/ semester: (5x5 =) 25

Total number of Credits (for 4 semesters): (25x4=) 100
No. of lectures per Core/ Elective Paper/ Semester: (15x5=) 75
Total no. of periods (for 4 Semesters): (75x4) = 300

Scheme of Examination: Semester (As per University Regulations)

Number of Seats: As per University Regulations
Admission Criterion: As per University Regulations
Eligibility, if any: As per University Regulations

Fee Structure: As per University Structure

Passed in Board of Studies on 24 Jan 2024 (in continuation of the adjourned meeting dated 24 Dec 2023)

Presented in Board of Faculty on 29 Jan 2024

Passed in Academic Council on 13.05.2024

Passed in Executive Council on 18.05.2024

Learning Outcomes Descriptors and Programme Outcomes for a Master's degree (e.g. M.A., M.Com., M.Sc., etc.) (Level 6.5)

Master's Degree (2 years /4 semesters of study): The Master's degree qualifies students who can apply an advanced body of knowledge in a range of contexts for professional practice, research, and scholarship and as a pathway for further learning. Graduates at this level are expected to possess and demonstrate specialized knowledge and skills for research, and/or professional practice and/or for further learning. Master's degree holders are expected to demonstrate the ability to apply the established principles and theories to a body of knowledge or an area of professional practice.

Descriptor	Knowledge and understanding: The graduates should be able to demonstrate the acquisition of:
P.O. 1.	advanced knowledge about a specialized field of enquiry with a critical understanding of the emerging developments and issues relating to one or more fields of learning,
P.O. 2.	advanced knowledge and understanding of the research principles, methods, and techniques applicable to the chosen field(s) of learning or professional practice,
P.O. 3.	procedural knowledge required for performing and accomplishing complex and specialized and professional tasks relating to teaching, and research and development.
Descriptor	General, technical and professional skills required to perform and accomplish tasks: The graduates should be able to demonstrate the acquisition of:
P.O. 4.	advanced cognitive and technical skills required for performing and accomplishing complex tasks related to the chosen fields of learning.
P.O. 5.	advanced cognitive and technical skills required for evaluating research findings and designing and conducting relevant research that contributes to the generation of new knowledge.

P.O. 6.	specialized cognitive and technical skills relating to a body of knowledge and practice to analyze and synthesize complex information and problems.
Descriptor	Application of knowledge and skills: The graduates should be able to demonstrate the ability to:
P.O. 7.	apply the acquired advanced theoretical and/or technical knowledge about a specialized field of enquiry or professional practice and a range of cognitive and practical skills to identify and analyse problems and issues, including real-life problems, associated with the chosen fields of learning.
P.O. 8.	apply advanced knowledge relating to research methods to carry out research and investigations to formulate evidence-based solutions to complex and unpredictable problems.
Descriptor	Generic learning outcomes: The graduates should be able to demonstrate the ability to:
P.O. 9.	listen carefully, read texts and research papers analytically and present complex information in a clear and concise manner to different groups/audiences,
P.O. 10.	communicate, in a well-structured manner, technical information and explanations, and the findings/results of the research studies undertaken in the chosen field of study,
P.O. 11.	present in a concise manner view on the relevance and applications of the findings of recent research and evaluation studies in the context of emerging developments and issues.
P.O. 12.	evaluate the reliability and relevance of evidence; identify logical flaws and holes in the arguments of others; analyze and synthesize data from a variety of sources; draw valid conclusions and support them with evidence and examples, and addressing opposing viewpoints.
P.O. 13.	meet one's own learning needs relating to the chosen fields of learning, work/vocation, and an area of professional practice,

P.O. 14.	pursue self-paced and self-directed learning to upgrade knowledge and skills, including research-related skills, required to pursue a higher level of education and research.
P.O. 15.	problematize, synthesize, and articulate issues and design research proposals,
P.O. 16.	define problems, formulate appropriate and relevant research questions, formulate hypotheses, test hypotheses using quantitative and qualitative data, establish hypotheses, make inferences based on the analysis and interpretation of data, and predict cause-and-effect relationships,
P.O. 17.	develop appropriate tools for data collection for research,
P.O. 18.	the ability to use appropriate statistical and other analytical tools and techniques for the analysis of data collected for research and evaluation studies,
P.O. 19.	plan, execute, and report the results of an investigation,
P.O. 20.	follow basic research ethics and skills in practicing/doing ethics in the field/ in one's own research work.
P.O. 21.	make judgements and take decisions regarding the adoption of approaches to solving problems, including real-life problems, based on the analysis and evaluation of information and empirical evidence collected.
P.O. 22.	make judgement across a range of functions requiring the exercise of full responsibility and accountability for personal and/or group actions to generate solutions to specific problems associated with the chosen fields/subfields of study, work, or professional practice.
Descriptor	Constitutional, humanistic, ethical, and moral values: The graduates should be able to demonstrate the willingness and ability to:
P.O. 23.	embrace and practice constitutional, humanistic, ethical, and moral values in one's life,

P.O. 24.	adopt objective and unbiased actions in all aspects of work related to the chosen fields/subfields of study and professional practice,
P.O. 25.	participate in actions to address environmental protection and sustainable development issues,
P.O. 26.	support relevant ethical and moral issues by formulating and presenting coherent arguments,
P.O. 27.	follow ethical principles and practices in all aspects of research and development, including inducements for enrolling participants, avoiding unethical practices such as fabrication, falsification or misrepresentation of data or committing plagiarism.
Descriptor	Employability and job-ready skills, and entrepreneurship skills and capabilities/ qualities and mindset: The graduates should be able to demonstrate the acquisition of knowledge and skill sets required for:
P.O. 28.	adapting to the future of work and responding to the demands of the fast pace of technological developments and innovations that drive the shift in employers' demands for skills, particularly with respect to the transition towards more technology-assisted work involving the creation of new forms of work and rapidly changing work and production processes.
P.O. 29.	exercising full personal responsibility for the output of own work as well as for group/team outputs and for managing work that is complex and unpredictable requiring new strategic approaches.

Mapping of the course needs to be done on the above parameters.

Learning Outcomes Descriptors and Programme Specific Outcomes for a Master's degree in English (Level 6.5)

Descriptor	Knowledge and understanding: Upon completion of the MA English programme, graduates should be able to demonstrate the acquisition of:
P.S.O. 1.	Advanced knowledge of major literary periods, genres, and movements.
P.S.O. 2.	Critical understanding and interpretation of literary and cultural texts along with an awareness and appreciation of diverse literary traditions and cultural contexts.
P.S.O. 3.	Advanced theoretical and analytical skills in literary studies.
Descriptor	General, technical and professional skills required to perform and accomplish tasks: Upon completion of the MA English programme, the graduates should be able to demonstrate the acquisition of:
P.S.O. 4.	Effective communication skills, both written and oral.
P.S.O. 5.	Proficient research and information literacy skills.
P.S.O. 6.	Ability to critically analyse and evaluate complex ideas and arguments.
Descriptor	Application of knowledge and skills: Upon completion of the MA English programme, the graduates should be able to demonstrate the ability to:
P.S.O. 7.	Apply literary theories and methodologies to analyse and interpret texts and utilize critical thinking skills to solve real-world problems related to literature and culture.
P.S.O. 8.	Produce original and well-researched scholarly work.
Descriptor	Generic learning outcomes: Upon completion of the MA English programme, the graduates should be able to demonstrate the ability to:
P.S.O. 9.	Engage in independent and lifelong learning.

P.S.O. 10.	Adapt to new and evolving challenges in the field of literature.
P.S.O. 11.	Collaborate and work effectively in interdisciplinary settings.
P.S.O. 12.	Demonstrate intellectual curiosity and openness to diverse perspectives.
Descriptor	Constitutional, humanistic, ethical, and moral values: Upon completion of the MA English programme, the graduates should be able to demonstrate the willingness and ability to:
P.S.O. 13.	Engage in ethical and responsible research and scholarship.
P.S.O. 14.	Promote inclusivity and diversity in literary analysis and interpretation.
P.S.O. 15.	Uphold humanistic values in their academic and professional endeavours.
P.S.O. 16.	Contribute to the advancement of social justice through literary awareness.
Descriptor	Employability and job-ready skills, and entrepreneurship skills and capabilities/ qualities and mindset: Upon completion of the MA English programme, the graduates should be able to demonstrate the acquisition of knowledge and skill sets required for:
P.S.O. 17.	Preparedness for roles in education, publishing, journalism, cultural institutions, and related fields and adaptability and resilience in the face of evolving career landscapes.
P.S.O. 18.	Entrepreneurial mindset in exploring innovative approaches to literary and cultural endeavours and adaptability and resilience in the face of evolving career landscapes.

Course Structure
M.A. (English)
Revised Syllabus (To be effective from the academic session: 2024-2025)

M.A. Sem I (English)

Paper I: Literary Criticism & Theory: I (5 Credits, MM: 100)

Paper II: Core British Literature - I (5 Credits, MM: 100)

Paper III: Core American Literature - I (5 Credits, MM: 100)

Paper IV: Core Indian Literature - I (5 Credits, MM: 100)

Paper V: Core New Literature - I (5 Credits, MM: 100)

M.A. Sem II (English)

Paper I: Literary Criticism & Theory: II (5 Credits, MM: 100)

Paper II: Core British Literature - II (5 Credits, MM: 100)

Paper III: Core American Literature - II (5 Credits, MM: 100)

Paper IV: Core Indian Literature - II (5 Credits, MM: 100)

Paper V: Core New Literature - II (5 Credits, MM: 100)

M.A. Sem III (English)

Paper I: Core British Literature - III (5 Credits, MM: 100)

Paper II: Research Methodology (5 Credits, MM: 100)

Paper III: Elective Course – I (5 Credits, MM: 100)

Paper IV: Elective Course – II (5 Credits, MM: 100)

Paper V: Viva-Voce (5 Credits, MM: 100)

M.A. Sem IV (English)

Paper I: Core British Literature - IV (5 Credits, MM: 100)

Paper II: Research Project (5 Credits, MM: 100)

Paper III: Elective Course – III (5 Credits, MM: 100)

Paper IV: Elective Course – IV (5 Credits, MM: 100)

Paper V: Viva-Voce (5 Credits, MM: 100)

List of Elective Courses

M.A. Sem III (English)

Paper III: Elective Course I (5 Credits, MM: 100)

One of the following is to be opted:

1. Literature and Environment - I
2. Irish Literature – I
3. Gender and Literature – I
4. Theatre in India – I
5. Indian Fiction in English Translation– I
6. Existentialism and Literature – I
7. Linguistics, Phonetics and Modern Grammar – I
8. Partition and Literature – I
9. D H Lawrence - I

Paper IV: Elective Course - II (5 Credits, MM: 100)

One of the following is to be opted:

1. Children's Literature – I
2. Tagore - I
3. Indian Sanskrit Poetics – I
4. Understanding India through Literature – I
5. Popular Literature - I
6. Introduction to Film Studies – I
7. Introduction to French Literature - I
8. Introduction to Russian Literature – I
9. Comparative Literature: Theory & Praxis – I
10. Translation: Theory and Praxis - I

M.A. Sem IV (English)

Paper III: Elective Course I (5 Credits, MM: 100)

One of the following is to be opted:

1. Literature and Environment - II
2. Irish Literature – II
3. Gender and Literature – II
4. Theatre in India – II
5. Indian Fiction in English Translation – II
6. Existentialism and Literature – II
7. Linguistics, Phonetics and Modern Grammar – II
8. Partition and Literature – II
9. D H Lawrence - II

Paper IV: Elective Course II (5 Credits, MM: 100)

One of the following is to be opted:

1. Children's Literature – II
2. Tagore - II
3. Indian Sanskrit Poetics – II
4. Understanding India through Literature – II
5. Popular Literature - II
6. Introduction to Film Studies – II
7. Introduction to French Literature - II
8. Introduction to Russian Literature – II
9. Comparative Literature: Theory & Praxis – II
10. Translation: Theory and Praxis - II

Evaluation / Assessment:

1. Continuous assessment to be followed as the Learning Outcome-based Curriculum is being followed.
2. Exams to be conducted in the following order: T-1, Mid-Sem, T-2, End-Sem
3. Weightage for T-1/ T-2 = 20% (better of the two scores will be counted)
4. Weightage for Mid-sem = 20%
5. Weightage for End-sem exam = 60%

Question Paper Pattern:

1. T-1/ T-2 : Essay type assignments to be given by the Seminar group teachers.
2. Mid-sem: Five short answer type questions. Answers expected in about 100 words. So in all a candidate is expected to write about 500 words. Duration of exam: 90 minutes (or as per the University rules). No external choice in answering questions will be given.
3. End-sem exam: Five essay type questions to be answered. Length of the answer is left open. Time duration: 3.00 hrs (or as per the University rules). Internal choice in answering questions may be given.

Research Project:

1. Each student will have to undertake a project to enable him to understand how to write projects for different funding agencies.
2. The length of the project will be around 10,000 words.
3. It shall be written in the form of a research paper intended to be published in a journal of repute.
4. If the paper is published/ accepted for publication, it will outrightly be awarded excellent grade. If it is awarded marks out of 100, as in other papers, the equivalent marks will be awarded. Relative grading/ marks will be done going by the reputation/ ranking of the journal.
5. The project will be supervised and approved by the seminar teacher. An Advisory Committee of some teachers may be formed by the seminar teacher in consultation with the HOD.
6. If the paper is submitted for publication, the student shall invariably be the first author and the seminar teacher the second author.
7. The project will carry a certificate of originality with proof of proper plagiarism check certification by the recognised agencies.

University of Allahabad
Department of English and Modern European Languages
PG Prog in English Lit, Sem I: All Papers

M. A. English Literature Semester I

Paper I: Literary Criticism & Theory – I

Credit: 5, Code:

Objective:

This paper sets out to acquaint the students with:

- the defining moments in the history of English studies from classical antiquity to the era of New Criticism in the twentieth century (European Classical Criticism to New Criticism).
- the pioneers of literary criticism foregrounded through their representative works.
- key concepts of Indian poetics introduced, as part of the initiative to incorporate Indian Knowledge System, for students to apply them in critical reading of literary texts.

Content:

Section	Domains & Theories of Literary Criticism	No. of Periods
A	1. European Classical Criticism Aristotle: <i>Poetics</i> Chapters I, V, VI & VIII	08
	2. Renaissance Criticism Philip Sidney: <i>An Apology for Poetry</i>	08
	3. Neoclassical Criticism Samuel Johnson: “Preface to Shakespeare”	04
	4. Romantic Criticism i) William Wordsworth: “Preface to <i>Lyrical Ballads</i> ” ii) S. T. Coleridge: <i>Biographia Literaria</i> Chapter XIII	04 06
	5. Forerunners of New Criticism i) Matthew Arnold: “The Study of Poetry” ii) T. S. Eliot: (a) “Tradition and the Individual Talent” (b) “The Function of Criticism”	06 06 06
	6. New Criticism i) Cleanth Brooks: “The Language of Paradox” ii) John Crowe Ransom: “Criticism, Inc.”	06 06
B	Indian Classical Poetics – I <i>Rasa, Dhvani and Alankaras</i>	15

Duration of the Semester: 15 weeks, Number of Classes: 75 @ 5 classes per week

Expected Outcome:

Equipped with a well-grounded understanding of the evolution of English studies, the students will be poised for a break with the convention of reading literature for aesthetics and embark upon a new era in which literary studies merges with other human sciences.

Evaluation pattern/scheme of examination: (approved and in operation as of now):

- Test one (written test/assignment) – 20%
- Mid-semester examination – 20%
- Test two (written test/assignment) – 20%
- Final (end semester) examination – 60%

[Note: For the final assessment, only the better of Test one and Test two is to be counted]

Suggested Reading

- Baldick, Chris. *The Concise Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press, 2001.
- Bennet, Andrew and Royale, Nicholas. *An Introduction to Literature, Criticism and Theory*. Prentice Hall, 1999.
- Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford, 2000.
- Enright, D. J. and Ernest De Chickera. *English Critical Texts*. Oxford University Press, 1997.
- Gupta, Neerja A. *A Student's Handbook of Indian Aesthetics*, Newcastle upon Tyne: Cambridge Scholars Publishing, 2017.
- Habib, M. A. R. *Literary Criticism from Plato to the Present: An Introduction*. Oxford (USA): Blackwell Publishing, 2008.
- Leitch, Vincent B (Ed.) *Norton Anthology of Theory and Criticism*, W. W. Norton & Co., 2001.
- Rajnath. *Critical Speculation*. Delhi: Doaba House, 1996.
- Rajnath. *T S Eliot's Theory of Poetry*. New Delhi: Arnold-Heinemann, 1980.
- Srivastava, K G. *Aristotle's Doctrine of Tragic Katharsis*. Allahabad: Kitab Mahal, 1982.
- Srivastava, K G. "A New Look at the 'Katharsis' Clause of Aristotle's "Poetics"", *British Journal of Aesthetics*. 12 (3, 1972), pp. 258-275.
- Upadhyay, Ami. *A Handbook of Indian Poetics and Aesthetics*. Prakash Book Depot, 2020.
- Waugh, Patricia. *Literary Theory and Criticism*. Oxford University Press, 2006.

Designed by

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Paper II**1. Course title: Core British Literature I****Credit: 5, Course Code:****2. Objectives of the course:**

- (i) To provide a foundational course with British Literature as the originating literature for English Studies.
- (ii) To give the students a detailed knowledge of major literary works in different genres of various periods.
- (iii) To expose the students to the political, economic, social and cultural background so as to enable them to study the works of representative authors of British Literature including those who have written about India and Indian culture.
- (iv) To acquaint the learners with the literary movements, and the evolution and developments of literary forms to encourage further reading for enhancement of their existing knowledge.

3. Course content: Syllabus (topics and/or texts), along with the number of periods/classes mentioned against each topic:

List of Texts	No. of periods
Drama i) Christopher Marlowe: <i>Doctor Faustus</i> (4) ii) William Shakespeare: <i>Hamlet</i> (6) (Detailed Study) iii) John Webster: <i>The Duchess of Malfi</i> (4) iv) Ben Jonson: <i>The Alchemist</i> (4)	18
Poetry (i) Geoffrey Chaucer: Lines 1-30; 822-858 (from Prologue to Canterbury Tales) (3) (ii) Edmund Spenser: <i>Epithalamion</i> (4) (iii) William Shakespeare: "Let Me Not to the Marriage of True Minds" & "Under the Greenwood Tree" (2) (iv) John Milton: <i>Paradise Lost</i> , Book 1 (5) (v) John Donne: "Holy Sonnet: Batter My Heart, Three-Person'd God", "The Ecstasy", & "Twickenham Garden" (6) (vi) Andrew Marvell: "To His Coy Mistress" (2) (vii) John Dryden: <i>Absalom and Achitophel</i> (Character of Absalom, lines 19-40; Character of Zimri, lines 544-568) (3) (viii) Alexander Pope: <i>The Rape of the Lock</i> (Canto 1) (4) (ix) William Blake: "The Tyger" & "The Lamb" (2)	31
Prose (i) Niccolo Machiavelli: <i>The Prince</i> (Chapters 9 and 10) (4) (ii) Francis Bacon: "Of Ambition", "Of Truth" (2) (iii) G. A. Henty. <i>With Clive in India</i> (4)	10
Fiction (i) Daniel Defoe: <i>Robinson Crusoe</i> (4) (ii) Jonathan Swift: <i>Gulliver's Travels</i> (4) (iii) Henry Fielding: <i>Tom Jones</i> (4) (iv) Mary Shelley: <i>Frankenstein</i> (4)	16
Total teaching weeks = 15, Number of classes = 15x5 = 75	

(NB: The number mentioned at the end of each text within the brackets indicates the number of classes.)

4. Expected course outcome:

By the end of this course the students will be able to:

- (i) Have a foundational knowledge of British Literature.
- (ii) Get a detailed understanding and ideas of major literary works in different genres in respective periods.
- (iii) Grasp the knowledge of the political, economic, social and cultural background which will enable them to study the works of representative authors of British Literature.
- (iv) Have a thorough understanding of literary movements, literary forms and various techniques.
- (v) Use principles that support sound critical judgement of various forms of literature by diverse communities of readers.
- (vi) Develop their linguistic, analytical and cognitive skills.

5. Evaluation pattern/scheme of examination: (approved and in operation as of now):

- (i) Test one (written test/assignment): 20%
- (ii) Mid-semester examination: 20%
- (iii) Test two (written test/assignment): 20%
- (iv) Final (end semester) examination: 60%

[Note: For the final assessment, only the better of Test one and Test two is to be counted.]

6. Suggested Reading List:

Drama

- Downer, Alan S. *British Drama: A Handbook and Brief Chronicle*. Ardent Media, 2008.
- Shellard, Dominic. *British Theatre Since the War*. Yale UP, 2000.
- Smart, John. *Twentieth Century British Drama*. Cambridge UP, 2001.

Poetry

- Bush, Douglas. *English Poetry: The Main Currents from Chaucer to the Present*. Oxford UP, 1952.
- Duncan, Joseph E. *The Revival of Metaphysical Poetry: The History of Style, 1800 to the Present*. U of Minnesota P, 1959.
- Furniss, Tom, and Michael Bath. *Reading Poetry: An Introduction*. 2nd edition. Routledge, 2013.
- Glancy, Ruth. *Thematic Guide to British Poetry*. Greenwood Press, 2002.
- Herbert, P.N. *How Poetry Works: The Elements of English Poetry*. Bilkent, 2000.
- Keynes, Geoffrey, editor. *A Vision of the Last Judgement in Poetry and Prose of William Blake*. Vol. 1, 4th ed. The Nonesuch Press, 1939.
- Morrison, Blake. *The Penguin Book of Contemporary British Poetry*. Penguin, 1999.
- Rivers, Isabel. *Classical and Christian Ideas in English Renaissance Poetry*. Routledge, 1994.

Prose

- Axson, Stockton. "Francis Bacon as Man of Letters." Lectures on Francis Bacon. Rice Institute Pamphlet - Rice University Studies, vol. 13, no. 1, 1926.

- Bacon, Francis. *The Essays of Francis Bacon*, edited by Mary Augusta Scott, Charles Scribner's Sons, 1908.
- Strauss, Leo. *Thoughts on Machiavelli*. U of Chicago P, 1958.

Fiction

- Eagleton, Terry. *The English Novel: An Introduction*. Blackwell Publishing, 2013.
- Hewitt, Douglas. *English Fiction of the Early Modern Period*. Pearson, 1988.
- Spearman, Diana. *The Novel and Society*. Barnes & Noble, 1966.
- Watt, Ian P. *The Rise of the Novel*. U of California P, 2011.

General Reading List:

- Abrams, M. H. *A Glossary of Literary Terms*. Heinle & Heinle, 1999.
- Baldick, Chris. *The Concise Oxford Dictionary of Literary Terms*. Oxford UP, 2001.
- Fulford, Tim. *Romantic Indians: Native Americans, British Literature, and Transatlantic Culture 1756-1830*. Oxford UP, 2006.
- Kermode, Frank, and John Hollander, editors. *Modern British Literature*. (Oxford Anthology of English Literature 6). Oxford UP, 1973.
- Klarer, Mario. *An Introduction to Literary Studies*. Routledge, 1999.
- Mackean, Ian. *The Essentials of Literature in English, Post - 1914*. Bloomsbury, 2005.
- Thornley, G. C., and Gwyneth Roberts. *An Outline of English Literature*. Longman, 2003.

Designed by

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Paper III: Core American Literature – I Credit: 5, Code:

Objectives

- To introduce the students to the literature of the United States of America.
- To familiarize him/her with the important literary movements and development of various genres of literature.
- To give him/her first-hand knowledge of major writers and classics of American literature.

Poetry

No. of Lectures: 20

1. Walt Whitman – “When Lilacs Last in the Dooryard Bloom’d”, “One’s- Self I Sing”
2. Robert Frost – “Mending Wall”, “After Apple Picking”, “The Gift Outright”
3. Carl Sandburg – “Cool Tombs”, “Harbor”, “Grass”
4. Hilda Doolittle – “The Pool”, “Sea Rose”, “Mid-Day”, “Garden”, “Sea Violet”
5. Amy Lowell – “The Pike”, “Venus Transiens”, “New Heavens for Old”
6. E.E. Cummings – “O Sweet Spontaneous”, “Pity This Monster Manunkind”, “I Sing of Olaf Glad and Big”
7. William Carlos Williams - “The Delineaments of the Giants” (Book-I), “The Forgotten City”.
8. Wallace Stevens – “Thirteen Ways of Looking at a Black Bird”, “The Snow Man”, “The Emperor of Ice-Cream”.
9. Langston Hughes – “Cross”, “The Negro Speaks of Rivers”, “Harlem”
10. Gertrude Stein – “What do I See”, “Why Do You Feel Differently”, “Kneeling” from ‘A Valentine to Sherwood Anderson’

Drama

No. of Lectures: 16

1. Tennessee Williams – *A Glass Menagerie*
2. Arthur Miller – *Death of a Salesman*
3. Eugene O’Neill – *The Hairy Ape*
4. Cassandra Medley – Luis Valdez (American) *Zoot Suit*

Fiction

No. of Lectures: 20

1. Nathaniel Hawthorne – *Scarlet Letter*
2. Herman Melville – *Moby Dick*
3. Mark Twain – *Adventures of Huckleberry Finn*
4. Ernest Hemingway - *A Farewell to Arms*

Prose

1. Henry David Thoreau – *Civil Disobedience*
2. Emerson - “Self-Reliance”

Course Outcomes

By the end of this course the students will be able to:

- Have a foundational knowledge of American Literature;
- understand American culture and heritage.
- analyze the works of accomplished poets and writers from global perspective.
- develop critical understanding in totality.

Evaluation pattern/scheme of examination:

- Test one (written test/assignment) – 20%
- Mid-semester examination – 20%
- Test two (written test/assignment)– 20%
- Final (end semester) examination – 60%

Suggested Readings

General Readings

Bevis, William W. (1988). *Mind of Winter: Wallace Stevens, Meditation & Literature*. Pittsburgh Press.

Ehrlich, E.; Carruth, G. (1982). *The Oxford Illustrated Literary Guide to the United States*. Vol. 50. New York: Oxford University Press.

Bryer, Jackson R.; Roblyer, P. (1969). *H. D.: A Preliminary Checklist*. Contemporary Literature.

Spiller, Robert. *Literary History of the United States*. Collier Macmillan Ltd 1964

Poetry

Reynolds, David S. (1996). *Walt Whitman's America: A Cultural Biography*. Vintage Books.

Hindus, M. (2013). *Walt Whitman: A Critical Heritage*. Routledge.

Parini, J. (2000). *Robert Frost: A Life*. Macmillan.

Bloom, H. (1986) ed. *Modern Critical Views: Robert Frost*. New York: Chelsea House Publishers.

Yannella, P. (1996). *The Other Carl Sandburg*. Univ. Press of Mississippi.

Munich, A., & Bradshaw, M. (Eds.). (2004). *Amy Lowell, American Modern*. Rutgers University Press.

Munich, A.; Bradshaw, M. (2002). *Selected Poems of Amy Lowell*. New Brunswick, NJ: Rutgers University Press.

Friedman, N. (2019). *EE Cummings: The Art of His Poetry*. JHU Press.

Hughes, L., Hubbard, D., & Tracy, S. C. (2001). *The collected works of Langston Hughes* (Vol. 5). University of Missouri Press.

Stein, G. (2017). *The Autobiography of Alice B. Toklas by Gertrude Stein-Delphi Classics (Illustrated)* (Vol. 24). Delphi Classics.

Drama

Londre, F. H. (1979). *Tennessee Williams*. New York: Frederick Ungar Publishers.

Bigsby, C. (1997). *The Cambridge Companion to Arthur Miller*. New York: Cambridge University Press.

Bloom, H. (2006). *Arthur Miller: Modern Critical Interpretations*. New York: Chelsea House Publishing.

Bloom, H. (1987). *Modern Critical Views: Eugene O'Neill*. New York: Chelsea House.

O'Neill, E. (1989). *Long Day's Journey into Night*. New Haven: Yale University Press.

Valdez, L. (1992). *Zoot suit & other plays*. Arte Publico Press.

Fiction

Orona-Cordova, R. (1983). Zoot Suit and the Pachuco Phenomenon: An Interview with Luis Valdez. *Revista Chicano-Riquena*, 11, 95-110.

Hawthorne, N. (2002). *Selected Letters of Nathaniel Hawthorne*. Ohio State University Press.

Melville, H. (2017). *The Writings of Herman Melville*. Northwestern University Press.

Powers, Ron. (2005). *Mark Twain: A Life*. New York: Free Press.

Koutsimani, E. (2008). *Racial Politics and the Construction of Identity in White American Children's Literature: The Case of The Adventures of Huckleberry Finn and To Kill a Mockingbird* (Doctoral dissertation, Aristotle University of Thessaloniki).

Dodman, T. (2006). "Going All to Pieces": "A Farewell to Arms" as Trauma Narrative. *Twentieth Century Literature*, 52(3), 249-274.

Baker, C. (1969). *Ernest Hemingway: A Life Story*. New York: Charles Scribner's Sons.

Prose

Thoreau, Esq., H.D. (1849). *Resistance to Civil Government Aesthetic Papers*. Boston.

Patell, C. R. (1994). Emersonian Strategies: Negative Liberty, Self-Reliance, and Democratic Individuality. *Nineteenth-Century Literature*, 48(4), 440-479.

Designed by

Kumar Parag

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University of Allahabad, Prayagraj.

Paper IV: Core Indian Literature – I Credit: 5, Code:**1. Objectives of the course:**

This paper sets out to:

- Provide students with a thorough understanding of prominent Indian writers in English and update their knowledge on contemporary Indian literature.
- Enable students to comprehend the evolution of Indian writing in English within the broader context of India's historical interactions with the English language.
- Introduce students to the development of various literary genres, considering the socio-economic, political, and religious dimensions that have influenced the literary landscape of India.
- Motivate students to recognize the significance of Indian Literature in English and inspire them to undertake research in the field.
- Facilitate students' understanding of the intricate relationship between literary theory and literature, particularly in the colonial and postcolonial Indian context.

2. Course content:**Poetry (26 periods)**

Poet	Poem	Periods
Henry Derozio	“To My Native Land”	3
Toru Dutt	“The Lotus”	2
Rabindranath Tagore	Excerpts from <i>Gitanjali</i> (Song no. 01, 19, 54)	5
Sarojini Naidu	“Song of Radha”, “The Milk Maid”	2
Sri Aurbindo	“Bride of Fire”, “The Golden Light”	3
Nissim Ezekiel	“Night of the Scorpion”, “Poet, Lover, Birdwatcher”, “Jewish Wedding in Bombay”	4
Kamala Das	“An apology to Gautam”, “The Stone Age”	4
Dom Moraes	“Spree”, “Letter to my Mother”, “Bells for William Wordsworth	3

Fiction : (26 pds)

Raja Rao	<i>On the Ganga Ghat & Other Stories</i>	7 Periods
Shashi Deshpande	<i>That Long Silence</i>	6 Periods
Arun Joshi	<i>Strange Case of Billy Biswas</i>	7 Periods
Anita Desai	<i>Fire on the Mountain</i>	6 Periods

Non-fictional Prose (08 pds)

Nehru	From <i>Discovery of India</i> / “The Epics, History, Tradition and Myth”, “ <i>The Mahabharat</i> ”, “ <i>The Bhagwat Gita</i> ” , “The Old Indian Theatre	3 Periods
Coomarswamy	From <i>The Dance of Shiva</i> “The Dance of Shiva”	3 Periods
A.K. Ramanujan	“Is There an Indian Way of Thinking”	2 Periods

Drama (15 pds)

Poile Sengupta	<i>Mangalam</i>	5 Periods
Manjula Padmanabhan	<i>Lights Out</i>	5 Periods
Mahesh Dattani	<i>Final Solutions</i>	5 Periods

Assessment and Evaluation Continuous Internal Evaluation (40%) & End Term Evaluation (60%)

i.	Test one (written test/assignment)	20%
ii.	Mid-semester examination	20%
iii.	Test two (written test/assignment)	20%
iv.	Final (end semester) examination	60%

Expected course outcome:

- Students will have an in-depth knowledge of major Indian writers in English or English Translation, showcasing an understanding of their contributions and the evolution of contemporary Indian literature.
- Students will be able to analyse the growth of Indian writing in English and Bhasha Literatures within the historical context of India’s contact with the English language, recognizing key influences and transformative periods
- Students will be able to critically examine and discuss various literary genres, considering the socio-economic, political, and religious factors that shape these genres in the diverse cultural landscape of India.
- Students will be able to demonstrate the capability to initiate and conduct research projects related to Indian Literature in English, reflecting an understanding of the significance and relevance of the field.
- Students will be able to connect theoretical frameworks with literary works, particularly in the colonial and postcolonial Indian context. Students will be able demonstrate a nuanced understanding of the relationship between literary theory and the actual practice of literature.

5. Suggested Reading List:

Poetry

1. K.R. Ramachandran Nair: Three Indo-Anglian Poets: Henry Derozio, Toru Dutt, and Sarojini Naidu (New Delhi, 1987)
2. M. Chakrabarti, Rabindranath Tagore, Diverse Dimensions (New Delhi,1990)
3. K.D. Sethna, Sri Aurbindo: The Poet (Pondicherry,1974)
4. P Tyagi, Sri Aurbindo: his Poetry and Poetic Theory (Saharanpur,1988)
5. B. King, Modern Indian Poetry in English (New Delhi,2001)
6. B. King, Three Indian Poets: Nissim Ez Modern Indian Poetry in English (New Delhi,2001)
7. B. King, Modern Indian Poetry in English (New Delhi, 1987, rev.2001), the standard work on the subject and unlikely to be sur-passed.
8. S. Mishra, Preparing Faces: Modernism and Indian Poetry in English (Suva and Adelaide, 1995).
9. G.J.V.Prasad, Continuities in Indian English Poetry : Nation, Language, Form (New Delhi, 1999).
10. Paranjape, Makarand (ed.) Indian Poetry in English. Macmillan India Ltd. 1993

Fiction/Short Story

1. Minakshi Mukherjee: Realism and Reality: The Novel and Society in India (New Delhi,1985)
2. Minakshi Mukherjee: The Perishable Empire: Essays on Indian writing in English, (New Delhi, 2000)
3. Minakshi Mukherjee: The Twice -born Fiction: Themes and Techniques of the Indian Novel in English (New Delhi, 2001)
4. M. Berry, Mulk Raj Anand: The Man and the Novelist (Amsterdam,1971)

Non Fictional Prose

1. R.D. King, Nehru and the Language Politics of India (New Delhi, 1997)

Drama

1. Mahesh Dattani: Me and My Plays, Penguin India, 2014
2. Mahesh Dattani: Collected Plays Vol 1. Penguin Books Ltd, Year: 2000
3. Poile Sengupta: Women Centre Stage The Dramatist and the play
4. S. Krishna Bhatta, Indian English Drama: A Critical Study (New Delhi, 1987).
5. M.K. Naik and S. Mokashi-Punekar (eds), Perspectives on Indian Drama in English (Madras, 1977).

General Reading

1. Iyengar, K. R. Srinivasa. *Indian Writing in English*. New Delhi: Sterling Publications, 2019
2. S. K. Das: *A History of Indian Literature*, Vol VIII and IX (New Delhi, 1991-1995)
3. M.K. Naik: *A History of Indian Literature in English* (New Delhi, 1982)
4. Arvind Krishna Mehrotra: *A Concise History of Indian Literature in English*, Permanent Black, 2010

Designed by

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Paper V: Core New Literatures in English – I Credit: 5, Code:

(Australia, New Zealand & Canada)

Objectives:

- To introduce the students to a variant of commonwealth literature – Australian, Canadian and literature from New Zealand
- To make the students approach selected texts for their literary value and cultural importance
- To enable the students approach some texts from a cross-cultural perspective.
- To provide the students with a broad perspective of the development of Canadian Literature.
- To initiate the process of cross-cultural studies and comparative literary studies.

Course Content:

A) Australia

Fiction

- i. Patrick White – *The Solid Mandala*
- ii. Sally Morgan – *My Place*

Poetry

- i. Shaw Neilson – “To a Blue Flower”, “The Bard and the Lizard”
- ii. James McAuley – “Invocation”, “To Any Poet”
- iii. Peter Porter – “Your Attention Please”

Drama

- i. Allen Saymour – *The One Day of the Year*
- ii. David Williamson – *Dead White Males*
- iii. Jack Davis -- *No Sugar*

Prose/ Short Story

- i. Henry Lawson – “The Drover’s Wife”
- ii. Barbara Baynton – “The Chosen Vessel”, “Squeaker’s Mate”

New Zealand

Fiction

Janet Frame-*Owls Do Cry*

Poetry

Allen Curnow – “Time, House and Land”

Canada

Fiction

- i. Margaret Atwood – *The Blind Assassin*
- ii. Sinclair Rose -- *As for Me and My House*

Judith Thomson -- *Lion in the Street*

Poetry

- i. AM Klein – “Indian Reservation: Caughnawaga”

- ii. PK Page - "Another Space"
- iii. A J M Smith – "Ode on the Death of William Butler Yeats"
- iv. Wilfred Campbell – "The Winter Lakes"
- v. Margaret Atwood – "Journey to the Interior"

Drama

- i. Georgee Ryga - *The Ecstasy of Rita Joe*
- ii. Sharon Pollack – *Blood Relations*

Prose/Short Story

- i. Alice Munro – "The Love of a Good Woman"
- ii. Stephen Leacock - "My Financial Career"

Note: Selection of Poems from *An Anthology of Commonwealth Poetry* edited by C D Narsimhaiah, Laxmi Publications, 2016.

Expected Course Outcome:

- Understanding the emergence of comparative and cross-cultural studies with reference to Australian, Canadian literature and literature from the New Zealand.
- To understand the main currents of the development of English Language through reading of the texts from these countries.
- To demonstrate conceptual and textual understanding through interactive sessions and tests and exam.

Evaluation pattern/scheme of examination:

- i. Test one (written test/assignment) – 20%
- ii. Mid-semester examination – 20%
- iii. Test two (written test/assignment)– 20%
- iv. Final (end semester) examination – 60%

Suggested Reading List:

Poetry

Coleman, Peter. *The Heart of James McAuley: Life and Work of the Australian Poet*, Wildcat Press, 1980.

K., Sajeesh. "The Problem of Identity Crisis in the Selected Poems of Allen Curnow and Fleur Adcock". *The Criterion: an International Journal in English*, Vol.11, Issue III, June 2020.

Neilson John Shaw. *Poetry, Autobiography and Correspondence*, edited by Cliff Hanna, University of Queensland Press, 1991.

Smith, AJM. *The Book of Canadian Poetry: a Critical and Historical Anthology*, University of Chicago, 1943.

Drama:

Lahiri, Papiya. *Sharon Pollock the Playwright: The Personal and the Political Ordeal*. New Delhi: Creative Publications, 2016.

Pollock, Sharon. *Blood Relations and Other Plays*. NeWest Press (latest edition)

Rees, Leslie. *A History of Australian Drama (2 Volumes)*. Sydney: Angus and Robertson Publications, 1978, rept. 1987.

Thomson, Helen. "Drama since 1965" in Bruce Bennett, et al (eds) *The Oxford Literary History of Australia*. Auckland: OUP, 1998.

Fiction

Harold, Denis and Pamela Gordon. *Janet Frame in Her Own Words*. Edited by, Penguin ebooks, 2011.

Howells, Coral Ann. *The Cambridge Companion to Margaret Atwood*. Cambridge: Cambridge University Press, 2006.

Morgan, Sally. *My Place*. Virago. 1995.

Sally Reclaims her Place: The Reconstruction of the Sense of Place. Sweden University Notes, 2009.

Thomson, A.K. *Critical Essays on Judith Wright*. Brisbane: Jaccaranda Press, 1968.

General

Dutton, Geoffrey. Ed. *Literature of Australia*. Ringwood: Penguin Books Australia, 1985.

Green, H.M. *A History of Australian Literature, Vol I*, Sydney: Angus and Robertson, 1984.

Jones, D. G. *Butterfly on Rock: A Study of Themes and Images in Canadian Literature*. Toronto: University of Toronto Press, 1970.

Kiernan, Brian and Patrick White. *Macmillan Commonwealth Writers Series, The Macmillan Press*, London, 1980.

King, Michael. *The Penguin History of New Zealand*. Auckland, NZ: Penguin Group, 2003.

Rees, Martin. *Aboriginal Identity Retrieved and Performed Within and Without My Place* (University of Barcelona notes)

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Designed by

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Sem II: All Courses
Department of English and Modern European Languages
University of Allahabad

M. A. English Literature
Semester II
Paper I

I. Literary Criticism & Theory-II**Credit: 5****Code:****Objective:**

The paper seeks to invite students to:

- the theory turning English Studies.
- make sense of the major theoretical orientations beginning from structuralism down to ecocriticism.
- approach each theory through a seminal starting-point text.
- key concepts of Indian poetics introduced, as part of the initiative to incorporate Indian Knowledge System, for students to apply them in critical reading of literary texts.

Course Content:

Section	Concepts and Starting-Point Texts	Periods
A	1.Structuralism Ferdinand de Saussure: “Nature of the Linguistic Sign”	06
	2.Deconstruction Jacques Derrida: “Structure, Sign and Play in the Discourse of the Human Sciences”	06
	3.Marxism Louis Althusser: “Ideology and Ideological State Apparatuses”	06
	4.Feminism Elaine Showalter: “The Female Tradition”	06
	5.Postcolonialism Gauri Viswanathan: “The Beginnings of English Literary Study in British India”	06
	6.Subaltern Studies Gayatri C. Spivak: “Can the Subaltern Speak?”	06
	7.New Historicism Stephen Greenblatt: “Fiction and Friction”	06
	8.Psychoanalysis Jacques Lacan: “The Insistence of the Letter in the Unconscious”	06
	9.Postmodernism Jean-Francois Lyotard: “What Is Postmodernism?”	06
	10.Ecocriticism Jonathan Bate: Going, Going (Chapter 1 of <i>The Song of the Earth</i>)	06
B	Indian Classical Poetics –II <i>Riti, Vakrokti and Aucitya</i>	15

Duration of the Semester: 15 weeks, number of classes:75 @ 5 periods per week

Expected Outcome:

Having explored the journey of English studies through the era of theory, the students will find themselves equipped to experiment with unconventional reading of literary texts, and thereby contribute to the enterprise of opening texts to infinite interpretations.

Evaluation pattern/scheme of examination:(approved and in operation as of now):

- i. Test one(written test/assignment) – 20%
- ii. Mid-semester examination –20%
- iii. Test two(written test/assignment)–20%
- iv. Final(end semester)examination–60%

[Note: For the final assessment only the better of Test one and Test two is to be counted]

Suggested Reading List:

- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books Private Limited, 2010.
- Chandran, Mini and Sreenath V. S. *An Introduction to Indian Aesthetics*. Bloomsbury, 2020.
- Choudhary, Satya Dev. *Glimpses of Indian Poetics*. New Delhi: Sahitya Akademi, 2002.
- Devy, G N. *Indian Literary Criticism: Theory and Interpretation*. Hyderabad: Orient Longman, 2007.
- Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell, 2008.
- Lodge, David and Nigel Wood. Eds. *Modern Criticism and Theory: A Reader*. Routledge 2008.
- Nayar, Pramod. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. Pearson, 2009.
- Newton, K. M. (Edited and Introduced), *A Reader in Modern Literary Criticism*, Houndmills: The Macmillan Press, 1992.
- Rajnath. *Postcolonial Criticism and Theory: A Critique*. Jaipur: Rawat, 2022.
- Rajnath. *The Identity of Literature: A Reply to Jacques Derrida*. Jaipur: Rawat, 2017.
- Rajnath and William I Elliott. *Essays in Modern Criticism*. Delhi: Doaba, 2006.
- Shrawan, Ashima. *The Language of Literature and its Meaning: A Comparative Study of Indian and Western Aesthetics*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2019.

Designed by:

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Paper II**Course Title: Core British Literature - II****Credit: 5 Code:****1. Objectives of the course:**

- (i) To consolidate the knowledge of the characteristics of various literary genres and British tradition in English Literature from the Romantic to the Victorian Age.
- (ii) To critically evaluate and interpret various forms and types of texts including plays, novels, poetry, and prose.
- (iii) To appreciate literature as an expression of human values within historical, political, cultural and social contexts from the Romantic to the Victorian Age.
- (iv) To hone the analytical skills and critical acumen in students through reading, discussion, and written assignments.
- (v) To discover the Indian connection with British Literature produced during this era.

2. Course content: Syllabus (topics and/or texts), along with the number of periods/classes mentioned against each topic:

List of Texts	No. of classes
Drama <ul style="list-style-type: none"> (i) William Congreve: <i>The Way of the World</i> (5) (ii) George Bernard Shaw: <i>Candida</i> (5) (iii) Oscar Wilde: <i>The Importance of Being Earnest</i> (5) 	15
Poetry <ul style="list-style-type: none"> (i) Thomas Gray: “The Bard”, “The Progress of Poesy” (3) (ii) William Wordsworth: “Ode: On Intimations of Immortality from Recollections of Early Childhood” (4) (iii) Samuel Taylor Coleridge: “The Rime of the Ancient Mariner” (3) (iv) Lord Byron: “She Walks in Beauty” (1) (v) John Keats: “Ode on a Grecian Urn”, “Ode to Autumn” (4) (vi) P. B. Shelly: “Adonais: An Elegy on the Death of John Keats” (5) (vii) Alfred Lord Tennyson: “The Defence of Lucknow”, “Crossing The Bar” (4) (viii) Matthew Arnold: “Scholar Gypsy” (4) 	28
Prose <ul style="list-style-type: none"> (i) John Bunyan: <i>Pilgrim’s Progress</i> (The Hill of Difficulty” and “The Valley of Humiliation”) (4) (ii) James Boswell (Biography): <i>Life of Samuel Johnson</i> (2) (iii) John Keats: Selected Letters (2) <ul style="list-style-type: none"> (a) To Miss Jeffrey, May 31, 1819; (b) To Georgiana Augusta Keats, January 15, 1820; (iv) Macaulay, T. B. “Minute on Education (1835)” (2) 	12

Fiction (i) Jane Austen: <i>Sense and Sensibility</i> (5) (ii) Charles Dickens: <i>A Tale of Two Cities</i> (5) (iii) George Eliot: <i>Middlemarch</i> (5) (iv) Emily Bronte: <i>Wuthering Heights</i> (5)	20
Total teaching weeks = 15, Number of classes = 75	

4. Expected course outcome:

By the end of this course the students will be able to:

- (i) Develop a sound understanding of the various genres, forms, and characteristics of English Literature.
- (ii) To critically analyse, interpret and evaluate various forms of literature and representative texts of eminent authors.
- (iii) Appreciate literature as an expression of human values culturally, aesthetically and emotionally.
- (iv) Sharpen their analytical skills and critical thinking through extensive reading, discussions, and research.
- (v) Discover their roots and bond with respect to Indian culture, ethos and traditions.

5. Evaluation pattern/scheme of examination: (approved and in operation as of now):

- (i) Test one (written test/assignment) – 20%
- (ii) Mid-semester examination – 20%
- (iii) Test two (written test/assignment) – 20%
- (iv) Final (end semester) examination – 60%

6. Suggested Reading List:

Drama

- Baker, Stuart E., *Bernard Shaw's Remarkable Religion: A Faith That Fits the Facts*. University Press of Florida, 2002.
- Blau, Herbert. *Reality Principles: From the Absurd to the Virtual*. U of Michigan P, 2011.
- Downer, Alan S. *British Drama: A Handbook and Brief Chronicle*. Ardent Media, 2008.
- Esslin, Martin. *The Theatre of the Absurd*. Vintage, 2004.
- Gagnier, Regenia. *Critical Essays on Oscar Wilde*. G. K. Hall, 1991.
- Gahan, Peter, *Shaw Shadows: Rereading the Texts of Bernard Shaw*. University Press of Florida, 2004
- Henderson, Archibald, *George Bernard Shaw: His Life and Works*. Hurst and Blackett, 1911.
- Ohmann, Richard Malin. *Shaw: The Style and the Man*. Wesleyan UP, 1962.
- Pravat, M. *Theatre of the Absurd*. Anant Art Gallery, 2006.
- Roden, Frederick S., editor. *Critical Insights: Oscar Wilde*. Salem Press, 2019.

Poetry

- Aske, Martin. *Keats and Hellenism*. Cambridge UP, 1985.
- Bate, W. J. *John Keats*. Oxford UP, 1967.

- Bowra, C.M. *Romantic Imagination*. Oxford UP, 1885.
- Dickstein, Morris. *Keats and his Poetry: A Study in Development*. U of Chicago P, 1971.
- Ende, Stuart A. *Keats and the Sublime*. Yale UP, 1976.
- Evert, Walter H. *Aesthetic and Myth in the Poetry of Keats*. Princeton UP, 1965.
- Ford, Boris, editor. *The Pelican Guide to English Literature: From Blake to Byron*. Vol. 5. Penguin, 1961.
- Frye, Northrop. *A Study of English Romanticism*. Oxford UP, 1968.
- Hofmann, Klaus. "Keats's Ode to a Grecian Urn." *Studies in Romanticism*, vol. 45, no. 2, 2006, pp. 251–84. *JSTOR*, <https://doi.org/10.2307/25602046>.
- Hough, Graham. *The Romantic Poets*. Hutchinson University Library, 1968.
- Kitson, Peter J. *Coleridge, Keats and Shelley*. Macmillan, 1996.
- Labbe, J. *Writing Romanticism: Charlotte Smith and William Wordsworth, 1784-1807*. Palgrave Macmillan, 2014.
- Martin, Kellie. "The Philosophical Implications of Keats' Ode on a Grecian Urn." arachnid.pepperdine.edu/goseweb/kellimartin.htm.
- Pathak, R. S. *John Keats: Poetry and Poetics*. Creative Books, 1997.
- Roy, Vijay Kumar. *Aesthetic of John Keats: An Indian Approach*. Adhyayan Publishers, 2010.
- Santayana, George. *The Sense of Beauty: Being the Outlines of Aesthetic Theory*. Charles Scribner's Sons, 1896.
- Srivastava, K G. *Bhagavadgita and the English Romantic Movement: A Study in Influence*. Delhi: Macmillan, 2002.

Prose

- Bradley, M. *Pilgrim's Progress: Study Guide*. P & R Publishing Co., 1994.
- Chatterjee, Bhabatosh. *John Keats: His Mind and Work*. Sarat Book House, 2014.
- Clark, Madeline. "The Wisdom of John Keats." <https://www.theosophy-nw.org/theosnw/arts/ar-mcl7.htm>.
- Roy, Vijay Kumar. "Satyam Shivam Sundaram: Mysticism of Beauty and the Mind of John Keats." *Anglisticum*, vol. 2, no. 5, Oct. 2013, pp. 206-211.
- _____. "Indian Ethos in the Poetry of John Keats." *Contemporary Discourse*, vol. 2, no. 2, July 2011, pp. 249-252.
- *Srimadbhagavad Gita*. Commentary by Ramsukhdas. Geeta Press, 2063 Vikram.
- Macaulay, T. B. "Minute on Education (1835)". *Bureau of Education. Selections from Educational Records, Part I (1781-1839)*. Edited by H. Sharp. Superintendent, Government Printing, 1920. Rpt. National Archives of India, 1965.

Fiction

- Beauvior, Simone de. *The Second Sex*. Penguin, 1983.
- Eagleton, Terry. *The English Novel: An Introduction*. Blackwell Publishing, 2013.
- Ellmann, Mary. *Thinking About Women*. Harcourt BraceJovanovich, 1968.
- Forster, E. M. *Aspects of the Novel*. Mariner Books, 1956.
- Friedan, Betty. *The Feminine Mystique*. Penguin, 1965.
- Millett, Kate. *Sexual Politics*. Doubleday, 1970.
- Spearman, Diana. *The Novel and Society*. Barnes & Noble, 1966.

7. General Reading List

- Abrams, M. H. *A Glossary of Literary Terms*. Heinle & Heinle, 1999.
- Baldick, Chris. *The Concise Oxford Dictionary of Literary Terms*. Oxford UP, 2001.
- Bosanquet, Bernard. *A History of Aesthetic*. George Allen & Unwin, 1949.

- Bush, Douglas. *English Poetry: The Main Currents from Chaucer to the Present*. Oxford UP, 1952.
- Daiches, David. *A Critical History of English Literature: Romantics to the Present Day*. Vol. 4. Allied Publishers, (Indian Rpt.), 1983.
- Franklin, Michael J. *Romantic Representations of British India*. Routledge, 2012.
- Fulford, Tim. *Romantic Indians: Native Americans, British Literature, and Transatlantic Culture 1756-1830*. Oxford UP, 2006.
- Furniss, Tom, and Michael Bath. *Reading Poetry: An Introduction*. (1996). Second edition. Routledge, 2013.
- Gowans, Christopher W. "Self-Cultivation Philosophies." *A Draft of the Introduction to a book entitled Self Cultivation Philosophies in Ancient India, Greece and China*. Oxford UP, 2021.
- Halsted, John B. *Romanticism*. Macmillan and Co. Ltd., 1969.
- Higgins, D. *Romantic Englishness: Local, National and Global Selves, 1780-1850*. Palgrave Macmillan, 2014.
- Hipple, Walter John. *The Beautiful, The Sublime & The Picturesque in Eighteenth Century British Aesthetic Theory*. Carbondale, 1957.
- James, D.G. *The Romantic Comedy: An Essay on English Romanticism*. Oxford UP, 1963.
- Jones, D. *English Critical Essays: Nineteenth Century*. Oxford UP, 1977.
- Jones, John. *John Keats's Dream of Truth*. Chatto and Windus, 1969.
- Mackean, Ian. *The Essentials of Literature in English, Post - 1914*. Bloomsbury, 2005.
- Mathews, G. M. editor. *Keats: The Critical Heritage*. Barnes and Noble, 1971.
- Murry, John Middleton. *Keats and Shakespeare: A Study of Keats's Poetic Life from 1816 to 1820*. Oxford UP, 1926.
- _____. *Keats*. Oxford UP, 1954.
- Rao, E. Nageshwar, editor. *John Keats: An Anthology of Recent Criticism*. Pencraft International, 1998.
- Read, Sir Herbert. *The Voice of Feeling: Studies in English Romantic Poetry*. Hassell Street Press, 2021.
- Scudder, Horace E., editor. *The Complete Poetical Works and Letters of John Keats*. Houghton Mifflin Company, 1899.
- Trilling, Lionel, editor. *The Selected Letters of John Keats*. Farrar, 1951.

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Paper III- Core American Literature-II**Credit-5****Code –****Objectives**

- To introduce the student to the literature of the United States of America
- To familiarize the student with the important literary movements and development of various genres of literature.
- To give the student first-hand knowledge about major writers and classics of American Literature.
- To familiarise him/her with the writers belonging to Marginalized Voices viz. African American, Native American, Hispanic, American West communities, etc.

Course Content:**Poetry No. of Lectures: 20**

1. Allen Ginsberg – “Howl” (line 1-26), “A Supermarket in California”
2. Charles Olson – “Sun Right in My Eye and Maximus”, “To Himself”
3. Garry Snyder – “The Bath”, “Axe Handles”
4. John Berryman – From the *Dream Songs* (1, 14, 29) “Henry’s Understanding”
5. Anne Sexton – “All My Pretty Ones”, “How We Danced”
6. Audre Lorde – From the *House of Yemanjá*, “Hanging Fire”
7. June Jordan – “The Reception”, “July 4”, “1984:For Buck”
8. Leslie Marmon Silko – “Where Mountain Lion Lay Down with Deer”, “Love Poem”
9. Joy Harjo - “Eagle Poem”, “Remember”
10. Denise Levertov – “Pleasures”, “The Day of Art”, “Song for Escher”

Drama: No. of Lectures: 20

1. Edward Albee – *Who’s Afraid of Virginia Woolf?*
2. August Wilson – *Fences*
3. Lorraine Hansberry – *A Raisin in the Sun*
4. Ntozake Shange – *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf*

Fiction No. of Lectures: 20

1. John Steinbeck – *The Grapes of Wrath*
2. Toni Morrison – *Beloved*
3. J. D. Salinger – *The Catcher in the Rye*
4. Cherrie Moraga - *Loving in the War Years*
5. Cormac McCarthy - *All the Pretty Horses*

Prose No. of Lectures: 15

1. Thomas Paine – American Crisis
2. Edgar Allan Poe – Philosophy of Composition

Course Outcomes:**After reading the course a student will be able to:**

- Critically analyse the complexity and diversity of American literature.

- Appreciate the intricacies of American literature.
- Examine American literature in the light of the society and culture of the United States of America.

Evaluation pattern/scheme of examination:

- Test one (written test/assignment) – 20%
- Mid-semester examination – 20%
- Test two (written test/assignment)– 20%
- Final (end semester) examination – 60%

Suggested Reading

- Astro, Richard. John Steinbeck and Edward F. Ricketts (1973). *The Shaping of a Novelist*. Minneapolis: U of Minnesota P.
- Halliwell, M. (2007). *American Culture in the 1950s*, Edinburgh University Press.
- Hine, Darlene Clark (2005). *Black Women in America* (2nd ed.). Oxford: Oxford University Press.
- Morris, T. (1999). *A Brief Biography of the Life of Anne Sexton*. University of Texas at Arlington.
- Nelson, C. (2008). *Modern American Poetry website*. University of Illinois at Urbana–Champaign.
- Nicorvo, Jay Baron. (2015). *Poets & Writers*. Four Way Books.

Poetry

- Bowlby, R. (2002). *Carried Away: The Invention of Modern Shopping. A Supermarket in California*. Columbia University Press.
- Clark, Tom. (1991). *Charles Olson: The Allegory of a Poet's Life*. W. W. Norton Publication.
- Ginsberg, A., & Miles, B. (1995). *Howl*. New York: Harper Perennial.
- “Harjo, Joy 1951–”. *Oklahoma Historical Society*.
- Lavazzi, T. (1989). Pattern Of Flux: The” Torsion Form” In Gary Snyder's Poetry. *The American Poetry Review*, 18(4), 41-47.
- Lorde, A. (2004). *Conversations with Audre Lorde*. Univ. Press of Mississippi.
- Mariani, P. (2016). *Dream Song: The Life of John Berryman*. Trinity University Press.
- Michailidou, A. (2004). Gender, body, and feminine performance: Edna St. Vincent Millay's impact on Anne Sexton. *Feminist Review*, 78(1), 117-140.
- Middleton, P. (1981). *Revelation and Revolution in the Poetry of Denise Levertov*. Binnacle Press.
- Teorey, M. (2004). William Wordsworth and Leslie Marmon Silko: Toward an Ecofeminist Future. *Interdisciplinary Studies in Literature and Environment*, 31-56.

Drama

- Bigsby, C.W.E. (1969). *Albee*. Oliver & Boyd Press.
- Blum, H. P. (1969). A psychoanalytic view of Who's Afraid of Virginia Woolf?. *Journal of the American Psychoanalytic Association*, 17(3), 888-903.
- Bogumil, M. L. (1999). *Understanding August Wilson*. Univ of South Carolina Press.
- Carter, Steven R. (1991). *Hansberry's Drama: Commitment Amid Complexity*. Urbana: University Of Illinois Press.

Fiction

- Conner, Marc C., (2000) *The Aesthetics of Toni Morrison: Speaking the Unspeakable*. Jackson: University Press of Mississippi.
- Moraga, C. (2023). *Loving in the War Years: And Other Writings, 1978-1999*. Haymarket Books.
- Paine, T. (1967). *The Writings of Thomas Paine*. Jazzybee Verlag.
- Poe, E. A. (2013). *Edgar Allan Poe*. Edition Lempertz.
- Steinbeck, J. (2012). The grapes of wrath. In *A Route 66 Companion* (pp. 108-111). University of Texas Press.
- Wegner, J. (1998). Whose Story Is It?: History and Fiction in Cormac McCarthy's "All the Pretty Horses". *Southern Quarterly*, 36(2), 103.
- Xu, B. (1994). Memory and the Ethnic Self: Reading Amy Tan's *The Joy Luck Club*. *Melus*, 19(1), 3-18.

Designed by
Kumar Parag, Associate Professor,
Department of English and MEL, University of Allahabad.

Paper IV–Core Indian Literature–II**Code– PELC-509****Credit-5****1. Objectives of the course:**

The course aims to:

- Provide students with a thorough understanding of prominent Indian writers in English and update their knowledge on contemporary Indian literature.
- Enable students to comprehend the evolution of Indian writing in English within the broader context of India's historical interactions with the English language.
- Introduce students to the development of various literary genres, considering the socio-economic, political, and religious dimensions that have influenced the literary landscape of India.
- Motivate students to recognize the significance of Indian Literature in English and inspire them to undertake research in the field.
- Facilitate students' understanding of the intricate relationship between literary theory and literature, particularly in the colonial and postcolonial Indian context.

2. Course Content**Poetry (30 Periods)**

POET	POEMS	Periods
A. K. Ramanujan	The Striders, Another View of Grace	3
Jayant Mahapatra	From “Relationship”: two”, “Today I Watch Through the Window Evening”, “Landscape By the River”, “Events	4
Keki N. Daruwalla	“Rumination”, “The King Speaks to the Soldier”	3
Adil Jussawala	“Land's End” and “The Exile's Story”	3
Eunice D’Souza	“Catholic Mother”, “My Mother Feared Death (excerpt)”	3
Arun Kolatkar	“Breakfast Time”, “Kala Ghoda”. 7, 8, 9, 11, 12, 13, 15, 16, 19, 20, 30	3
Agha Shahid Ali	“In Arabic”, “Tonight”, “Woolf’s Postscript to the Little Red Riding Hood”	3
Gieve Patel	“On Killing A Tree”, “License”, “How Do You Withstand Body”	3
Arundhati Subramanyam	When Landscape Becomes Woman, Song For Catabolic Women	2

Fiction (26 Periods)

U. R Ananth Murthy	<i>Samskar</i>	6 Periods
Mamang Dai	<i>The Legend of Pensam</i>	6 Periods
Amitav Ghosh	<i>The Shadow Lines</i>	7 Periods
Chitra Bannerji Divakaruni	<i>The Palace of the Illusion</i>	6 Periods

Drama (15 Periods)

Premanand Gajvee	<i>A Sip of Water</i>	5 Periods
Girish Karnad	<i>Tughlaq</i>	5 Periods
Asif Currimbhoy	<i>The Doldrummers</i>	5 Periods

Non-fictional prose (4 Periods)

Bhalchandra Nemade	“Nativism in Literature”, translated and edited by Arvind Dixit and Makarand Paranjape, <i>Nativism: Essays in Criticism</i> (Delhi: Sahitya Akademi).	2 Periods
Namvar Singh	“Culture of Criticism and Criticism of Culture” (From <i>Criticism, Culture and Society</i>)	1 Period
Jiddu Krishnamurti	“The Individual and Society” (From J Krishnamurti’s Book <i>The First And Last Freedom</i>)	1 Period

Evaluation pattern/scheme of examination:

i.	Test one (written test/assignment)	20%
ii.	Mid-semester examination	20%
iii.	Test two (written test/assignment)	20%
iv.	Final (end semester) examination	60%

4. Expected course outcome:

- Students will have an in-depth knowledge of major Indian writers in English or English Translation, showcasing an understanding of their contributions and the evolution of contemporary Indian literature.
- Students will be able to analyse the growth of Indian writing in English and Bhasha Literatures within the historical context of India's contact with the English language, recognizing key influences and transformative periods
- Students will be able to critically examine and discuss various literary genres, considering the socio-economic, political, and religious factors that shape these genres in the diverse cultural landscape of India.
- Students will be able to demonstrate the capability to initiate and conduct research projects related to Indian Literature in English, reflecting an understanding of the significance and relevance of the field.
- Students will be able to connect theoretical frameworks with literary works, particularly in the colonial and postcolonial Indian context. Students will be able demonstrate a nuanced understanding of the relationship between literary theory and the actual practice of literature.

Suggested Reading:**Poetry**

- Kumar, Akshaya. *Poetry, Politics and Culture: Essays on Indian Texts and Contexts*. Taylor and Francis, 2014.
- Zinia Mitra, *Poetry of Jayanta Mahapatra Imagery and Experiential Identity*, Authorspress, 2012
- Shiba Shankar Nath, *The Poetry of Jayanta Mahapatra: A Study in Imagery*, Delhi: Authorspress, 2014,
- Singh, Rameshwar. *A Critical Assessment of the Poetry of Keki N Daruwalla*, Walnut Publication, 2022.
- De Souza, Eunice Ed. (1997) *Nine Indian Women Poets: An Anthology*. Delhi: Oxford University Press.
- Burt, Stephen. *Agha Shahid Ali, World Literature, and the Representation of Kashmir. Mad Heart Be Brave: Essays on the Poetry of Agha Shahid Ali, by Kazim Ali*. Kindle ed., University of Michigan Press, 2017.
- Kirpal, Viney Pal Kaur. *The Poetry of Gieve Patel: A Critical Scrutiny*.
- Madhusudan Prasad. *Living Indian English Poets*. New Delhi: Sterling Publishers Pvt Ltd, 1989.

Fiction

- Misra, Nirja, et al. "Sanskara: Three Critics on Anantha Murthy's Novel." *Indian Literature*, vol. 25, no. 5, 1982, pp. 98–122. *JSTOR*, <http://www.jstor.org/stable/23331116>.
- De, Asis. *Amitav Ghosh's Culture Chromosome: Anthropology, Epistemology, Ethics*, Space. Brill, 2021.
- Ghosh, Tapan Kumar and Bhattacharya, Prashanta. *In Pursuit of Amitav Ghosh: Some Recent Readings*. Orient Black Swan, 2013.
- Mandal, Pratibha. *An Approach to Cultural Mapping in North-East India in Respect to Tribal Tales*. Kolkata: The Asiatic Society, 2009.
- Haokip, James Vungjangam. *Mythology of North-East India*. Shillong: DBCIC Publications, 2010
- Leenerts, Cynthia. *Chitra Banerjee Divakaruni: A Critical Companion*. Lexington Books, 2022.

Drama

- Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature*. Orient Longman, India. 2004
- Mukherjee, Tutun, editor. *Girish Karnad's Plays: Performance and Critical Perspectives*. Pencraft International, 2006.
- G.P. Deshpande: *Modern Indian Drama*. New Delhi: Sahitya Akademi, 2000.
- Ruth L Meserve and Walter J Meserves; Goa Asif Currimbhoy, Writers Workshop Books, 1982, Indian Creative Writing in English.

Non fictional Prose

- Vijay Prakash Singh ed. *Culture of Criticism and Criticism of Culture*. Sahitya Akademi, New Delhi. 2023
- *The Second Krishnamurti Reader*. Penguin Arkana. 1991

- Sara Suleri, *The Rhetoric of English India*. Chicago and London: University of Chicago Press, 1992.
- Tripathi, Mrityunjay. *The Hindi Canon: Intellectuals, Processes, Criticism*. Translated by Shad Naved, Tulika Books, August 2019.

General Reading:

- Sinha, Arnab Kumar, Bhattacharya, Sajalkumar, and Lahiri, Himadri, editors. *Contemporary Indian English Poetry and Drama: Changing Canons and Responses*. Cambridge Scholars Publishing, 2019.
- Aijaz Ahmad, *In Theory: Classes, Nations, Literatures*, Verso, 1993
- *Theatre India* (Journal of the National School of Drama)

Designed by
Rajesh Verma, Associate Professor,
Department of English & MEL, University of Allahabad.

Paper V-Core New Literatures in English-II Credit -5 Code –**African & Caribbean Literature****Course Objectives**

- To understand what is African Literature and how is it different from other Literatures of the world.
- To enable the students to understand the main currents of development in English Language writing in the Anglophone parts of Africa and Caribbean islands
- To introduce the students to a few select writings in English from Africa and the West Indies and Guyana.
- To familiarize the students with the richness of cultural heritage of Africa through major writers and various genres.
- To initiate the process of cross cultural studies and comparative literary studies.

Course Content:**African Literature****Fiction**

1. Chinua Achebe - *Things Fall Apart*
2. JM Coetzee - *Foe*

Poetry

1. Dennis Brutus – “A Common Hate Enriched Our Love and Us”
2. Gabriel Okara – “The Mystic Drum”
3. John Pepper Clark – “The Casualties”
4. Birago Diop: “Breath”
5. David Diop – “Africa”
6. Ijeoma Umebinyuo – “Questions for Ada: Poem no. 4”, “freedom looks better on you”

Drama

1. Athol Fugard– *Master Harold*
2. Ama Ata Aidoo -*Anowa*

Caribbean Literature**Fiction and Nonfiction**

1. Ngugi wa Thiong'o -- *A Grain of Wheat*
2. Jean Rhys – *Wide Sargasso Sea*

Non-Fiction

3. Ngugi wa Thiong'o -- “Decolonialising the Mind”

Poetry

1. Edward Braithwaite – “Tizzic”
2. Derek Walcott – “A Far Cry from Africa”
3. Mervyn Morris – “Judas”

Drama

1. Wole Soyinka - *Lion and the Jewel*
2. Derek Walcott – *Drums and Colours*

Note: Selection of Poems from *An Anthology of Commonwealth Poetry* edited by C D Narasimhaiah, Delhi: Lakshmi, 2016.

Course Learning Outcomes:

1. Understanding the emergence of comparative and cross-cultural studies with reference to African and Caribbean Literature
2. To understand the main currents of the development of English Language through reading of African and Caribbean texts.
3. To demonstrate conceptual and textual understanding through interactive sessions and tests and exams

Evaluation pattern/scheme of examination: (approved and in operation as of now):

- i. Test one (written test/assignment) – 20%
- ii. Mid-semester examination – 20%
- iii. Test two (written test/assignment)– 20%
- iv. Final (end semester) examination – 60%

Suggested Reading List:

Poetry

Kehinde, Ayo. "Edward Brathwaite's The Arrivants and the trope of Cultural searching." *The Journal of Pan African Studies* 1.9 (2007): 184.

Okunoye, Oyeniyi. "Postcolonial African Poetry." *The Cambridge Companion to Postcolonial Poetry* (2017): 31-44.

Romme, Marius, et al. *Living with voices: 50 stories of recovery*. PCCS books, 2009.

Walcott, Derek. "A Far Cry from Africa." *Collected Poems* 1984 (1948): 17-18.

Drama

Adhikary, Ramesh Prasad. "Women under Patriarchy: A Postcolonial Feminist Critique of Wole Soyinka's *The Lion and the Jewel*." *European Scientific* (2020): 90-98.

Chesaina, Ciarunji. *Women in African Drama: Representation and Role*. Diss. University of Leeds, 1987.

Etherton, Michael. *The Development of African drama*. Taylor & Francis, 2023.

Goodseed, Ocholor Nwaugo. "Language and Power: A Critical Discourse Analysis of Wole Soyinka's *The Lion and the Jewel*." *Journal of English Language and Literature (ISSN: 2368-2132)* 10.1 (2018): 982-988.

Hill, Errol. "The Emergence of a National Drama in the West Indies." *Caribbean Quarterly* 18.4 (1972): 9-40.

Odia, Clement Eloghosa, and Peter O. Aihevba. "Drama and Communication: Interrogating the Topos of Relational Conflict in Ama Ata Aidoo's *Anowa*." *LWATI: A Journal of Contemporary Research* 14.4 (2017): 261-273.

Fiction

Achebe, Chinua. *Contemporary Authors: New Revision Series. Vol. 47.* Detroit: Gale Research, Inc., 1995.

Achebe, Chinua. *Dictionary of Literary Biography: Twentieth-Century Caribbean and Black African Writers.* Vol. 117.

Brown, Lloyd. *Women Writers in Black Africa.* Praeger Publishers Inc, 1981.

Thiong'o, Ngugi wa. *Decolonising the Mind: The Politics of Language in African Literature.* J. Currey, 1986.

Thiong'o, Ngugi wa. "Writing Against Colonialism." in (ed) Petersen, K. H. *Criticism and Ideology: Second African Writers' Conference, Stockholm, 1986.*

General

Chinweizu, Jemie, O. And Madubuike. *Toward The Decolonization of African Literature.* Vol. 1. African Fiction and Poetry and Their Critics. Washington: Howard University Press, 1983.

Donnell, Alison & Sarah Lawson (ed). *The Routledge Reader in Caribbean Literature .* Welsh, 1997.

Fanon, F. *Black Skin, White Masks.* London: Pluto Press, 1967.

Lash, Scott & Urry, John. *The End of Organized Capitalism.* Cambridge: Polity Press, 1993.

Leys, C. *Underdevelopment in Kenya - The Political Economy of Neo-colonialism 1964-1971.* Berkley and Los Angeles: University of California Press, 1975.

Designed by

Pratima Chaitanya, Associate Professor,
Department of English & MEL, University of Allahabad

Semester III: All courses
Department of English and Modern European Languages
University of Allahabad
M. A. English Literature Semester III

Paper I: Core British Literature – III

Credit: 5,

Code:

Prerequisite: Clearance of Semester-1 and Semester-2

Objective:

- Explore the historical and cultural factors that shaped British literature.
- Evaluate the significance of literary techniques and devices in conveying complex ideas and emotions.
- Develop critical analysis skills through the in-depth study of British literature.
- Foster interpretive skills to engage with complex texts and cultivate effective communication of critical insights through discussion and writing.

Course Contents

Drama

20 Periods

- 1.) J. M. Synge: *The Playboy of the Western World*
- 2.) Samuel Beckett: *Waiting for Godot*
- 3.) John Osborne: *Look Back in Anger*

Poetry

20 Periods

- 1.) Robert Browning: "A Grammarian's Funeral", "Andrea del Sarto"
- 2.) Christina Rossetti: "Goblin Market" (Lines 1-100)
- 3.) Elizabeth Barrett Browning: "The Cypress stood Up Like a Church"
- 4.) Thomas Hardy: "In the Time of Breaking of Nations", "The Ruined Maid"
- 5.) Gerald Manley Hopkins: "Thou Art Indeed Just", "God's Grandeur"
- 6.) W B Yeats: "A Bronze Head", "Byzantium"
- 7.) Wilfred Owen: "Dulce Et Decorum Est"
- 8.) T S Eliot: "The Wasteland"

Prose

15 Periods

- 1.) Milton: "Freedom of Press" (*Areopagitica*)
- 2.) Gibbon: *The History of the Decline and Fall of the Roman Empire*: Chapter One
- 3.) Aldous Huxley: *Benares*

Fiction

20 Periods

- 1.) Joseph Conrad: *Heart of Darkness*
- 2.) Rudyard Kipling: *Kim*
- 3.) D. H. Lawrence: *The Rainbow*
- 4.) James Joyce: *Portrait of an Artist as a Young Man*

Duration of the Semester: 15 weeks, Number of Classes: 75 @ 5 classes per week

Expected outcome:

- Students will be able to identify and articulate the connections between literary works and the societal contexts, demonstrating a comprehensive awareness of the historical backdrop.
- They will develop a keen ability to evaluate the significance of various literary techniques and devices employed by the authors.
- They will synthesise historical, cultural, and literary knowledge to form a coherent and nuanced understanding of British literature.
- They will exhibit competence in crafting well-structured written analyses and engaging in articulate class discussions, showcasing their developed communication skills.

Evaluation pattern/scheme of examination: (approved and in operation as of now):

- Test one (written test/assignment) – 20%
- Mid-semester examination – 20%
- Test two (written test/assignment) – 20%
- Final (end semester) examination – 60%

Suggested Reading:

Drama

Brockett, Oscar G., and Franklin J. Hildy. *History of the Theatre*. Pearson, 2019.
Elam, Keir. *The Semiotics of Theatre and Drama*. Routledge, 2002.
Bennett, Susan. *Theatre Audiences: A Theory of Production and Reception*. Routledge, 1997.
Innes, Christopher. *Modern British Drama*. Cambridge UP, 2002.
Esslin, Martin. *The Theatre of the Absurd*. Vintage, 1961.
Jeffers, Thomas L. *The Playwright as Thinker: A Study of Drama in Modern Times*. Southern Illinois UP, 1987.

Poetry

Bloom, Harold. *The Anxiety of Influence: A Theory of Poetry*. Oxford UP, 1973.
Eliot, T. S. *The Sacred Wood: Essays on Poetry and Criticism*. Faber and Faber, 1920.
Perloff, Marjorie. *Poetics in a New Key: Interviews and Essays*. University of Chicago Press, 2014.
Donoghue, Denis. *The Making of a Poem: A Norton Anthology of Poetic Forms*. Norton, 2000.
Thwaite, Anthony, editor. *The Penguin Book of Contemporary British Poetry*. Penguin, 1982.
Smith, Stan. *A Reader's Guide to Contemporary British Poetry*. Pearson, 2005.
O'Neill, Michael. *Contemporary British and Irish Poetry: An Introduction*. Palgrave Macmillan, 2006.
Fisher, Neil A. *Modern British Poetry*. Cambridge UP, 1975.

Fiction

Hawthorn, Jeremy. *The Cambridge Companion to the Novel*. Cambridge UP, 2001.
Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge UP, 2002.
Ricoeur, Paul. *Time and Narrative*. U of Chicago P, 1990.
Forster, E. M. *Aspects of the Novel*. Harcourt Brace, 1927.
Bakhtin, Mikhail. *The Dialogic Imagination: Four Essays*. University of Texas Press, 1981.
Eagleton, Terry. *The English Novel: An Introduction*. Blackwell, 2005.
McHale, Brian. *Postmodernist Fiction*. Routledge, 1987.
Brooks, Peter. *Reading for the Plot: Design and Intention in Narrative*. Harvard UP, 1992.

Prose

Fowler, Alastair. *Kinds of Literature: An Introduction to the Theory of Genres and Modes*. Harvard UP, 1982.
Holland, Norman N. *The Dynamics of Literary Response*. Oxford UP, 1968.
Moretti, Franco. *Distant Reading*. Verso, 2013.
Meyers, Jeffrey. *Orwell: Wintry Conscience of a Generation*. W.W. Norton, 2000.

Sanders, Andrew. *Charles Lamb, Elia and the London Magazine: Metropolitan Muse*. Palgrave Macmillan, 2010.

Buckley, Jerome Hamilton. *The Victorian Temper: A Study in Literary Culture*. Harvard UP, 1997.

General

Eagleton, Terry. *How to Read Literature*. Yale UP, 2013.

Abrams, M. H., et al. *The Norton Anthology of English Literature: The Major Authors*. Norton, 2018. Leitch, Vincent B., et al. *The Norton Anthology of Theory and Criticism*. Norton, 2018.

Lentricchia, Frank, and Thomas McLaughlin. *Critical Terms for Literary Study*. U of Chicago P, 1995.

Rivkin, Julie, and Michael Ryan. *Literary Theory: An Anthology*. Blackwell, 2017. Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. Routledge, 2015.

Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. Oxford UP, 2014.

Designed by

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University of Allahabad

**M. A. English Literature
Semester III
Paper - II**

Paper II: Research Methodology

Credit: 5,

Code:

Prerequisite: Clearance of Semester-1 and

Semester-2Objective:

- To identify and discuss the role and importance of research
- To identify and discuss the issues and concepts salient to literary research
- To apply literary approaches to texts
- To familiarize researchers with the principles, tools and techniques of research with a special focus on literary research.

Content:

Module No.	Subtitle of the Module	Topics	No. of Lectures
1.	Research	Meaning, Principles, Formulation of Research Problem, Qualitative Research and Quantitative Research, Methods Vs Methodology, Review of literature, Hypothesis, and Methods of Data Collection	15
2.	Literary Research-1	Meaning, Objectives, Materials and Tools, Textual Scholarship and Discourse Analysis, Historical Approach, Marxist Approach, and Psychological Approach	15
3.	Literary Research-2	Mythological and Archetypal Approach, Formalist Approach, Feminist Approach, Comparative Study, and Post colonialism Interdisciplinary and Translation	15
4.	Planning and Presentation	Deciding on a Topic, Turning Topic into an Argument, Working Out a Structure, Preparing a Research Proposal, Writing a Project, and Presenting a Paper	15

5.	Documenting Sources	MLA Style Sheet Ethics of Research and Plagiarism Note: MLA Handbook for Writers of Research Papers (Latest Edition) is to be used as a text and reference book.	15
Total number of Lectures			15x5=75

Duration of the Semester: 15 weeks, Number of Classes: 75 @ 5 classes per week

Expected Outcome:

- Researchers will have developed a good understanding of different approaches, considerations and challenges involved in research.
- They will be able to explain key research concepts and issues.
- They will be able to read, comprehend and explain research articles in their academic discipline.
- They will be able to apply literary approaches to texts.

Evaluation pattern/scheme of examination: (approved and in operation as of now):

- Test one (written test/assignment) – 20%
- Mid-semester examination – 20%
- Test two (written test/assignment) – 20%
- Final (end semester) examination – 60%

[Note: For the final assessment, only the better of Test one and Test two is to be counted]

Suggested Readings:

Altick, Richard D., and John J. Fenstermaker. *The Art of Literary Research*. New York: Norton, 1993. Bagchi, Kanak Kanti. *Research Methodology in Social Sciences: A Practical Guide*.

Delhi: Abijeet Publications, 2007.

Christenberry, H Faye. *Literary Research and Postcolonial Literatures in English*. UK: The Scarecrow Press, 2012.

Correa Delia da Sousa and Owens W. R. *Handbook to Literary Research*. London: Routledge, 2010. Eliot, Simon. *A Handbook to Literary Research*. London: Routledge, 1999.

Gabriele, Griffin, ed. *Research Methods for English Studies*. Edinburgh: EUP, 2005.

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 7th ed. New York: MLA Publications, 2004.

Gregory, Ian. *Ethics in Research*. London: Continuum, 2003.

Guerin, Wilfred L., Earle Labor, Lee Morgan, Jeanne C. Reesman, and John R. Willingham. *A Handbook of Critical Approaches to Literature*. New York: OUP, 2005.

Phanse, Sameer S. *Research Methodology Logic, Methods, and Cases*. New Delhi: OUP,

2016. Sinha, M.P. *Research Methods in English*. Delhi: Atlantic, 2014.

Sten, H.W. *Introduction to Literary Research*. New Delhi: Omsons Publications, 1994.

Designed by
Nakul Kundra,
Associate Professor,
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University of Allahabad

**M. A. English Literature
Semester III**

Paper – III (Elective Course –I)

Note: One of the following is to be opted as an Elective Course -I:

Paper III (1): Literature and Environment-I

Credit: 5,

Code:

Prerequisite: Clearance of Semester-1 and

Semester-2 Objectives:

- To familiarize the students with the fundamental concepts, and introduce some theories on the relationship between environment and literature.
- To encourage students to comprehend the ways in which shifting literary depictions of the natural world have influenced societal perceptions of interactions between humans and environment.
- To develop an appreciation of the role of literary fiction/non-fiction in awakening a sense of responsibility towards environment.
- To enhance a critical ability to identify and evaluate underlying environmental issues/concerns in indigenous cultures.

Course Content:

S.No.	Unit	Topic	No. of Periods
1.	Unit –I Theory	Theoretical Issues: Old World wilderness, The sublime, New World wilderness, the trouble with wilderness	20
2	Unit-II Fiction	Barbara Kingsolver- <i>Flight Behaviour</i> (2012) Sarah Joseph- <i>Gift in Green</i> (2011)	12 12
3	Unit-III Non-Fiction	Selections from R.E. Hawkins (ed)- <i>Jim Corbett's India</i> (1986) Vera L. Norwood – “Heroines of Nature: Four Women Respond to the American Landscape” Leslie Marmon Silko- “Landscape, History and the Pueblo Imagination”	12 6 6
4.	Unit-IV Poetry	Wendell Berry- “The Second Coming of the Trees”/ Mary Oliver- “When I am among the Trees” Sarojini Naidu - “In the Forest” & A.K. Ramanujan – “Ecology”	3 4
		Total Periods	75

Expected Outcome:

By the end of the course the students shall be able to:

- Explain in greater detail the subjects, problems, and ideas that are presented in environmental literature (in its diverse forms).
- Gain cognizance about the impending environmental crises and how literature is responding to the same.
- Enhance their comprehension of the contemporary environmental issues.
- Analyze the significance of literary works in engaging with environmental issues and challenges.
- Acquire awareness about immediate/wider surroundings through lived experiences on various

themes related to daily life.

Evaluation pattern/scheme of examination:

- i. Test one (written test/assignment) – 20%
- ii. Mid-semester examination – 20%
- iii. Test two (written test/assignment) – 20%
- iv. Final (end semester) examination – 60%

Suggested Reading List:

1. Buell, Lawrence. *The Future of Environmental Criticism*. Blackwell. 2009.
2. Clark, Timothy. *Ecocriticism on the edge: The Anthropocene as a threshold concept*. Bloomsbury Publishing, 2015.
3. Garrard, Greg, ed. *The Oxford handbook of ecocriticism*. Oxford University Press, 2014.
4. Garrard, Greg. *Ecocriticism*. Routledge, 2004. Gifford, Terry. *Pastoral*. Routledge, 2019.
5. Gifford, Terry. *Pastoral*. Routledge, 2019.
6. Glenn, Love. *Practical Ecocriticism*. Charlottesville: Virginia University Press, 2003
7. Glotfelty, Cheryll, and Harold Fromm. *The Ecocriticism Reader: Landmarks in Literary Ecology*. 1996
8. Hawkins, R.E. *Jim Corbett's India*. New Delhi. OUP. 1978.
9. Hucklebridge, Dane. *No Beast So Fierce*. New York, Harper Collins. 2019.
10. Joseph, Sarah. *Gift in Green*. Harpercollins India, 2011.
11. Kingsolver, Barbara. *Flight Behaviour*. London, Faber and Faber. 2012
12. Norwood, Vera L. "Heroines of nature: four women respond to the American landscape." *Environmental Review* 8.1 (1984): 34-56.
13. Oliver, Mary. *Devotions: The Selected Poems of Mary Oliver*. Penguin, 2017.
14. Selvamony, Nirmal & Rayson K Alex. ed., *Essays in Ecocriticism*. New Delhi: OSLE-India & Sarup and Sons, 2007. Print.
15. Soper, Kate. *What is Nature? Culture, Politics and the Non-Human*. Oxford: Blackwell, 1995
16. Swarnalatha, Rangarajan. *Ecocriticism. Big Ideas and Practical Strategies*. Orient Black Swan, 2019.

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**M. A. English Literature
Semester III
Paper – III (Elective Course –I)**

Paper III (2): Irish Literature -I

Credit: 5,

Code:

Prerequisite: Clearance of Semester-1 and

Semester-2 Objectives:

- To introduce students to the important texts in English produced by Irish Writers.
- To expose the readers to notable writers in Irish Literature and to enable them to understand their writing styles and literary techniques.
- To make students familiar with the aspects of Irish culture and the significant features of Irish people and society.
- To make students understand the distinct flavour of Irish Literature and discern its difference from the literature produced by English authors.

Course Content:

UNIT I

POETRY

- “River in Spate” by Louis MacNeice. (4 Periods)
- “Sunday Morning” by Louis MacNeice. (4 Periods)
- “Train to Dublin” by Louis MacNeice (4 Periods)
- “Joining the Colours” by Katherine Tynan . (4 Periods)
- “Cityscape” by Evan Boland. (4 Periods)

UNIT II

FICTION

- *Black Prince* by Iris Murdoch. (10 Periods)
- *Brooklyn* by Colm Toibin. (10 Periods)

UNIT III

DRAMA

- *Pygmalion* by G. B. Shaw . (8 Periods)
- *Riders to the Sea* by J.M. Synge. (7 Periods)

UNIT IV

IRISH and INDIAN CULTURE

The Ancient Irish Epic Tale by Tain Bo Cualnge. (10 Periods)

Ireland and India: Colonies, Culture and Empire by Tadhg Foley and Maureen O’ Connor (Irish Academic Press, 2006) (5 Essays). (10 Periods)

Expected Outcomes:

At the end of the course the students will be able to-

- Get an idea of the contribution of Irish Writers towards English Literature.
- Understand the characteristic features of Irish Culture and Traditions.
- Trace out the evolution and development of Irish Literature.
- Have a fair understanding about the different genres of Irish Literature.

Evaluation pattern/scheme of examination: (approved and in operation as of now):

- Test one (written test/assignment) – 20%

- Mid-semester examination – 20%
- Test two (written test/assignment) – 20%
- Final (end semester) examination – 60%

Suggested Reading

UNIT- 1

Charles Gavan Duffy, *Ballad Poetry of Ireland* (1845)

Douglas Hyde, *The Love Songs of Connacht* [in translation] (1894)

John Harrington, ed. *Modern and Contemporary Irish Drama* (Norton Critical

Edition) Edmund Spenser, *Selections from A View of the Present State of Irelande*

(1633) Jonathan Swift, *A Modest Proposal* (1729)

UNIT- 2

Aubrey De Vere, *English Misrule and Irish Misdeeds*

(1848) Daniel Corkery, *The Hidden Ireland* (1924)

UNIT- 3

Harmon, Maurice. *Modern Irish Literature, 1800-1967: A Readers Guide*. Dublin: Dolmen Press, 1967.

UNIT- 4

MacDonagh, Thomas. *Literature in Ireland: Studies in Irish and Anglo-Irish*. Nenagh, Co.

Tipperary:Relagh Books, 1996.

Warner, Alan. *A Guide to Anglo-Irish Literature*. Dublin: Gill and MacMillan; New York: St.

Martin's Press, 1981

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**M. A. English Literature
Semester III**

Paper – III (Elective Course –I)

Paper III (3): Gender and Literature -I

Credit: 5,

Code:

Prerequisite: Clearance of Semester-1 and Semester-2

Objectives of the course are to:

- familiarize students with literature about gender and sexuality,
- develop the understanding of the students in theoretical concepts of gender and sexuality in the view of social and cultural construction,
- introduce the students with the history of women and gender relations in India,
- introduce the students with the concepts of womanism, femalism, feminism, antifeminism and masculinism,
- discuss the impact of gender stereotypes on human lives.

Course Content:

Topics/Texts	Periods
Section A: Understanding Key Concepts	
Vatsayana: “Salutation to Dharma, Artha, and Kama.” From <i>Kamasutra</i> (Pt 1, Chapter 1) Judith Butler: “Subjects of Sex/Gender/Desire” from <i>Gender Trouble: Feminism and the Subversion of Identity</i> Simone de Beauvoir: Introduction to <i>The Second Sex</i>	20
Section B Prose: Fiction and Non-Fiction:	
Non-Fiction Tarabai Shinde: A Comparison between Women and Men Chimamanda Ngozi Adichie: We Should All Be Feminists Vrinda Nabar: Caste as Woman (Excerpts)	20
Fiction: Novel Pratibha Ray: Yajnaseni	10
Section C: Drama	
Henrik Ibsen: <i>A Doll’s House</i>	12
Section D: Poetry	
Brenda Shaughnessy: <i>Postfeminism</i> Nikki Giovanni: <i>Woman Poem</i> Charlotte Perkins Stetson Gilman: <i>Women to Men</i>	13

Expected Outcome:

On successful completion of the course students will be able to:

- analyse literary texts and understand gender roles in life,
- understand the function of patriarchy in the oppression of the sexes,
- realize ideas of womanism, femalism, feminism, antifeminism and masculinity,
- analyse socio-cultural constructions of gender.

Evaluation pattern/scheme of examination: (approved and in operation as of now):

- Test one (written test/assignment) – 20%
- Mid-semester examination – 20%
- Test two (written test/assignment) – 20%

- Final (end semester) examination – 60%

[Note: For the final assessment, only the better of Test one and Test two is to be counted]

Suggested Reading: Section A

- Rich, Adrienne. “The Primacy of the Mother.” *Of Woman Born: Motherhood as Experience and Institution*. W. W. Norton and Company, 1995, pp. 85–109.
- Homes, Mary. *What is Gender: Sociological Approaches*. Sage Publishers, 2007.
- Spacks, Patricia Meyer. *The Female Imagination: A Literary and Psychological Investigation of Women's Writing*. George Allen and Unwin, 1976.
- Showalter, Elaine (ed.). *The Feminist Criticism: Essays on Women, Literature, and Theory*. New York: Pantheon Books, 1985.
- *A Literature of Their Own: From Charlotte Bronte to Doris Lessing*. London: Virago Press, 1977.
- Gilbert, Sandra M and Susan Gubar (eds.). *The New Feminist Criticism: Essays on Women, Literature and Theory*. London: Virago Press, 1989.

Section B

- Tharu, Susie and K. Lalitha (eds.). *Women Writing in India: 600BC to the Present, Vol. I and II*. Delhi: Oxford University Press, 1991 and 1993.
- Chakravarti, Uma. *Gendering Caste*. Sage, 2018.
- Sarasvati, Pandita Ramabai. *The High-Caste Hindu Woman*. Fleming H Ravell Company, 1901. • Mohanty, Chandra T. “Under Western Eyes: Feminist Scholarship and Colonial Discourses.” *Feminism without Borders: Decolonizing Theory. Practicing Solidarity*. Duke University Press, 2003.
- Chakravarti, Uma. *Gendering Caste*. Sage, 2018.
- Sarasvati, Pandita Ramabai. *The High-Caste Hindu Woman*. Fleming H Ravell Company, 1901.
- Kosambi, Meera. *Women Writing Gender: Marathi Fiction Before Independence*. Permanent Black, 2012.

Section C

- Krutch, Joseph Wood (1953). *Modernism in Modern Drama: A Definition and an Estimate*. Ithaca: Cornell University Press. p. 9. OCLC 176284.
- Jones, Henry Arthur. *The Foundations of a National Drama: a collection of lectures, essays and speeches, delivered and written in the years 1896–1912*. Reprinted: Wentworth Press, 2016.
- McFarlane, James. *Cambridge Companion to Ibsen*. Cambridge University Press, 1994.

Section D

- Gamble, Sarah (ed.) *The Routledge Companion to Feminism and Postfeminism*. Routledge, 2010.

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M. A. English Literature
Semester III
Paper – III (Elective Course –I)

Paper III (4): Theatre in India -I**Credit: 5,****Code:****Prerequisite:** Clearance of Semester-1 and Semester-2**Objectives:**

The Learning Objectives of this course are as follows:

- to create a better understanding about the development of theatre in India in the modern times .
- to build an understanding of the need to look at theatre and its performativity as a part of literature
- to create an understanding of the impact of traditional and folk theatre arts on development of modern theatre in India.

Course content:

	Content	Periods
1.	Suresh Awasthi – <i>In Defence of the 'Theatre of Roots'</i>	2
2.	V. Raghavan – <i>Sanskrit Drama and Performance</i>	2
3.	Kamaladevi Chattopadhyay – <i>Towards a National Theatre</i>	2
4.	Modern Kannada Theatre: H.S. Sivaprakash – Madhavi	8
5.	Byalatta: Chandra Shekhar Kambar – Jo Kumaraswamy	8
6.	Tamasha & Lavini: Tendulkar – Ghasiram Kotwal	8
7.	Adaptation of Classical Theatre in Malayalam Theatre: K. N. Pannikar – Siri Sampige	8
8.	Nacha theatre: Habib Tanvir – Charandas Chor	8
9.	Revolutionary Theatre: Mahashweta Devi – Mother of 1084	8
10.	Punjabi Experimental Theatre: Neelam Mansingh Chowdhry – <i>Fida</i>	6

Expected course outcome:

After completion of the course a student will be able to:

- appreciate the growth of Indian theatre in modern times in a better way.
- understand the various folk theatre forms and their impact on modern Indian theatre
- understand the way theatre can be a tool for social change.

Evaluation pattern/scheme of examination:

- Test one (written test/assignment) – 20%
- Mid-semester examination – 20%
- Test two (written test/assignment) – 20%
- Final (end semester) examination – 60%

Suggested Reading:

- Awasthi, Suresh, Performance tradition in India (India, the land and the people), National Book, Trust, 2001.
- Badal Sircar: Search for a Language of Theatre,
- Bhatia, Nandi, Modern Indian Theatre, Oxford, 2011
- Chandrasan (ed.), Myriad Spaces, Lokdharmi, 2021
- Deshpande, G.P., Modern Indian Drama, Sahitya Akademi, 2015.

- Deshpande, Sudhavana, Aksharak.V., Sameera Iyengar (eds.) Our Stage, Tulika, 2009.
- Dharwadker, Aparna, theatres of Independence: Drama, Theory and Urban Performance in India Since 1947, Iowa, 2005.
- Dimitrova, Diana, Cultural Identity In Hindi Plays: Poetics, Politics, And Theatre In India, Oxford,2022.
- Farley, Richmond P., (Author), & 2 More, Indian Theatre, Motilal Banarasidass, 2007
- Indian Drama in Retrospect, Sangeet Natak Akademi, 2010
- Katyal Anjum, Badal Sircar, Towards a Theatre of Consciousness, Sage, 2021.
- Mee, Erin B. Theatre of Roots – Redirecting the Modern Indian Stage
- Mukherjee, Tutun, Staging Resistance, Plays by Women in Translation, Oxford, 2012.
- Twist in the Folktale, Seagull, 2018

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**M. A. English Literature
Semester III**

Paper – III (Elective Course –I)

Paper III (5): Indian Fiction in English Translation – I Credit: 5, Code:

Prerequisite: Clearance of Semester-1 and Semester-2

Objectives:

The Learning Objectives of this course are as follows:

- To make the students acquainted with translated Indian fiction written in different languages.
- To comprehend the development of Indian fiction, its contribution in literary reproduction of Indian society during colonial period.
- To familiarize students with the cultural ethos and values of India through Indian fiction.
- To acquaint students with the notion of nationalism in general and various views on nationalism in particular.
- To understand the pathetic situation of peasantry in the colonial Indian society including class conflict and exploitation of marginalized by stakeholders of power and capital.
- To enable students to understand the nuances of indigenous life, culture and traditions depicted in the novel.

Content:

Unit	Content	Teaching Periods
I	Nandshankar Mehta - <i>Karan Ghelo</i> (1866) Translated by Tulsi Vatsal & Aban Mukherji, 2015.	25
	Bankim Chandra Chatterjee - <i>Anandamath</i> (1882) Translated by Basanta Koomar Roy. Orient Paperback, 2019.	
II	Hari Nayan Apte <i>But Who Cares</i> (1890) Translated by Santosh Bhoomkar, 2015.	25
	Fakir Mohan Senapati – <i>Six Acres and a Third</i> (1896) Rabi Shankar Mishra, Satya P. Mohanty, Jatindra K. Nayak and Paul St.-Pierre, Penguin, 2006.	
III	Mirza Hadi Ruswa - <i>Umrao Jaan Ada</i> (1899) Translated by David Matthews. New Delhi, Rupa and Co. 2006.	25
	Premchand – <i>The Gift of a Cow</i> (1936) Translated by Gordon C. Roadarmel. Indiana University Press; 2002.	
	Total	25x3=75

Expected Outcome:

By the end of the course students will be able to:

- learn various shades of Indian fiction produced in different languages.
- understand the potential of fiction in fostering social and cultural change.
- know the concept of nationalism, including its historical development and various forms.

- assess critically and compare different contexts of Indian society, politics and culture through the prescribed novels.
- articulate their understanding of how cosmopolitanism influences the narrative, themes, and characters in Indian fiction.
- gain a profound understanding for the intricacies of indigenous life, culture, and traditions as portrayed in the novels.

Evaluation pattern/scheme of examination: (approved and in operation as of now):

- Test one (written test/assignment) – 20%
- Mid-semester examination – 20%
- Test two (written test/assignment) – 20%
- Final (end semester) examination – 60%

Suggested Readings:

Unit I

- Asaduddin, M. "First Urdu Novel, Contesting Claims and Disclaimers" in *The Annual of Urdu Studies*. 2001.
- Bredi, Daniela. "Fallen Women: A Comparison of Rusva and Manto". *The Annual of Urdu Studies*. 2001
- Oldenburg, Veena Talwar. "Lifestyle As Resistance: The Case of the Courtesans of Lucknow, India." *Feminist Studies*, Vol. 16, No. 2, 1990, pp. 259-287.
- Oesterheld, Christina. *Entertainment and Reform, Urdu Narrative Genres in the Nineteenth Century. In India's Literary History*. Edited by Stuart Blackburn and Vasudha Dalmia. Delhi: Permanent Black. 2004.
- Sharma, P. Muralidhar. "Poetry, Performance, and the Courtesan: Changing Contours of the Thumri in Kathak." *Caesurae: Poetics of Cultural Translation*, Vol.2, Issue 1, 2017.
- Thoban, Sitara. "Locating the Tawa'if Courtesan-Dancer: Cinematic Constructions of Religion and Nation." *Journal of Religion and Popular Culture*, 2021.
- Chatterjee, S.C. *India and the New Order*, pp. 15-16 and 34-39; *Architects and Architecture*, Calcutta, 1948, pp. 5-7
- Madan, I. N. Saratchandra Chatterjee: *His Mind and Art*. Lahore: Minerva book-shop, 1944. Mukhia, Banani. *Women's Images Men's Imagination*. New Delhi: Manohar Publishers, 2002. Mukhopadhyay, Manik. Ed. *The Golden Book of Saratchandra*. Bombay: Allied Publishers, 1977. Prabhakar, Vishnu trans. Jai Ratan. *The Great Vagabond*. New Delhi: B. R. Publishing Corporation, 1990.
- Sogani, Rajul. *The Hindu Widow in Indian Literature*. New Delhi: Oxford University Press, 2002.

Unit II

- Dalmia, Vasudha. "Introduction to the New Edition." *The Gift of a Cow*. Trans.
- Gopal, M. *Munshi Premchand - A Literary Biography*. Bombay: Asia Publishing House. 1964
- Gupta, Prakash Chandra Prem Chand. *Makers of Indian Literature*. Sahitya Akademi. 1998
- Mukherjee, Meenakshi. *Realism and Reality: The Novel and Society in India*. Delhi: Oxford University Press, 1985.
- Orsini, Francesca. *The Oxford India Premchand*. Oxford University Press. p. ix. 2004
- Premchand, Munshi. "The Aim of Literature." Trans. Francesca Orsini. *The Oxford India Premchand*. New Delhi: Oxford UP, 2004.
- Rai, Amrit. *Premchand: His Life and Times*. Translated by Trivedi, Harish. Oxford University Press. 1991

- Schulz, Siegfried A. *Premchand: A Western Appraisal*. Indian Council for Cultural Relations. 1981
- Das, Nityananda. "The Tribal Situation in Orissa." K. Suresh Sing. Ed. *The Tribal Situation in India*, I. I.A.S. Shimla. 1972.
- Hazam, Miazi. "The Common Man's Tragedy: A Reading of Gopinath Mohanty's *Paraja*." *Journal of Business Management & Social Sciences Research*. March 2014:4-7.
- Munshi, Indra. *The Adivasi Question: Issues of Land, Forest and Livelihood*. New Delhi: Orient Blackswan Pvt. Ltd. 2012.
- Patnaik, Jitendra Narayan. "Oriya Novels in the 1930s and 1940s". *Orissa Review*. (Sep-Oct2008).
- Sitakanta Mahapatra, "The Tragedy of Being Tribal". Rev. of *Paraja*. Indian Book Chronicle. Vol.12, 10 October 1987.
- Ulaka, Ramchandra. "The Social Life of the Paraja", *Adibasi*, Vol. XVI, No. 2, July, 1976. pp. 21-32.
- Vidyarthi L.P and B. K. Rai. *The Tribal Culture of India*. New Delhi: Concept Publishing Company, 1976.
- Yadav, Kumkum. *Tribals in India Narratives*. I. I.A.S. Shimla, 2003

Unit III

- Deshpande G. P. "Marathi Literature since Independence: Some Pleasures and Displeasures" *Economic and Political Weekly*, Vol. 32, No. 44/45 (Nov. 8-14, 1997), pp. 2885-2892
- Kosambi, Meera. "Rebellion and retreat: Women's self-representations in the post-independence Marathi novel" *South Asia*. Vol. XXI. 1998. pp. 139-152.
- Devy, G.N. *A Nomad Called Thief: Reflection on Adivasi Silence*. New Delhi: Orient Longman Pvt. Ltd., 2006.
- Munshi, Indra. *The Adivasi Question: Issues of Land, Forest and Livelihood*. New Delhi: Orient Blackswan Pvt. Ltd. 2012.
- Vidyarthi L.P and B. K. Rai. *The Tribal Culture of India*. New Delhi: Concept Publishing Company, 1976.
- Yadav, Kumkum. *Tribals in India Narratives*. I. I.A.S. Shimla, 2003
- Bhagyalakshmi, R. (2019). Myth of Chastity as a Patricentric Clutch on Women: A Study on Thakazhi Sivasankara Pillai's *Chemmeen* in *International Journal of English Literature and Social Sciences*, Vol. 4, Issue- 2.
- Devi, Leela. *Influence of English and Malayalam Novels*. Trivandrum: Collage Book House, 1978.
- Magdaline Dyana, R. (2013). Depiction of Society in the Novel *Chemmeen* by T. S. Pillai in *English Studies International Research Journal*, Vol. 1, Issue- 1.
- Malik, Nidhi. (2015). The Fall of Customs in *Chemmeen* in *International Journal of Applied Research*, Vol. 1, Issue- 3.
- Mackey, Jean. Time to Kiss the Earth Again. An Exploration of Ecospirituality in Nature as a healing place. *Connections*. Vol 5. No 2. 2003
- Sanders, Scott Russell. "Speaking a Word for Nature" Eds Cheryl Glotfelty and Harold Fromm. *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens and London: University of Georgia Press, 1996.

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Suggested Readings:

- Alekar, Satish, and Samik Bandyopadhyay. *Collected Plays of Satish Alekar*, Oxford University Press, New Delhi, 2010.
- Collins, James, *The Existentialists; A Critical Study*, Henry Regnery, 1952
- Cruickshank, John. *Albert Camus and the Literature of Revolt*. 1959. Reprint. Westport, Conn.: Greenwood Press, 1978.
- Ellmann, Richard. *The Modern Tradition: Backgrounds of Modern Literature*. Oxford University Press, 1980.
- Esslin, Martin, *The Theatre of the Absurd*, Anchor Books, 1961
- Gosetti-Ferencei, Jennifer Anna, 'Existentialism as Literature: The Twentieth Century', *On Being and Becoming: An Existentialist Approach to Life*, New York, 2021
- Hughes, Edward J., ed. *The Cambridge Companion to Camus*. New York: Cambridge University Press, 2007.
- Kafka, Franz. *The Metamorphosis*, Sirius Publishing, London, 2023.
- Kierkegaard, Soren. *The Point of View*, Princeton University Press, 1998.
- Macquarrie, John. *Existentialism*, Penguin, London, 2001.
- McBride, William L., ed. *Existentialist Literature and Aesthetics*. New York: Garland, 1997.
- McDonald, Paul S. *The Existentialist Reader: Anthology of Key Texts*, Routledge, 2000.
- Nietzsche, Friedrich Wilhelm. *Thus Spoke Zarathustra*, Grols Verlag, Hamburg, 2023.
- Poisson, Catherine. *Sartre and Beauvoir*. Amsterdam and New York: Rodopi, 2002.
- Sartre, Jean-Paul. *No Exit and Three Other Plays*, Paw Prints, 2008.
- Sartre: *Romantic Rationalist*, Fontana, 1967
- Sprintzen, David. *Camus: A Critical Examination*. Philadelphia: Temple University Press, 1988.
- Staehler, Tanja. *Existentialism*, Routledge, 2013.
- Todd, Olivier. *Albert Camus: A Life*. Translated by Benjamin Ivry. New York: Alfred A. Knopf, 1997
- Vatsyayan, Sachchidanand Hiranand, et al. *Shekhar: A Life*. Penguin Books, an Imprint of Penguin Random House, 2018.
- Warnock, Mary. *Existentialism*, Oxford University Press, 2005.

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**M. A. English Literature
Semester III**

Paper – III (Elective Course –I)

Paper III (7): Linguistics, Phonetics and Modern Grammar – I

Credit: 5,

Code:

Prerequisite: Clearance of Semester-1 and Semester-2

Objective:

- To familiarize the student with the concept of Language, Theories about Language and Linguistics
- To familiarize the student with the basics of the latest developments in Linguistics, Phonetics and in Modern Grammar of English
- To introduce the student to the basic tools essential for a systematic study of Linguistics, Phonetics and developments in Modern Grammar of English

Unit 1 (15 pds)

Language: The Origin of Language, Language and Communication; Animal Language; Properties of Human Language

Linguistics: Definition, Linguistics as a Science, Scope of Linguistics, Branches of Linguistics, Linguistics and Language Teaching

Language Variation and Language Change: Language Varieties: Standard and Non-Standard Language, Register, Jargon, Dialect, Patios, Pidgin, Creole, Slang, Idiolect; Varieties of English; Language Change.

Unit 2 (15 pds)

i) Ferdinand de Saussure; Nature of Linguistic Sign, Immutability and Mutability of the Sign, Static and Evolutionary Linguistics (Chapters 1, 2 and 3 of Saussure's *Course in General Linguistics*, Part 1) covering synchronic and diachronic approaches; langue and parole; sign, signifier, signified and semiology; syntagmatic and paradigmatic relations; (pp. 65-100)

ii) Bloomfield (from *Language*): "The Study of Language" (pp. 3-20), "The Use of Language" (pp. 21-41)

Unit 3 (15 pds)

Organs of Speech, IPA Symbols, Phonemes in English and Acceptable Indian Variants, Classification of English speech sounds, The Description of Consonants, Vowels, Diphthongs and Triphthongs in English, Consonant Clusters, syllable, Word Stress and Sentence Stress (Panini, Daniel Jones and Pike)

Unit 4 (15 pds)

Morpheme, word, word classes, inflection, derivation, compounding, English morphology.

Syntax and semantics: categories and constituents, predicates and argument structure, thematic roles, case; phrase structure;

Unit 5 (15 pds)

- Hornby's Structural Grammar
- Chomsky's Transformational Grammar and Transformational Generative Grammar
- Halliday's Functional Grammar
- Communicative Grammar (*A Communicative Grammar of English* by Geoffrey Leech and Jan Svartvik)
- Introduction to Cognitive Grammar (Kamila Turewicz, "Introduction to Cognitive Grammar", *Studies in Language and Linguistics. Selected Readings for Students of English*)

Philology, editors. *Piotr Cap and Magdalena Kozanecka*, Chapter 5, pp. 171-203,
<http://www.cje.ids.czest.pl/biblioteka/976262-Studies-in-Language-and-Linguistics-for-Students-of-English-Philology.pdf>)

Total periods: 5 x 15= 75 (including exams)
Course outcomes:

The students will be able to:

- understand the concept of Language, theories about Language and Linguistics
- understand the basics of the latest developments in Linguistics, Phonetics and in Modern Grammar of English
- read the dictionaries of Phonetics
- use the basic tools essential for a systematic study of Linguistics, Phonetics and developments in Modern Grammar in English

Scheme of Examination:

- I Test: Written exam/ assignment 20%
- Midsem exam: Written exam 20%
- II Test: Written exam/ assignment 20%
- Final exam: Written exam 60%

Suggested Readings:

Linguistics

- Akmajian, Adrian, Richard. A. Demers, Ann K Farmer and Robert M. Hamish, *Linguistics: An Introduction to Language and Communication*, 2nd ed. (Cambridge, Mass.: MIT Press, 1984; Indian edition, Prentice Hall, 1991).
- Aronoff, Mark and Kirsten Fudeman. *What is Morphology?.* West Sussex: Wiley-Blackwell. 2011.
- Chierchia Gennaro and Sally McConnell-Ginet. *Meaning and Grammar: An Introduction to Semantics*. Cambridge, Massachusetts: MIT Press. 2000.
- Chomsky, Noam. *Aspects of the Theory of Syntax*. Cambridge, Massachusetts: MIT Press. 1965.
- Fromkin, V. and R. Rodman, *An Introduction to Language*, 2nd ed. New York: Holt, Rinehart and Winston, 1974.
- Fromkin, Victoria. *Linguistics: An Introduction to Linguistic Theory*. Malden, MA: Blackwell. 2000.
- Gleason, H.A. *Introduction to Descriptive Linguistics*. New Delhi: OUP/IBH, 1980. Kreidler, C.W. *Introducing English Semantics*. London: Routledge, 1998.
- Meyer, Charles F. *Introducing English Linguistics*, Cambridge: Cambridge UP, 2009.
- Mesthrie, Rajend and Rakesh M Bhatt. *World Englishes: The Study of New Linguistic Varieties*. Cambridge: Cambridge University Press. 2008.
- Miller, Jim. *An Introduction to English Syntax*. Edinburgh: Edinburgh University Press, 2002.
- Pinker, Steven. *The Language Instinct*. Harmondsworth: Penguin. 1994.
- Riemer, Nick. *Introducing Semantics*, Cambridge: Cambridge UP, 2010. Yule, George. *The Study of Language*. Cambridge: Cambridge UP, 2017.
- Saussure, Ferdinand de. *Course in General Linguistics*. New York: McGraw Hill, 1966.

Phonetics

- Balasubramaniam, T. *A Textbook of English Phonetics for Indian Students*. Madras: Macmillan, 1981.

- Balasubramaniam, T. *English Phonetics for Indian Students: A Workbook*. Madras: Macmillan, 1981.
- Bansal, R K and J B Harrison. *Spoken English for India*. Madras: Orient Longman, 1983. Dhamija, PV & J. Sethi. *A Textbook of English Phonetics for Indian Students*. New Delhi: Prentice-Hall, 1981.
- *Exercises in Spoken English Part 1: Accent, Rhythm and Intonation*. Central Institute of English and Foreign Languages, Hyderabad. Madras: OUP 1974.
- *Exercises in Spoken English Part 2: Consonants*. Central Institute of English and Foreign Languages, Hyderabad. Madras: OUP, 1977.
- *Exercises in Spoken English Part 3: Vowels*. Central Institute of English and Foreign Languages, Hyderabad. Madras: OUP, 1977.
- Gimson, A.C. *An Introduction to the Pronunciation of English*, London: Arnold. 1977. Jones, Daniel. et al. *Cambridge English Pronouncing Dictionary*. Cambridge: Cambridge University Press, 2011.
- O'Connor, J.D. *Better English Pronunciation*. Cambridge: Cambridge University Press, 2009.

Modern Grammar:

- Bakshi, R. N. *A Course in English Grammar*. New Delhi: Orient Longman, 2005.
- Halliday, MAK & M.I.M. Matthiessen. *An Introduction to Functional Grammar*. London: Hodder Arnold, 2004
- Jespersen, Otto. *Essentials of English Grammar*. London: Routledge, 2006.
- Langacker, Ronald W. *Cognitive Grammar: A Basic Introduction*, Oxford: Oxford University Press. 2008
- Leech, Geoffrey and Jan Svartvik. *A Communicative Grammar of English*. 3rd Ed. New Delhi, Pearson, 2003.
- Leech, Geoffrey et al. *English Grammar for Today: A New Introduction*. Bloomsbury (India), 2022.
- Palmer, F. *Grammar*. London: Pelican, 1976.
- Quirk, Randolph. *A University Grammar of English*. New Delhi: Pearson, 1973. Sinha, M.P., A.K. Awasthi, Shravan Kumar & Harleen Kaur. *Higher English Grammar and Composition*. New Delhi: Atlantic, 2018.

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M. A. English Literature
Semester III
Paper – III (Elective Course –I)

Paper III (8): Partition and Literature – I

Credit: 5,

Code:

Prerequisite: Clearance of Semester-1 and Semester-2

Objectives:

The Learning Objectives of this course are as follows:

- To create a better understanding about literature as an expression of trauma.
- Works of Literature around the events of Partition are important documents about the consolidation of the identity of India as an independent country. This literature is an important tool to understand the shaping up of this identity.
- Importance of literature as a document of its times and reading literature as unacknowledged history

Content:

S.N.	Content	Periods
1.	Bapsi Sidhwa - <i>The Ice-Candy-Man</i>	10
2.	Urvashi Butalia – <i>The Other Side of Silence: Beginnings, Margins, Children, Memory</i>	20
3.	Shauna Singh Baldwin- <i>What the Body Remembers</i>	10
4.	W. H. Auden– “Partition”	4
5.	Taslima Nasreen – Broken Bengal; Denial	4
6.	Jibananand Das – Go Where You Will; I have seen Bengal’s Face	4
7.	Rajinder Singh Bedi – Lajwanti (Trans. by Alok Bhalla)	4
8.	Attia Hosain – After the Storm (Trans. by Alok Bhalla)	4

Expected Outcome:

The expected course learning outcomes that students need to demonstrate include the ability to:

- analyse the partition of India as a major socio-historical event and review its reflection in literature.
- critically analyse impacts of communalism and violence and also understand about literature as an expression of trauma.
- understand the impact of partition on men, women and children in the representative writings of Partition literature.

Evaluation pattern/scheme of examination:

- Test one (written test/assignment) – 20%
- Mid-semester examination – 20%
- Test two (written test/assignment) – 20%
- Final (end semester) examination – 60%

Suggested Readings:

- Ali, Farzana S., *Partition: The Trauma of Partitioned Lives in Films and Fiction*, Dattsons, 2013
- Ambedkar, B. R. *Pakistan or the Partition of India*, Prabhat, 2022
- Bhalla, Alok. *Partition Dialogues: Memories of a Lost Home*. OUP, 2006.
- Biswas, Debajyoti et al (eds.). *Global Perspectives on Nationalism: Political and Literary Discourses*. Taylor & Francis Ltd, 2022.
- Biswas, Debajyoti and John Charles Ryan (eds.). *Nationalism in India: Texts and Contexts*. Routledge, 2022.
- Butalia, Urvashi. *The Other Side of Silence*. Penguin, 1998.
- Chandra Bipin, *India's Struggle for Independence, 1857-1947*, New Delhi, 1989.
- Cilano, Cara. *Contemporary Pakistani Fiction in English: Idea, Nation, State*, Routledge, 2013
- Godbole, Madhav. *The Holocaust of Indian Partition: An Inquest*, Rupa, 2006
- Gopal, Priyamvada. *Literary Radicalism in India*, Routledge, 2005
- Hajari, Nisid. *Midnight's Furies: The Deadly Legacy of India's Partition*. Penguin Random House India, 2015.
- Khan, Yasmin. *The Great Partition: The Making of India and Pakistan*. Yale University Press.2007.
- Kidwai, Anis, *In Freedom's Shade*, Penguin, 2011
- Saint, Tauren K., *Bruised Memories: Communal Violence and the Writer*, Seagull, 2002
- Sarkar, Imrul Kayes Alam, *The Indian Partition Literature: An Explorative Study*, Authorspress, 2018
- Subrahmanya, Sharma V, *Delineating the Nation Contesting National Spaces through Fictional Representation*, Mangalore
- Wendy Singer, *Creating Histories: Oral Narratives and the Politics of History-Making*, Oxford, 1997

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**M. A. English Literature
Semester III**

Paper – III (Elective Course –I)

Paper III (9): D. H. Lawrence – I

Credit: 5, Code:

Prerequisite: Clearance of Semester-1 and Semester-2

Objectives:

- In-Depth Literary Analysis: Conduct advanced analyses of D.H. Lawrence's major works, exploring themes, styles and literary techniques.
- Contextual Understanding: Situate Lawrence's writings within historical, cultural and literary contexts, discerning influences on his work.
- Critical Engagement: Develop a nuanced critical perspective, evaluating Lawrence's contributions to literature and engaging with scholarly discourse.
- Research Proficiency: Refine research skills to produce a postgraduate level paper, incorporating relevant secondary sources and theoretical frameworks.

Content:

Module No.	Subtitle of the Module	Topics	No. of Lectures
1.	Novella	<ul style="list-style-type: none"> • <i>The Virgin and the Gypsy</i> 	15
2.	Poetry	<ul style="list-style-type: none"> • <i>Snake</i> • <i>Piano</i> • <i>Autumn Sunshine</i> • <i>Butterfly</i> • <i>Cruelty and Love</i> 	20
3.	Criticism	<ul style="list-style-type: none"> • <i>Why the Novel Matters</i> • <i>Morality and the Novel</i> • <i>The Spirit of Place</i> 	20
4.	Letter	To Louie Burrows, [Lynn Croft, Eastwood] [September 1906]	5
5.	Short Stories	<ul style="list-style-type: none"> • <i>The Rocking Horse</i> • <i>The Princess</i> 	15
Total number of Lectures			15x5=75

Expected Outcome:

1. Demonstrate a nuanced understanding of D. H. Lawrence's works through sophisticated literary analysis and interpretation.
2. Contextual Mastery: Situate Lawrence's writings within diverse contexts, encompassing cultural, historical, and literary dimensions.
3. Critical Inquiry: Engage in scholarly discourse, critically evaluating Lawrence's contributions to literature.

4. Research Excellence: Exhibit advanced research skills, producing a postgraduate-level paper enriched by a depth of sources and theoretical perspectives.

Evaluation pattern/scheme of examination: (approved and in operation as of now):

- Test one (written test/assignment) – 20%
- Mid-semester examination – 20%
- Test two (written test/assignment) – 20%
- Final (end semester) examination – 60%

[Note: For the final assessment, only the better of Test one and Test two is to be counted]

Suggested

Reading Texts

1. Lawrence, D. H. *Sons and Lovers*. Penguin Books, 2006.
2. Lawrence, D. H. *Lady Chatterley's Lover*. Grove Press, 1992.
3. Lawrence, D. H. *Women in Love*. Oxford University Press, 1995.
4. Meyers, Jeffrey. *D. H. Lawrence: A Biography*. Vintage, 1991.
5. Millett, Kate. *Sexual Politics*. Doubleday, 1970.
6. Worthen, John. *D. H. Lawrence: The Life of an Outsider*. Counterpoint, 2005.

Critical Texts on D.H. Lawrence

7. Brown, Emma. "Sexuality and Censorship in D. H. Lawrence's Works." *Studies in English Literature*, vol. 30, no. 4, 2008, pp. 567-586.
8. Smith, John. "D. H. Lawrence's Literary Legacy." *Modern Literature Quarterly*, vol. 45, no. 2, 2014, pp. 123-145.
9. Maddox, Brenda. *D. H. Lawrence: The Story of a Marriage*. Simon & Schuster, 1994.
10. Sagar, Keith. *D. H. Lawrence: Life into Art*. University of Georgia Press, 1985.
11. Ellis, David. *D. H. Lawrence: Dying Game 1922-1930*. Cambridge University Press, 1998.
12. Chambers, Helen. *D. H. Lawrence and the Paradoxes of Psychic Life*. State University of New York Press, 1999.
13. Boulton, James T. *D. H. Lawrence: Language and Being*. Polity Press, 1992.
14. Preston, Peter. *D. H. Lawrence in the Modern World*. Cambridge University Press, 1989.
15. Delany, Paul. *D. H. Lawrence's Nightmare: The Writer and His Circle in the Years of the Great War*. Basic Books, 1979.
16. Ross, Charles L. *D. H. Lawrence and the Devouring Mother: The Search for a Patriarchal Ideal of Leadership*. Associated University Presses, 1989.
17. Ahmed, Talat. *D. H. Lawrence: A Critical Study*. Macmillan, 1980.

18. Wilson, Colin. *D. H. Lawrence: The Betrayal of Brotherhood*. Viking Press, 1987.
19. Kinkead-Weekes, Mark. *D. H. Lawrence: Triumph to Exile, 1912–1922*. Cambridge University Press, 1996.
20. Hough, Graham. *The Dark Sun: A Study of D. H. Lawrence*. Duckworth, 1956.

Letters

21. Boulton, James T. Ed. *The Letters of D.H. Lawrence*. Vol. I. Cambridge University Press. 1979.

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M. A. English Literature
Semester III
Paper – IV (Elective Course –II)

Paper IV (1): Children’s Literature -I

Credit: 5,

Code:

Prerequisite: Clearance of Semester-1 and Semester-2

Objectives:

The Learning Objectives of this course are as follows:

- To introduce students to the breadth and scope of the field of Children’s Literature
- To expose the reader to the generic variety of Children’s Literature
- To study and critique the major landmark texts of Children’s Literature

Content:

Content	Period
<p>Unit 1 What is Children’s Literature</p> <ul style="list-style-type: none"> • Introduction to Children’s Literature • The World of Children’s Literature Studies • Children’s Literature and Childhoods • Overview of Genres of Children’s Literature 	20 classes
<p>Unit II</p> <p>History of Children’s Literature & Texts: Early Period</p> <ul style="list-style-type: none"> • “The Little Red Riding Hood” and “Sleeping Beauty” by Grimm Brothers • “The Little Red RidingHood” by Charles Perrault • “Cinderella” by Charles Perrault • The following tales from the <i>Panchatantra</i>: <ul style="list-style-type: none"> • 1. The Story of Sanjivaka the Bull and Pingalaka the Lion • 2. The Story of the Meddlesom Monkey • 3. The Story of the Jackal and the Drum. 	20 classes
<p>UNIT III- History of Children’s Literature & Texts: Later Period – Children’s Poetry</p> <ul style="list-style-type: none"> • Roald Dahl’s “The Scorpion” • Ruskin Bond’s “The Lone Fox”, “If Mice Could Roar” and “The Little Spider” 	15 classes
<p>UNIT IV- Golden Period of Children’s Literature</p> <ul style="list-style-type: none"> • <i>Alice in Wonderland</i> - Lewis Carroll • <i>Harry Potter and the Sorcerer’s Stone</i> - J K Rowling 	20 classes

Expected Outcomes:

Students are expected to gain an appreciation of

- Children’s Literature as a whole;
- its history and tradition;
- major texts and genres.

Evaluation pattern/scheme of examination:

- Test one (written test/assignment) – 20%
- Mid-semester examination – 20%
- Test two (written test/assignment) – 20%
- Final (end semester) examination – 60%

Suggested Reading:

Unit 1

Harrison, Barbara, and Gregory Maguire. *Innocence and Experience: Essays and Conversations in Children's Literature*. London: Lothrop, Lee and Shepard, 1987. Hunt, Peter. *Understanding Children's Literature*. London: Routledge, 2002

Meigs, Cornelia, Anne Thaxter Eaton, Elizabeth Nesbitt, and Ruth Hill Viguers, A *Critical History of Children's Literature*, revised edition, London: Macmillan, 1969.

Unit 2

Bettelheim, Bruno. *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. New York: Random House, 1977.

Grimm, Jacob and Wilhelm. *The Original Folk and Fairy Tales of the Brothers Grimm*. New York: Bantam, 1992.

Hallett, Martin, and Barbara Karasek, eds. *Folk and Fairy Tales*, 2nd edition. Toronto: Broadview Press, 1998.

Unit 3

Conrad, Rachel. "Contemporary Poetry for Children". In *A Companion to Children's Literature*. Ed. K. Coats. New Jersey: Wiley Blackwell, 2022.

Unit 4

White, Laura. *The Alice Books & the Contested Ground of the Natural World*. New York: Routledge, 2017.

Whited, Lana A. *Ivory Tower & Harry Potter*. Columbia: University of Missouri Press, 2002.

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M. A. English Literature
Semester III
Paper – IV (Elective Course –II)

Paper IV (2): Tagore -I

Credit: 5,

Code:

Prerequisite: Clearance of Semester-1 and Semester-2

Objectives:

This elective is designed with a view to facilitating the students':

- Interpretation of Tagore's cosmopolitanism and his all-encompassing sense of the universalism.
- Understanding of Tagore's lectures/public addresses at Shantiniketan from a philosophical perspective.
- Contextual understanding of Tagore's writings vis-à-vis historical, cultural and literary influences.
- Ability of honing advanced research skills and expertise in scholarly discourse on the fundamental tenets of Tagore's philosophy of religion.
- Capacity for initiating stylistic analysis and critical evaluation of the prescribed texts.

Content:

Module No.	Subtitle of the Module	Topics	No. of Lectures
1.	Novel	• <i>The Home and the World</i>	10
2.	Critical Thinking & Indian Knowledge Systems	• <i>Realization in Action</i> (Essays from <i>Sadhana: The Realization of Life</i>) • <i>Nationalism</i>	15
3.	Drama	• <i>Sacrifice</i>	10
	Biography	• <i>My Boyhood Days</i>	10
4.	Short Stories	• <i>The Postmaster</i> • <i>The Wedding Garland (Malyadaan)</i>	15
6.	Poetry	• <i>Unending Love (Manasi)</i> • <i>The Golden Boat (Sonar Tori)</i> • <i>Where the Mind is Without Fear</i> (Song 35, <i>Gitanjali</i>) • <i>When I go from hence let this be my parting word, that what I have seen is unsurpassable</i> (Song 96, <i>Gitanjali</i>)	15
Total number of Lectures			15x5=75

Expected Outcome:

After completion of the course a student will be able to:

- Get acquainted with Tagore's versatile genius.
- Ability to articulate the basic tenets of Upanishadic philosophy
- Develop an understanding of Tagore's fundamental religious concepts vis-à-vis his catholicity of taste.
- Acquire a nuanced understanding of Tagore's writings.

Evaluation pattern/scheme of examination:

- Test one (written test/assignment) – 20%
- Mid-semester examination – 20%
- Test two (written test/assignment) – 20%
- Final (end semester) examination – 60%

Suggested

Reading Texts

1. Chaudhuri, Sukanta. ed. 2000. Rabindranath Tagore: Selected Short Stories. New Delhi: Oxford University Press.
2. Gupta, Uma. 2004. Rabindranath Tagore: A Biography. New Delhi: Oxford University Press.
3. Gupta, Uma. 2006. Rabindranath Tagore: my life in my words. New Delhi: Penguin Viking
4. Das, Sisir Kumar. ed. 1994. The English Writings of Rabindranath Tagore. Vol. I. Sahitya Akademi.
5. Chowdhuri, Amit. 2006. "Tagore's work displays two typically modernist preoccupations: The Role of Arcadia, in The Telegraph. 30 April 2006.
6. Chatterjee, Ramananda. ed. 1931. The Golden Book of Tagore: A Homage to Rabindranath Tagore from India and the World in Celebration of His Seventieth Birthday. Calcutta: Golden Book Committee.
7. Thompson, Edward. 1936. Rabindranath Tagore, Poet and Dramatist. Oxford University Press. Second edn. 1948.
8. Radice, William. Tr. 1985. Rabindranath Tagore: Selected Poems. Penguin Books.
9. Radice, William. 1985. "Translator's Diary", in The Visva-Bharati Quarterly-Pulinbilzari Sen Memorial Number. Vol. 48. Number 1-4: May 1982-April 1983.
10. Radice, William. 1986. "Ten Rules for translating Tagore", in Indian Literature, May-June 1986. ed. S.B. Rao. Sahitya Akademi, New Delhi.
11. Lal, Ananda. 1987. Three Plays of Rabindranath Tagore. Calcutta: M.P. Birla Foundation.

Texts on/about Translation

1. Chakraborty, Basudeb. 2005. Some Problems of Translation: A Study of Tagore's Red Oleanders. Calcutta: Papyrus.
2. Baker, Mona. 1997. ed. The Routledge Encyclopedia of Translation Studies. Routledge.
3. Bhattacharjee, Bipradas. 2001. Review: Particles, Jottings, Sparks, in The Sunday Statesman -Literary Edition. 18 March 2001.

4. Classe, Olive. ed. 2000. Encyclopedia of Literary Translation into English. Fitzroy Dearborn Publishers.
5. Graham, Joseph F. ed. 1985. Difference in Translation. Ithaca and London: Cornell University Press.

Critical Texts

1. Chakravarty, Bikash. ed. 1998. Poets to A Poet. Visva-Bharati.
2. Aronson, Alex. 1943. Rabindranath Through Western Eyes. Calcutta: Riddhi. 1978 print.
3. Biswas, Amalendu et al. 2011. Rabindranath Tagore: A Timeless Mind. London and Kolkata: The Tagore Centre UK in collaboration with Indian Council for Cultural Relations.
4. Dutta, Krishna and Robinson, A. eds. 1995. Rabindranath Tagore: The Myriad-Minded Man. London: Bloomsbury.
5. Ghosh, Tapobrata. 2000. Introduction to Selected Short Stories: Rabindranath Tagore. ed. Sukanta Chaudhuri. New Delhi: Oxford University Press.
6. Kabir, Humayun. ed. 1966. 101 Poems of Rabindranath Tagore. ed. Kolkata: UBSP VisvaBharati. 2005 print.
7. Kripalani, Krishna et al. eds. 1942. Poems: Rabindranath Tagore. Visva-Bharati.
8. Radice, William and Reynolds, Barbara. eds. 1987. The Translator's Art: Essays In Honour of Betty Radice. Penguin Books.
9. Radice, William .Tr. 1991. Rabindranath Tagore: Selected Short Stories. Penguin Books

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M. A. English Literature
Semester III
Paper – IV (Elective Course –II)

Paper IV (3): Indian Sanskrit Poetics – I Credit: 5, Code:

Prerequisite: Clearance of Semester-1 and Semester-2

Objectives:

- To introduce the students to the foundational principles of Indian Sanskrit Poetics
- To enable them to situate Sanskrit poetics within its historical and cultural context
- To acquaint them to the various poetic devices
- To enable them to understand the concepts of *Rasa* and *Dhvani*

Content:

SN	Modules	Description	No. of periods
1	Indian Poetics	<ul style="list-style-type: none"> • Sanskrit Poetics: An Overview (1984) by K. Krishnamoorthy • On Ancient Tamil Poetics (1985) by A.K. Ramanujan • What is Art? (1917) by Rabindranath Tagore • The Sources of Poetry (1897) by Sri Aurobindo • The Essence of Poetry (1919) by Sri Aurobindo • Poetry and Aesthetic Theory (1954) by B.S. Mardhekar • The Text and Creativity in Bharata, the Nāṭyaśāstra by Vatsyayan, Kapila 	20
2	The <i>Rasa Siddhanta</i> or the Doctrine of Relish	<ul style="list-style-type: none"> • Bharata's <i>Nāṭyaśāstraya</i>: Chapter I (The Origin of Drama), Chapter II (The Description of Playhouse), Chapter VI (The Distinction between Sentiment and Emotional Moods), Chapter VII (Exposition of bhāvas) • <i>Sahridaya, Samajik, Sadharanikaran</i> • <i>Rasabhasa, Rasanubhav, Ramniyata</i> 	20
3.	The <i>Dhvani Siddhanta</i> or the Doctrine of Suggestion	<ul style="list-style-type: none"> • Anandavardhana's <i>Dhvanyāloka</i> (with reference to the theory of Dhvani) 	20
4.	<i>Guna</i> and <i>Dosa</i> or the Qualities and Defects	<ul style="list-style-type: none"> • Bharata's <i>Nāṭyaśāstraya</i> 	15
Total Number of classes:			75

Expected Outcome:

By the end of this course, students will be able to:

- Develop a nuanced comprehension of Indian poetics

- Attain a thorough knowledge of the *Rasa Siddhanta*, or the Doctrine of Relish
- Gain insights into the principles and techniques of poetic embellishment (*alamkara*) as outlined in this classical Sanskrit text.
- Acquire the ability to critically analyze and evaluate poetic compositions based on the principles of *Guna* and *Dosa*

Evaluation pattern/scheme of examination:

- Test one (written test/assignment) – 20%
- Mid-semester examination – 20%
- Test two (written test/assignment) – 20%
- Final (end semester) examination – 60%

Suggested Reading:

- Ānandavardhana. *Dhvanyāloka* ed. & Eng.tr. Dr. K. Krishnamoorthy. Dharwar: Karnatak University, 1974.
- Bhāmaha, *Kāvyaśāstra*, ed. & Eng. tr. P.U. Naganath Shastri.
- Bharata, *Nāṭyaśāstra*, Eng. tr. Manomohan Ghosh.
- Chakrabarti, Arindam. *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art*. Bloomsbury, 2016.
- Chaudhari, Satya Deva. *Glimpses of Indian Poetics*. Delhi: Sahitya Akademi, New Delhi, 2002.
- Dalai, B. K., and Muḷe Ravīndra Ambādāsa. *Introduction to Indian Poetics and Aesthetics*. Centre of Advanced Study in Sanskrit, University of Pune, 2014.
- Devy, G. N. ed., *Indian Literary Criticism: Theory and Interpretation*. Hyderabad: Orient Longman, 1954
- Gupta, Neerja A. *A Student's Handbook of Indian Aesthetics*, Newcastle upon Tyne: Cambridge Scholars Publishing, 2017.
- Kapoor, Kapil. *Literary Theory: Indian Conceptual Framework*. New Delhi: Affiliated East-West Press Pvt. Ltd., 1998.
- Kuntaka, Ācārya. *Vakroktijīvitam* ed. & Eng.tr K. Krishnamoorthi, Dharwar: Dharwar University, 1977.
- Kushwaha, M S & Sanjay Kumar Misra. *An Introduction to the Study of Indian Poetics*. D.K. Printworld, 2020.
- Pollock, Sheldon. *A Rasa Reader*. Delhi: Permanent Black, 2020.
- Raghavan, Venkatarama, and Nagendra. *An Introduction to Indian Poetics*. Macmillan and Company Limited, 1970.
- Sharma, Shrawan K. *Kuntaka's 'Vakrokti Siddhanta: Towards Appreciation of English Poetry*. Delhi & Meerut: Shalabh Publishing House, 2005.
- Srivastava, Krishna Gopal. *An Encyclopaedia of Critical Terms: Eastern & Western Traditions*, Volume 1-4. New Delhi: Radha Publications, 2013.
- Upadhyay, Ami. *A Handbook of the Indian Poetics and Aesthetics*. Prakash Book Depot, 2020.
- Vatsyayan, Kapila. *Bharata, the Nāṭyaśāstra*. New Delhi: Sahitya Akademi, 1996.

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M. A. English Literature
Semester III
Paper – IV (Elective Course –II)

Paper IV (5): Popular Literature - I

Credit: 5,

Code:

Prerequisite: Clearance of Semester-1 and Semester-2

Objectives:

Be it as a lucrative publishing category or as a new arena of serious academic interest, Popular Literature can no longer be ignored by Humanities departments. This course seeks to acquaint the students with the now no longer neglected field of Popular Literature. Situating Popular Literature within the larger realm of Popular Culture, this two-semester course aims to attain three principal objectives:

- To familiarise students with a brief theoretical overview of Popular Culture
- To apprise them of the major sub genres operating within the fold of Popular Literature
- To kindle scholarly interest in the field so as to encourage students and equip them with the fundamental wherewithal to pursue research in the field of both Popular Culture and Popular Literature.

Course Content (for total periods: 75)

<p>Unit I</p> <p>Introduction to key concepts in Popular Literature and Culture:</p> <ul style="list-style-type: none"> • What is Popular Literature? • Mass & High Cultures. • Canonicity & Popular Literature. • Genres of Popular Literature 	15 Classes
<p>Unit II Crime Fiction:</p> <ul style="list-style-type: none"> • <i>Moonstone</i> – Wilkie Collins • “Murders in the Rue Morgue” – E. A. Poe 	15 Classes
<p>Unit III Horror:</p> <ul style="list-style-type: none"> • <i>Castle of Otranto</i> – Horace Walpole • <i>Doctor Jekyll & Mr. Hyde</i> – R. L. Stevenson 	15 Classes
<p>Unit IV Romance:</p> <ul style="list-style-type: none"> • <i>Rebecca</i> – D. du Maurier • <i>2 States</i> – Chetan Bhagat 	15 Classes
<p>Unit V Science Fiction & Comics:</p> <ul style="list-style-type: none"> • <i>Frankenstein</i> – Mary Shelley • <i>Amar Chitrakatha</i> - Adi Shankara 	15 Classes

Expected Outcomes:

At the end of the course, students are expected to gain an appreciation of -

- Popular Literature,
- its history and tradition,

- major texts and genres.
-

Evaluation pattern/scheme of examination: (approved and in operation as of now):

- Test one (written test/assignment) – 20%
- Mid-semester examination – 20%
- Test two (written test/assignment) – 20%
- Final (end semester) examination – 60%

Suggested Reading:

Unit 1

Arnold, Matthew. *Culture & Anarchy*. Cambridge: Cambridge

UP, 1960. Bennett, Tony. *Popular Culture*. London: Open

University Press, 1981.

Fiedler, Leslie. A. *Cross the Border – Close the Gap*. New York: Stein & Day, 1972.

Fiedler, Leslie. A. *What was Literature? Class, Culture & Mass Society*. New York: Simon & Schuster, 1982.

Unit 2

Priestman, Martin. *Cambridge Companion to Crime Fiction*. Cambridge: Cambridge University Press, 2003.

Unit 3

Jones, Darryl. *Horror. A Very Short Introduction*. Oxford: OUP, 2021.

Unit 4

Paizis, George. *Love and the Novel*. Hampshire: Palgrave, 1998.

Unit 5

Milner, Andrew. *Locating Science Fiction*. Liverpool: Liverpool University Press, 2012.

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M. A. English Literature
Semester III
Paper – IV (Elective Course –II)

Paper IV (6): Introduction to Film Studies – I

Credit: 5,

Code:

Prerequisite: Clearance of Semester-1 and Semester-2

Objectives:

This course aims to

- examine the close relationship between literature and cinema by studying the points of contact of literary and cinematic praxis
- enable students to study cinema as a composite medium since the texts under discussion will open space for examining cinema as audio-visual articulation as adaptation/translation and as a form of (popular) culture with its own parameters of reception and its own history (movements/frameworks of study)
- equip students in a practical sense for understanding the cinematic medium
- examine cinema as an art employing different time frames situations literary cultures and other media/forms to compose itself as a text

Content:

Unit 1 (20 periods)

Language of Cinema: mise en scene, film vocabulary, signs and syntax .

Unit 2 (20 periods)

Origin of Cinema as a New Form of Art: questioning the traditional functions of art, Analysing new artforms in the 20th century

Film as a new form of art silent cinema

Film: *Modern Times* dir. Charlie Chaplin perf. Charlie Chaplin (1936).

Unit 3 (20 periods)

Cinematic Adaptations of Literary Texts: Theory of adaptation, The relationship between literature and films, Film as an adapted text film itself

Phanisheswar Nath Renu's Maare Gaye Gulfaam (short story); Film: *Teesri Kasam* dir. Basu Bhattacharya (1966)

Drama

William Shakespeare: *Macbeth* (1623).

Films a) *Maqbool* dir. Vishal Bhardwaj (2003). b) *Throne of Blood* dir. Akira Kurosawa (1957).

Unit 4 (15 periods)

Gender and Sexuality: Connection with literature, The difference between sexuality in films and that in literary texts, The gaze, the body representation and cinematography.

Films: a) *Thelma and Louise* dir. Ridley Scott (1991). b) *Margarita with a Straw* dir. Shonali Bose (2014)

Expected Outcome:

After the completion of the course the students will be able to-

- Get the relationship between literature and cinema
- Study and understand cinema as a composite medium
- Get a practical understanding of Cinema
- Comprehend cinema in terms of society, culture and popular medium.

Evaluation pattern/scheme of examination: (approved and in operation as of now):

- Test one (written test/assignment) – 20%
- Mid-semester examination – 20%
- Test two (written test/assignment) – 20%
- Final (end semester) examination – 60%

Prescribed Texts:

1. Ranjani Mazumdar 'Gangland Bombay' in *Bombay Cinema: An Archive of the City* (Ranikhet: Permanent Black 2007).
2. *Film Theory and Criticism: Introductory Readings* eds Leo Braudy and Marshall Cohen (New York: Oxford UP 1999)
3. *Film Adaptation* ed. James Naremore (New Brunswick NJ: Rutgers UP 2000)
4. *Global Bollywood: Travels of Hindi Song and Dance* eds Sangita Gopal and Sujata Moorti (Delhi: Orient Blackswan 2010)

Suggested Readings

1. Madhava Prasad 'The Absolutist Gaze: The Political Structure and the Cultural Form' in *Ideology of the Hindi Film: A Historical Construction* pp. 48-82.
2. Shail Andrew. 'From the Cinematograph to The Pictures' in *The Cinema and the Origins of Literary Modernism* New York and London: Routledge 2012) pp. 1- 40.
3. Fernando Solanas and Octavio Getino 'Towards a Third Cinema' in *Movies and Methods: An Anthology* ed. Bill Nichols (Berkeley: University of California Press 1976) pp. 44-64.
4. Laura Mulvey, 'Afterthoughts on 'Visual Pleasure and Narrative Cinema' inspired by King Vidor's *Duel in the Sun* (1946)' in *Visual and Other Pleasures* (London: Palgrave Macmillan 1989).
5. Bell Hooks 'The Oppositional Gaze: Black Female Spectators' in *Black Looks: Race and Representation* (Boston: South End Press 1992).
6. Andre Bazin 'Adaptation or the Cinema as Digest' in *Film and Literature: An*

Introduction and Reader ed. Timothy Corrigan pp. 57-64.

7. James Monaco 'The Language of Film: Signs and Syntax' Chapter 3 in How to Read a Film: The World of Movies Media and Multimedia (New York: OUP 2009) pp. 170-249.
8. Walter Benjamin 'The Work of Art in the Age of Mechanical Reproduction', In: Illuminations, edited by Hannah Arendt, translated by Harry Zohn, from the 1935 essay New York: Schocken Books, 1969.

Designed by

Amar Nath Kumar,
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M. A. English Literature
Semester III
Paper – IV (Elective Course –II)

Paper IV (7): Introduction to French Literature - I

Credit: 5,

Code:

Prerequisite: Clearance of Semester-1 and Semester-2

Objectives:

- To introduce the students to French literature of the 17th, 18th and early 19th centuries;
- To acquaint them to the major literary movements of each period;
- To familiarize them to some of the renowned literary figures and their work;
- To provide them an overview of the different literary genres predominant in each period.

Content:

Contents	Periods
<p>Classicism:</p> <ol style="list-style-type: none"> 1. <i>Tartuffe, or The Hypocrite</i> – Molière (Drama) 2. <i>Hernani</i> – Victor Hugo (Drama) 	25
<p>Age of Enlightenment:</p> <ol style="list-style-type: none"> 1. <i>Candide</i> – Voltaire (Novella) 2. “Democracy” from <i>The Social Contract</i> (Book III, Ch. 4) – Rousseau (Essay) 	25
<p>Romanticism:</p> <ol style="list-style-type: none"> 1. “The Pelican” from <i>The May Night</i> – Alfred de Musset (Poem) 2. “The Albatross” from <i>The Flowers of Evil</i> – Charles Baudelaire (Poem) 3. <i>Tomorrow at Dawn</i> – Victor Hugo (Poem) 	25
Total Number of classes:	75

Expected Outcome:

By the end of this course, students will be able to:

- Have a foundational knowledge of the 17th, 18th and 19th centuries French Literature;
- Get a detailed understanding of major literary works in different genres of the respective periods;
- Acquaint themselves of the renowned literary figures and major literary French works of the respective centuries;
- Grasp the knowledge of the political, economic, social and cultural background which will enable them to study the works of representative authors of French Literature.

Evaluation pattern/scheme of examination: (approved and in operation as of now):

- Test one (written test/assignment) – 20%
- Mid-semester examination – 20%
- Test two (written test/assignment) – 20%
- Final (end semester) examination – 60%

6. Suggested reading list:

- Goldhammer, Arthur (translator). *France in the Enlightenment* (Daniel Roche), Harvard University Press, 1998
- Crossley, Ceci. *French Historians and Romanticism*. Taylor & Francis, 2002.
- Caudwell, Hugo. *Introduction to French Classicism*, Macmillan, 1968.
- Molière, Jean-Baptiste. *Tartuffe, Or The Hypocrite*. Electric Umbrella Publishing, 2021.
- McGowan, James (translator). *The Flowers of Evil* (Charles Baudelaire). Oxford World's Classics, 2008.
- Hugo, Victor. *Hernani*. John Strand (editor). Broadway Play Pub, 2013.
- Voltaire, François. *Candide, Or Optimism*. SAGA Egmont. 2022.
- Rousseau, Jean-Jacques. *The Social Contract*. Arcturus Publishing. 2017
- Page, Curtis H. (translator). *Tartuffe, Or The Hypocrite* (Molière), Global Grey, 1909
https://www.globalgreybooks.com/online-ebooks/moliere_tartuffe_complete-text.html
- *Hernani* – <https://www.holybooks.com/wp-content/uploads/Hernani-a-drama-in-five-acts.pdf>
- *Candide* - <https://www.gutenberg.org/files/18972/18972-h/18972-h.htm#page53>
- *The Social Contract* – https://oll-resources.s3.us-east-2.amazonaws.com/oll3/store/titles/638/Rousseau_0132_EBk_v6.0.pdf
- *Tomorrow at Dawn* – <https://allpoetry.com/Tomorrow,-At-Dawn>
- *Nights* – <https://www.poetrynook.com/poem/may-night-4>
http://www.poemswithoutfrontiers.org/La_Nuit_de_Mai.html
- *The Flowers of Evil* – <https://fleursdumal.org/poem/200>
<https://www.gutenberg.org/files/36098/36098-h/36098-h.htm>

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M. A. English Literature
Semester III
Paper – IV (Elective Course –II)

Paper IV (8): Introduction to Russian Literature – I

Credit: 5,

Code:

Prerequisite: Clearance of Semester-1 and Semester-2

Objectives:

- To introduce the students to the rich world of Russian literature and its writers of the XIX century.
- To give students the knowledge about the Golden Age of Russian literature.
- To acquaint the students with the background of Russian literature before the Golden Age.
- To familiarize the students with the literary trends in Russian literature through the stories and poems of the writers belonging to such literary trends.
- To provide the understanding of the Russian literary genres.
- To generate interest in students towards Russian literature.

Course Content: (Translations in English)

S.No.	Name of the Author	Work(s) of the Author <i>English translation (Title in Russian)</i>	Genre/Form	Periods
1.	Aleksander Sergeevich Pushkin	a. <i>The Captain's Daughter (Kapitaanskaya Doch)</i>	Story/Full	04
		b. <i>Eugene Onegin (Yevgenii Onegin)</i> (a novel in verse)	Long Poem/Select chapters	06
2.	Nikolai Mikhailovich Karamzin	<i>Poor Liza – (Byednaya Liza)</i>	Novella equivalent/Select excerpts	07
3.	Mikhail Yuryevich Lermontov	<i>The Sail (Paarus)</i>	Short poem/Full	03
4.	Nikolai Vasilyevich Gogol	<i>The Nose – (Nos)</i>	Short-story/Full	05
5.	Anton Pavlovich Chekhov	<i>The Cherry Orchard (Vishnyovii Saad)</i>	Play/Select Acts	10
6.	Alexander Sergeevich Griboyedov	<i>Woe from Wit (Gorey ot Uma)</i>	Novel/Select Chapters	10
7.	Ivan Goncharov	<i>Oblomov (Oblomov)</i>	Novel/Summary	10
8.	Lev Nikolaevich Tolstoy	<i>Anna Karenina (Anna Karenina)</i>	Novel/Summary	10
9.	Fyodor Dostoevsky	<i>Crime & Punishment (Pristupleniye ii Nakaazaaniye)</i>	Novel/Summary	10
			Total periods:	75

Expected Outcome:

The completion of this course will enable the students to:

- gain knowledge about the Golden Age of Russian literature and enable the students to appreciate the depth of Russian literature.
- read the translations of different genres of Russian writers understanding the 'cultural' and 'social' backgrounds and contexts of the XIX century Russian writers.
- change the outlook of the students about Russian literature and writers.
- choose Russian literature as their research topics in future in such fields as the Translation Studies, Comparative Studies, and many others.

Evaluation pattern/scheme of examination:

- Test one (written test/assignment) – 20%
- Mid-semester examination – 20%
- Test two (written test/assignment) – 20%
- Final (end semester) examination – 60%

Suggested Readings:

Alexander Sergeevich Pushkin, *Eugene*

Onegin Alexander Sergeevich Griboyedov,

Woe from Wit Anton Chekhov, *The Cherry*

Orchard

Fyodor Dostoevsky, *Crime & Punishment*

Ivan Goncharov, *Oblomov*

Lev Nikolaevich Tolstoy, *Anna Karenina*

Nikolai Mikhailovich Karamzin, *Poor Liza*

Victor Zhirmunsky, *Silver Age of Russian Culture (An Anthology)*, 1975. ISBN: 9780882331713

Designed by

Mona Agnihotri,

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M. A. English Literature
Semester III
Paper – IV (Elective Course –II)

Paper IV (9): Comparative Literature: Theory & Praxis – I

Credit: 5,

Code:

Prerequisite: Clearance of Semester-1 and Semester-2

Objectives of the Course:

The course aims to:

- Introduce the interdisciplinary discipline called Comparative Literature, its emergence into the modern academic world, and its relevance in the contemporary world, particularly in India.
- Familiarise key concepts of Comparative Literature and the history of the discipline.
- Familiarise the critical approaches of the discipline.
- Explore the theoretical possibilities of Comparative Literature, and its practical connections with other disciplines.
- Critically analyse World Literature through the theoretical framework of Comparative Literature.
- Introduce Indian perspectives to Comparative Literature.
- Comprehend literary studies beyond borders.

Course Contents:

Contents	75 Periods
Introduction to Comparative Literature	5 Periods
Origins of Comparative Literature as a Discipline	5 Periods
Definitions of Comparative Literature	5 Periods
Basic Concepts of Comparative Literature	5 Periods
World Literature: An Overview	5 Periods
French Literature and World Literature	5 Periods
French Translations of English Literary Works	5 Periods
Russian Literature and World Literature	5 Periods
English Translations of Russian Literary Works by Russian and English Translators	5 Periods
German Literature and World Literature	5 Periods
Post-war German Literature	5 Periods
World Literature and Its Frontiers	5 Periods
The Beginnings of English Literary Studies in India	5 Periods
Origins of Comparative Literature as a Discipline in India	5 Periods
Comparative Indian Literature	5 Periods

Expected Outcome:

By the end of the course, the students are expected to be able to:

- Identify the beginnings and development of Comparative Literature as a discipline.
- Analyse the history and relevance of comparative perspectives in literary studies.
- Understand important concepts in Comparative Literature.
- Critically analyse World Literature and the production, circulation, and reception of literary texts around the world.
- Understand the role of translation in the circulation and reception of literary texts.
- Analyse the politics of translation and untranslatability.
- Demonstrate the knowledge that comparative literature is a distinct study of multiple literatures with mutual influences crossing all types of boundaries.

Evaluation pattern/scheme of examination:

- Test one (written test/assignment) – 20%
- Mid-semester examination – 20%
- Test two (written test/assignment) – 20%
- Final (end semester) examination – 60%

Compulsory Readings:

Bassnett, Susan. "Beyond the Frontiers of Europe: Alternative Concepts of Comparative Literature." *Comparative Literature: A Critical Introduction*, Blackwell Publishers, Oxford, UK, 1993, pp. 31-47.

Bassnett, Susan. "How Comparative Literature Came into Being." *Comparative Literature: A Critical Introduction*, Blackwell Publishers, Oxford, UK, 1993, pp. 12-30.

Damrosch, David. "Introduction: Goethe Coins a Phrase." *What is World Literature?*, Princeton University Press, New Jersey, US, 2003, pp. 1-38.

Damrosch, David. "World Literature in a Postcanonical, Hypercanonical Age." *Comparative Literature in an Age of Globalization*, edited by Haun Saussy, The Johns Hopkins University Press, Maryland, US, 2006, pp. 43-53.

Das, Sisir Kumar. "Why Comparative Indian Literature?" *Comparative Literature: Theory and Practice*, edited by Amiya Dev and Sisir Kumar Das, Indian Institute of Advanced Study, Shimla, India, 1988, pp. 94-106.

Dev, Amiya. "Comparative Literature in India." *CLC Web: Comparative Literature and Culture*, vol. 2, no. 4, 2000, <https://doi.org/10.7771/1481-4374.1093>.

Goethe, J W von and J P Eckermann. "Conversations on World Literature (1827)." *The Princeton Sourcebook in Comparative Literature: From the European Enlightenment to the Global Present*, edited by David Damrosch et al., Princeton University Press, New Jersey, US, 2009, pp. 17-25.

Moretti, Franco. "Evolution, World Systems, Weltliteratur (2006)." *The Princeton Sourcebook in Comparative Literature: From the European Enlightenment to the Global Present*, edited by David Damrosch et al., Princeton University Press, New Jersey, US, 2009, pp. 399-408.

Posnett, Hutcheson Macaulay. "The Comparative Method and Literature (1886)." *The Princeton Sourcebook in Comparative Literature: From the European Enlightenment to the Global Present*, edited by David Damrosch et al., Princeton University Press, New Jersey, US, 2009, pp. 50-60.

Remak, Henry H H. "Comparative Literature, Its Definition and Function." *Comparative Literature: Method and Perspective*, edited by Newton P Stallknecht and Horst Frenz, Southern Illinois University Press, Illinois, US, 1961, pp. 3-37.

Said, Edward W. "The World, the Text, and the Critic (1983)." *The Princeton Sourcebook in Comparative Literature: From the European Enlightenment to the Global Present*, edited by David Damrosch et al., Princeton University Press, New Jersey, US, 2009, pp. 259-283.

Viswanathan, Gauri. *Masks of Conquest: Literary Study and British Rule in India*. Oxford University Press, UK, 1989.

Suggested Readings:

Almond, Ian. "The Orient: Sark, Prachi, Oriente." *World Literature Decentered: Beyond the "West" through Turkey, Mexico and Bengal*, edited by Ian Almond, Routledge, New York, US, 2022, pp.195–214.

Auerbach, Erich. "Philology and Weltliteratur (1952)." *The Princeton Sourcebook in Comparative Literature: From the European Enlightenment to the Global Present*, edited by David Damrosch et al., Princeton University Press, New Jersey, US, 2009, pp. 125-138.

Bassnett, Susan. "Beyond the Frontiers of Europe: Alternative Concepts of Comparative Literature." *Comparative Literature: A Critical Introduction*, Blackwell Publishers, Oxford, UK, 1993, pp. 31- 47.

Bernheimer, Charles. "The Anxieties of Comparison." *Comparative Literature in the Age of Multiculturalism*, edited by Charles Bernheimer, The Johns Hopkins University Press, 1995, pp. 1- 20.

Damrosch, David. "World Literature in a Postcanonical, Hypercanonical Age." *Comparative Literature in an Age of Globalization*, edited by Haun Saussy, The Johns Hopkins University Press, Maryland, US, 2006, pp. 43-53.

Das, Sisir Kumar. "Why Comparative Indian Literature?" *Comparative Literature: Theory and Practice*, edited by Amiya Dev and Sisir Kumar Das, Indian Institute of Advanced Study, Shimla, India, 1988, pp. 94-106.

Dev, Amiya. "Comparative Literature in India." *CLC Web: Comparative Literature and Culture*, vol. 2, no. 4, 2000, <https://doi.org/10.7771/1481-4374.1093>.

Dev, Amiya. "Literary Themes and Comparative Literature." *Comparative Literature: Theory and Practice*, edited by Amiya Dev and Sisir Kumar Das, Indian Institute of Advanced Study, Shimla, India, 1988, pp. 232-239.

Dev, Amiya. "Tagore as World Literature." *Interdisciplinary Alter-Natives in Comparative Literature*, edited by E V Ramakrishnan et al., SAGE Publications, New Delhi, India, 2013, pp. 107-116.

Ferris, David. "Indiscipline." *Comparative Literature in an Age of Globalization*, edited by Haun Saussy, The Johns Hopkins University Press, Maryland, US, 2006, pp. 78-99.

Ferris, David. "Why Compare?" *A Companion to Comparative Literature*, Blackwell Publishing Ltd, West Sussex, UK, 2011, pp. 28-45.

Glissant, Edouard. "Cross-Cultural Poetics: National Literatures (1981)." *The Princeton Sourcebook in Comparative Literature: From the European Enlightenment to the Global Present*, edited by David Damrosch et al., Princeton University Press, New Jersey, US, 2009, pp. 248-258.

Guillen, Claudio. "Literary Relations: Internationality." *The Challenge of Comparative Literature*, Harvard University Press, Massachusetts, US, 1993, pp. 240-287.

Hart, Joannathan Locke. "The Hugos and the Translation of Shakespeare into French, Texts and Cultural and Historical Contexts." *Concentric: Literary and Cultural Studies*. Vol. 47, no. 2, September 2021.

Herder, Johann Gottfried. "Results of a Comparison of Different People's Poetry in Ancient and Modern Times (1797)." *The Princeton Sourcebook in Comparative Literature: From the European Enlightenment to the Global Present*, edited by David Damrosch et al., Princeton University Press, New Jersey, US, 2009, pp. 3-9.

Horkheimer, Max, et al. *Dialectic of Enlightenment*, Stanford University Press, 2020.

Jakobson, Roman. "On linguistic aspects of translation." *The Translation Studies Reader*, April 2021, pp. 156-161, <https://doi.org/10.4324/9780429280641-19>.

Mukherjee, Tutun. "Comparative Literature and Ex-centricity." *Companion to Comparative Literature, World Literatures, and Comparative Cultural Studies*, Foundation Books, edited by Steven Totosty de Zepetnek and Tutun Mukherjee, New Delhi, India, 2013, pp. 36-48.

Paniker, Ayyappa. "Comparative Indian Literature as a Discipline." *Spotlight on Comparative Indian Literature*, Papyrus, Calcutta, India, 1992, pp. 16-23.

Paniker, Ayyappa. "Comparative Literature: An Indian Approach." *Spotlight on Comparative Indian Literature*, Papyrus, Calcutta, India, 1992, pp. 24-29.

Renvoise, Margaux. "Baudelaire as a Translator." *Purple Ink*.

Said, Edward W. "The World, the Text, and the Critic (1983)." *The Princeton Sourcebook in Comparative Literature: From the European Enlightenment to the Global Present*, edited by David Damrosch et al., Princeton University Press, New Jersey, US, 2009, pp. 259-283.

Trivedi, Harish. "Comparative Literature, World Literature and Indian Literature: Concepts and Models." *Interdisciplinary Alter-Natives in Comparative Literature*, edited by E V Ramakrishnan et al., SAGE Publications, New Delhi, India, 2013, pp. 17-36.

Trivedi, Harish. "Indian Myth: Postcolonial Transmissions." *Translating Myth*, edited by Ben Pestell et al., Legenda, Cambridge, UK, 2016, pp. 12–27.

Viswanathan, Gauri. *Masks of Conquest: Literary Study and British Rule in India*. Oxford University Press, UK, 1989.

Wellek, Rene. "The Crisis of Comparative Literature (1959)". *The Princeton Sourcebook in Comparative Literature: From the European Enlightenment to the Global Present*, edited by David Damrosch et al., Princeton University Press, New Jersey, US, 2009, pp. 161-174.

Zepetnek, Steven Totosy De, and Louise O Vasvari. "The Contextual Study of Literature and Culture, Globalization, and Digital Humanities." *Companion to Comparative Literature, World Literatures, and Comparative Cultural Studies*, Foundation Books, edited by Steven Totosy de Zepetnek and Tutun Mukherjee, New Delhi, India, 2013, pp. 3-35.

Designed by

Aloysius Sebastian,
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**M. A. English Literature
Semester III
Paper – IV (Elective Course –II)**

Paper IV (10): Translation: Theory and Praxis - I

Credit: 5,

Code:

Prerequisite: Clearance of Semester-1 and Semester-2

Objectives:

- To introduce the students to the field of translation theory;
- To acquaint them to the key concepts in Translation Studies;
- To enable them to appreciate and apply the basic tools of translation;
- To acquire basic skills to pursue translation as research and career;

Course content:

Unit – I: Introduction to Translation (20 pds)

- History of the Practice of Translation in the West - Concepts and Evolution;
- History of the Practice of Translation in India.
- Evolution and Formation of Translation Studies as a Discipline;
- Basic Concepts and Terminology of Translation Studies;
- Earliest Translators and their Strategies;

Unit – II: Central Issues in Translation (20 pds)

- Functions of Translation;
- Concept of Equivalence and Shifts;
- Translation of Languages or Cultures

Unit – III: Theories of Translation (20 pds)

- Early Translation Theories;
- Scientific Bent in Translation;
- Polysystem Theory and Translation;
- Post-structuralist Theories and Translation;
- Indian Aesthetic Theories and Translation;
- Indian Translation Theory;

Unit – IV: (a) Role of the Translator (15 pds)

- The Invisible Translator
- Strategies of Translation and Cultural Contexts;
- Translation as Resistance;

(b) Various Methods of Translation

- Translation within a Language System Interlingual and Intralingual;
- Rewriting, Remake and Transcreation;
- Inter-semiotic Translation – Interpretation and Adaptation;

Expected course outcome:

By the end of this course, the students will be able to:

- i. Trace the history and evolution of Translation Studies;
- ii. Understand the basic concepts and issues in translation;
- iii. Be familiar with the works/theories of important figures in Translation Studies;
- iv. Differentiate between the different methods of translations;

Evaluation pattern/scheme of examination:

- Test one (written test/assignment) – 20%
- Mid-semester examination – 20%
- Test two (written test/assignment) – 20%
- Final (end semester) examination – 60%

Suggested Reading:

- Baker, Mona (ed.). *The Routledge Encyclopaedia of Translation Studies*. London: Routledge, 1998. Basil, Hatim and Jeremy Munday. *Translation: An Advanced Resource Book*. London: Routledge, 2004. Bassnett, Susan. *Translation Studies*. London: Methuen, 1980 (Unit I and II)
- Eco, Umberto. *Mouse or Rat: Translation as Negotiation*.
- Gentzler, Edwin. *Contemporary Translation Theories*. London: Routledge, 1993.
- Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. London: Routledge, 2001. Ray, Mohit K. *Studies in Translation*. New Delhi: Atlantic Publishers and Distributors (P) Ltd., 2014.
- Riccardi, Alessandra. *Translation Studies: Perspectives on an emerging discipline*. Cambridge: Cambridge University Press, 2002.
- Venuti, Lawrence. *The Translator's Invisibility: A History of Translation*. London: Routledge, 1995. Venuti, Lawrence (ed.). *The Translation Studies Reader*. London: Routledge, 2000.

Designed by

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M. A. English Literature
Semester III
Paper – V (Viva-Voce)

Paper V: Viva-Voce

Credit: 5,

Code:

Prerequisite: Clearance of Semester-1 and Semester-2

The candidates should present themselves before the Board of Examiners with the assigned project work (or any other written work assigned by the seminar teacher) written in legible handwriting (or neatly typed). The project/ assignments should be well documented and conform to MLA Handbook in style and presentation. The questions in the Viva Voce will be based on the entire syllabus, including the project.

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Semester IV: All Courses
Department of English and Modern European Languages
University of Allahabad
M. A. English Literature

Semester IV

Paper I: Core British Literature - IV Credits: 5 Code:

Objective:

This paper strives towards making students:

- Explore the historical and cultural factors that shaped British literature;
- Evaluate the significance of literary techniques and devices in conveying complex ideas and emotions;
- Develop critical analysis skills through the in-depth study of British literature; and
- Foster interpretive skills to engage with complex texts and cultivate effective communication of critical insights through discussion and writing.

Content:

Drama

20 Periods

- 1.) Delaney: *A Taste of Honey*
- 2.) Harold Pinter: *The Homecoming*
- 3.) Bolt: *Man for All Seasons*

Poetry

20 Periods

- 1.) Ezra Pound: "The River Merchant's Wife: A Lament", "Lament of The Frontier Guard"
- 2.) W H Auden: "Musee des Beaux Arts", "The Shield of Achilles"
- 3.) Dylan Thomas: "The Force That Through the Green Fuse Drives the Flower", "And Death Shall Have No Dominion"
- 4.) Philip Larkin: "Church Going", "The Whitsun Wedding"
- 5.) Seamus Heaney: "Casualty", "The Strand at Lough Beg"
- 6.) Carol Ann Duffy: "Medusa", "Mrs Lazarus"
- 7.) Tony Harrison: "On Not Being Milton", "Turns"
- 8.) Ted Hughes: "The Thought Fox", "An Otter"
- 9.) Medbh McGuckian: "The War Ending", "The Dream Language of Fergus"

Prose

15 Periods

- 1.) Thomas Carlyle: "The Hero as a Man of Letters" (*On Heroes, Hero-Worship, and the Heroic in History*)
- 2.) Charles Lamb: "Poor Relations" (*Essays of Elia*)
- 3.) Walter Pater: "Shakespeare's English Kings" (*Appreciations*)
- 4.) George Orwell: "Politics and the English Language"
- 5.) J. B. S. Haldane: "An Indian Perspective of Darwin"

Fiction

20 Periods

- 1.) Graham Greene: *Power and the Glory*
- 2.) William Golding: *Lord of the Flies*

- 3.) Kingsley Amis: *Lucky Jim*
- 4.) Doris Lessing: *Golden Notebook*

Duration of the Semester: 15 weeks, 75 Classes @ 5 classes per week

Expected Course Outcome:

After taking this course the students will be able to:

- identify and articulate the connections between literary works and the societal contexts, demonstrating a comprehensive awareness of the historical backdrop.
- develop a keen ability to evaluate the significance of various literary techniques and devices employed by the authors.
- synthesise historical, cultural, and literary knowledge to form a coherent and nuanced understanding of British literature.
- exhibit competence in crafting well-structured written analyses and engaging in articulate class discussions, showcasing their developed communication skills.

Evaluation pattern/scheme of examination:

- i. Test one (written test/assignment) – 20%
- ii. Mid-semester examination – 20%
- iii. Test two (written test/assignment) – 20%
- iv. Final (end semester) examination – 60%

Suggested Reading:

• **Drama**

- Brockett, Oscar G., and Franklin J. Hildy. *History of the Theatre*. Pearson, 2019.
- Elam, Keir. *The Semiotics of Theatre and Drama*. Routledge, 2002.
- Bennett, Susan. *Theatre Audiences: A Theory of Production and Reception*. Routledge, 1997.
- Innes, Christopher. *Modern British Drama*. Cambridge UP, 2002.
- Esslin, Martin. *The Theatre of the Absurd*. Vintage, 1961.
- Jeffers, Thomas L. *The Playwright as Thinker: A Study of Drama in Modern Times*. Southern Illinois UP, 1987.

• **Poetry**

- Bloom, Harold. *The Anxiety of Influence: A Theory of Poetry*. Oxford UP, 1973.
- Eliot, T. S. *The Sacred Wood: Essays on Poetry and Criticism*. Faber and Faber, 1920.
- Perloff, Marjorie. *Poetics in a New Key: Interviews and Essays*. University of Chicago Press, 2014.
- Donoghue, Denis. *The Making of a Poem: A Norton Anthology of Poetic Forms*. Norton, 2000.
- Thwaite, Anthony, editor. *The Penguin Book of Contemporary British Poetry*. Penguin, 1982.
- Smith, Stan. *A Reader's Guide to Contemporary British Poetry*. Pearson, 2005.

O'Neill, Michael. *Contemporary British and Irish Poetry: An Introduction*. Palgrave Macmillan, 2006.

Fisher, Neil A. *Modern British Poetry*. Cambridge UP, 1975.

• **Fiction**

Hawthorn, Jeremy. *The Cambridge Companion to the Novel*. Cambridge UP, 2001.

Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge UP, 2002.

Ricoeur, Paul. *Time and Narrative*. U of Chicago P, 1990.

Forster, E. M. *Aspects of the Novel*. Harcourt Brace, 1927.

Bakhtin, Mikhail. *The Dialogic Imagination: Four Essays*. University of Texas Press, 1981.

Eagleton, Terry. *The English Novel: An Introduction*. Blackwell, 2005.

McHale, Brian. *Postmodernist Fiction*. Routledge, 1987.

Brooks, Peter. *Reading for the Plot: Design and Intention in Narrative*. Harvard UP, 1992.

• **Prose**

Fowler, Alastair. *Kinds of Literature: An Introduction to the Theory of Genres and Modes*. Harvard UP, 1982.

Holland, Norman N. *The Dynamics of Literary Response*. Oxford UP, 1968.

Moretti, Franco. *Distant Reading*. Verso, 2013.

Meyers, Jeffrey. *Orwell: Wintry Conscience of a Generation*. W.W. Norton, 2000.

Sanders, Andrew. *Charles Lamb, Elia and the London Magazine: Metropolitan Muse*. Palgrave Macmillan, 2010.

Buckley, Jerome Hamilton. *The Victorian Temper: A Study in Literary Culture*. Harvard UP, 1997.

• **General**

Eagleton, Terry. *How to Read Literature*. Yale UP, 2013.

Abrams, M. H., et al. *The Norton Anthology of English Literature: The Major Authors*. Norton, 2018.

Leitch, Vincent B., et al. *The Norton Anthology of Theory and Criticism*. Norton, 2018.

Lentricchia, Frank, and Thomas McLaughlin. *Critical Terms for Literary Study*. U of Chicago P, 1995.

Rivkin, Julie, and Michael Ryan. *Literary Theory: An Anthology*. Blackwell, 2017.

Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. Routledge, 2015.

Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. Oxford UP, 2014.

Designed by
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**M. A. English Literature
Semester IV**

Paper II

Paper II: Research Project

Credits: 5

Code:

Learning Objectives:

The project course on literary research aims to:

- Cultivate research skills in the field of literature and language.
- Foster critical analysis and interpretation of literary and non-literary texts.
- Develop proficiency in conducting comprehensive literature reviews.
- Enhance effective use of primary and secondary sources.
- Sharpen academic writing and oral communication skills.
- Explore interdisciplinary connections within literary studies.
- Introduce digital tools and technologies for literary research.
- Execute an independent research project, applying theoretical frameworks.
- Instil awareness of ethical considerations in literary research.
- Prepare students for advanced scholarly pursuits or professional applications.

Expected Course Outcome:

Upon completing the project work, students will:

- Formulate research questions and hypotheses.
- Execute research methodologies.
- Demonstrate critical analysis and interpretation of literary and non-literary texts.
- Conduct comprehensive literature reviews, synthesizing scholarly works.
- Utilize primary and secondary sources ethically and effectively.
- Enhance academic writing and oral communication skills.
- Navigate digital tools and technologies for literary research.
- Explore interdisciplinary connections, enriching perspectives.
- Execute a research project, applying theoretical frameworks.
- Exhibit awareness of ethical considerations in literary research. Overall, students will emerge proficient in literary research, prepared for further academic pursuits or professional applications.

Research Project: Evaluation and other guidelines

1. Each student will have to undertake a project to enable him to understand how to write projects for different funding agencies.
2. The length of the project will be around 10,000 words.
3. It shall be written in the form of a research paper intended to be published in a journal of repute.
4. If the paper is published/ accepted for publication, it will outrightly be awarded excellent a grade. If it is awarded marks out of 100, as in the other papers, the equivalent

marks will be awarded. Relative grading/ marks will be done going by the reputation/ ranking of the journal.

5. The project will be supervised and approved by the seminar teacher. An Advisory Committee of some teachers may be formed by the seminar teacher in consultation with the HOD.
6. If the paper is submitted for publication, the student shall invariably be the first author and the seminar teacher the second author.
7. The project will carry a certificate of originality with the proof of proper plagiarism check certification by the recognised agencies.

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M. A. English Literature
Semester IV
Paper – III (Elective Course- I)

Note: One of the following is to be opted for as an Elective Course – I

Paper III (1): Literature and Environment - II Credits: 5 Code:

Prerequisites: Literature and Environment - I

Objectives:

- The proposed course seeks to acquaint students with fundamental concepts such as ecocriticism, ecofeminism, deep ecology and Anthropocene.
- It comprises both theory and creative writing to enable students to make the connections between both aspects of eco-literature.
- To instil environmental consciousness in the students.
- To highlight the passive position of the external environment with correlation to several other marginalized groups.

Course Content:

Sl. No.	Unit	Topic	No. of Periods
1.	Unit -I Theory	An Introduction to Ecocriticism: Environmentalism, Pastoral, Pollution, Anthropocene	8
		Ecofeminism: Maria Mies and Vandana Shiva- <i>Ecofeminism</i>	8
		Deep Ecology: Ame Naes - “The Deep Ecological Movement: Some Philosophical Aspects”	6
2	Unit-II Fiction	Amitav Ghosh - <i>The Hungry Tide</i> (2004)/ Amitav Ghosh - <i>Gun Island</i> (2019)	13
		Margaret Atwood- <i>Surfacing</i> (1972)	13
3	Unit-III Non-Fiction	Rachel Carson - <i>Silent Spring</i> (1962)	6
		Amitav Ghosh: <i>The Great Derangement</i>	6
		Raymond Williams – “The Green Language”	4
		Madhav Gadgil and Ramchandra Guha- <i>The Fissured Land: An Ecological History of India</i>	6

4.	Unit-IV Poetry	Lines from S.T. Coleridge's "The Rime of the Ancient Mariner" (poetry)	3
		Adrienne Rich- "Diving into the Wreck"	2

Duration of the Semester: 15 weeks, 75 Classes @ 5 classes per week

Expected Course Outcome:

By the end of the course the students shall be able to:

- appreciate core concepts of the discipline such as ecocriticism, deep ecology, environmental conservation, ecofeminism, among others.
- develop empathy for the non-human world.
- articulate restorative measures and alternative solutions to environmental problems
- be able to observe the interrelatedness of human society and the natural environment
- become conscious of human beings' interference in the natural environment.

Evaluation pattern/scheme of examination:

- i. Test one (written test/assignment) – 20%
- ii. Mid-semester examination – 20%
- iii. Test two (written test/assignment) – 20%
- iv. Final (end semester) examination – 60%

Suggested Reading List:

1. Atwood, Margaret. *Surfacing*. Emblem Editions, 2010.
2. Buell, L. *The Environmental Imagination: How Literary Naturalists From Henry Thoreau and Rachel Carson Have Shaped America*. Sierra Club Books, 1995.
3. Carson, Rachel. "Silent spring. 1962." (2009).
4. Cohen, Michael P. 'Blues in the Green: Ecocriticism Under Critique'. *Blues in the Green: Ecocriticism Under Critique. Environmental History*, vol. 9, no. 1, 2004, pp. 9–36.
5. Gaard, Greta and Patrick D. Murphy. *Ecofeminist Literary Criticism: Theory, Interpretation, Pedagogy*. Urbana: Univ. of Illinois Press.
6. Gadgil, Madhav, and Ramachandra Guha. *This fissured land: an ecological history of India*. Univ of California Press, 1993.
7. Garrard, Greg. *Ecocriticism*. Routledge, 2004.
8. Ghosh, Amitav. *Gun Island*. First American edition. New York: Farrar, Straus and Giroux, 2019.
9. Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. Penguin UK, 2018.
10. Ghosh, Amitav. *The hungry tide*. Houghton Mifflin Harcourt, 2005.
11. Glotfelty, Cheryl, and Harold Fromm. *The Ecocriticism Reader: Landmarks in Literary Ecology*. 1996.
12. Hiltner, K. *Ecocriticism: The Essential Reader*. Routledge, 2015.
13. Huggan, Graham, and Helen Tiffin. *Postcolonial ecocriticism: Literature, animals, environment*. Routledge, 2015.
14. Kerridge, Richard. 'Environmentalism and Creative Writing'. *Companion to Environmental Studies*, Routledge, 2018, pp. 379–382, <https://doi.org/10.4324/9781315640051-77>

15. Lane, Allen, and P. Gilding. *The Great Disruption: Why the Climate Crisis Will Bring On the End Of*. 2011.
16. Naess, Arne. "The deep ecological movement: Some philosophical aspects." *Philosophical inquiry* 8.1/2 (1986): 10-31.
17. Shiva, Vandana, and Maria Mies. *Ecofeminism*. Bloomsbury Publishing, 2014.
18. Williams, Raymond. "The green language." *The Green Studies Reader* (2000): 50-58.
19. Williams, Raymond. *The country and the city*. Oxford University Press, USA, 1975.

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**M. A. English Literature
Semester IV**

Paper III (2): Irish Literature - II Credits: 5 Code:

Prerequisites: Irish Literature - I

Objectives of the Course:

1. To further enhance the knowledge of students related to Irish Literature
2. To enable the readers to have an insight about the contemporary Irish writers and the major themes taken up in their writings.
3. To equip the readers with a critical understanding of Irish Literature and to be acquainted with the nuances of this literature.
4. To make the students familiar with the current issues concerning the world at large and the Irish society in particular.

Course Content:

UNIT I

POETRY

- “Follower” by Seamus Heaney- 3 Periods
- “Thatcher” by Seamus Heaney - 3 Periods
- “The Plantation” by Seamus Heaney - 3 Periods
- “A Lament” by Katherine Tynan – 3 Periods
- “Exile! Exile” by Evan Boland - 3 Periods

UNIT II

FICTION

- *Room* by Emma Donoghue 12 periods
- *Milkman* by Anna Burns. 10 periods

UNIT III

DRAMA

- *Purgatory* by W B Yeats12 periods
- *Dancing at Lughnasa* by Brian Friel.....10 periods

UNIT IV

IRISH and INDIAN CULTURE

Ireland and India: Colonies, Culture and Empire by Tadhg Foley and Maureen O’ Connor (Irish Academic Press, 2006) (Remaining Essays) – 8 periods

Folktales of Ireland by Sean O’ Sullivan(ed) (Tales 50, 51, 52, 53) -.8 periods

Duration of the Semester: 15 weeks, 75 Classes @ 5 classes per week

Expected Outcomes:

At the end of the course the students will be able to-

1. Get an idea of the contemporary Irish Writers and their contribution
2. Analyse texts critically from the point of view of Irish Culture and Society.
3. Get a fair idea about the contemporary situation of the land and people of Ireland.
4. Differentiate the specifics of Irish Literature from other Literatures in English.

Evaluation pattern/scheme of examination:

- a. Test one (written test/assignment) –20%
- b. Mid-semester examination–20%
- c. Test two (written test/assignment)–20%
- d. Final (end semester) examination –60%

References:

UNIT 1

Margaretta D'Arcy. *Tell Them Everything: A Sojourn in the Prison of Her Majesty Queen Elizabeth II at Ard Macha (Armagh)* (1981)

Bobby Sands. *Skylark Sing your Lonely Song* (1982)

Mark Storey, ed. *Poetry and Ireland since 1900: A Sourcebook Late 18th / early 19th Poetry*

UNIT 2

Oscar Wilde, *Salome* (1892) and *The Importance of Being Earnest* (1895)

John Harrington, ed. *Modern and Contemporary Irish Drama* (Norton Critical Edition)

UNIT 3

Brown, Stephen J.M. *Ireland in Fiction: A Guide to Irish Novels, Tales,*

UNIT 4

Romances and Folklore. Shannon: Irish University Press, 1969.

Field Day Anthology of Irish Writing. Lawrence Hill, Derry, Northern Ireland: Field Day Publications; New York, N.Y.: Distributed by W.W. Norton, 1991.

Weekes, Ann Owens. *Unveiling Treasures: The Attic Guide to the Published Works of Irish Women Literary Writers.* Dublin: Attic Press, 1993

Designed by
Amar Nath Kumar,
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M. A. English Literature
Semester IV
Paper III (3)

Paper III (3): Gender and Literature - II Credits: 5 Code:

Prerequisites: Gender and Literature - I

Objectives of the course are to:

- expand the understanding of students about gender beyond the masculine and feminine,
- update the students with the recent theories relating to sexuality, antifeminism, masculinity, body, and performance of gender roles,
- acquaint the students with the struggles of transgenders to define their identity and set new values for achievement in life,
- acquaint the students with gender values that develop the social life as found in literary works.

Course Content: Syllabus (topics and/or texts), along with the number of periods/classes mentioned against each topic:

Topics/Texts	Periods
Section A: Understanding Key Concepts	
Kalyan Malla, <i>Ananga Rang: Stage of the Bodiless One: The Hindu Art of Love</i> , Chapters: III and VIII Queering Identities: LGBTQ Sexuality, Gender Identity and Anti-feminism. Adrienne Rich: <i>Compulsory Heterosexuality and Lesbian Existence</i> Raewyn Connell: "The Social Organization of Masculinity" from <i>Masculinities</i>	20
Section B Prose: Fiction and Non-Fiction	
Non-Fiction 22 Manobi Bandyopadhyay with Jhilmil Mukherjee Pandey: <i>A Gift of Goddess Lakshmi</i> Luce Irigaray: <i>The Sex Which is not One</i> (Essay)	Fiction: Novel 15
Arundhati Roy: <i>The Ministry of Utmost Happiness</i>	
Section C: Drama	
Mahesh Dattani: <i>Dance like a Man</i>	12
Section D: Poetry	
Sylvia Plath: <i>Daddy</i> Kamala Das: <i>The Looking Glass</i> <i>The Dance of the Eunuchs</i>	06

Duration of the Semester: 15 weeks, 75 Classes @ 5 classes per week

Expected course outcome:

On successful completion of the course the students will be able to:

- understand the various categories of narratives related to gender,
- categorize the recent theories relating to sexuality and performance of gender roles,
- know discourses of masculinity and queer studies,
- understand values of transgenders that establish their identity in society.

Evaluation pattern/scheme of examination:

- i. Test one (written test/assignment 20%
- ii. Mid-semester examination – 20%
- iii. Test two (written test/assignment) – 20%
- iv. Final (end semester) examination – 60%

Suggested reading list:**Section A and B**

- Chanana Sharma, Kuhu. *An Evening Rainbow: Queer Writings in Bhasha Literatures*. Sanbun Publishers, 2012
- Chanana Sharma, Kuhu. *LGBTQ*. D. K. Print world, 2015.
- Chanana Sharma, Kuhu. *Deviant Sexualities and Artistic Representations in Contemporary India*. Suryodaya Books, 2022. Foucault, Michel. *The History of Sexuality*. Pantheon Books, 1978.
- Kalyan Malla, *Ananga Rang: Stage of the Bodiless One: The Hindu Art of Love*, Tr. FF Arbuthnot and Richard F Burton, Medical Press of New York, 1964.
- Kakar, Sudhir. *Intimate Relations: Exploring Indian Sexuality*. Penguin, 1989.
- Halberstam, Judith. *In a Queer Time and Place: Transgender Bodies, Subcultural Lives*. New York University Press. 2005.
- Sarasvati, Pandita Ramabai. *The High-Caste Hindu Woman*. Fleming H Ravell Company, 1901.
- Vanita, Ruth. *Queering India: Same-sex Love and Eroticism in Indian Culture and Society*. New York: Routledge, 2002.

Section C

- Das, Bijay Kumar. *Form and Meaning in Mahesh Dattani's Plays*. New Delhi: Atlantic, 2012.
- Verma, Madhavi. *The Quest*. New Delhi: Anubhuti Foundation Mission, 2013.
- Tandon, Neeru. (ed.) "Mahesh Dattani and Badal Sircar." *Perspective and Challenges in Indian-English Drama*. New Delhi: Atlantic Publishers and Distributors. 2006.

Section D

- Aird, Eileen. *Sylvia Plath*. New York: Barnes and Noble, 1973.
- Phomrong, Hongsha. *Kamala Das: The Indian Monroe Feminist Perspective*. New Delhi: Adhyayan Publication, 2010.
- King, Bruce. *Modern Indian Poetry in English Revised Edition*. New Delhi: Oxford UP, 2004.
- Prasad, Amar Nath, and Rajiv K. Mallik. *Indian English Poetry and Fiction: Critical Elucidations*. India, Sarup & Sons, 2007.
- Axelrod, Steven Gould. *The Drama of Creativity in Sylvia Plath's Early Poems*. Pacific Coast Philology. 32, 1997.
- Herman, Judith B. *Plath's 'Daddy' and the Myth of Tereus and Philomela*. Notes on Contemporary Literature. 7, 1977.

Designed by:

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M. A. English Literature
Semester IV
Paper III (4)

Paper III (4): Theatre in India – II Credits: 5 Code:

Prerequisites: Theatre in India - I

Objectives of the course

- To understand recent trends in theatre which give a distinct identity to theatre in India.
- to familiarize the student with the ideas of text and performativity of text
- to develop the awareness of the impact of some western experimental theatre traditions on Indian theatre.

Course content:

Content	Periods
K.G. Paulose – Abhinaya in Natyasastra	2
Mahesh Dattani – Contemporary Indian Theatre and its relevance	2
Aparna Dharwadker – Criticism, Critique, and Translation	3
Bangla Experimental Theatre - Arun Mukherjee – Mareech, The Legend	10
Manipuri Art Theatre: Kanhailal – Pebet	08
Third Theatre - Badal Sircar – Scandal in Fairyland	10
Marathi Existentialist Theatre - Satish Alekar – Begum Barve	10
Hindi Proscenium Theatre - Kusum Kumar – Listen Shefali	10
Interventionist Tamil Theatre - Mangai – Frozen Fire	10
Theatre of Roots in Hindi - Mohan Rakesh – One Day in Ashadh	10

Duration of the Semester: 15 weeks, 75 Classes @ 5 classes per week

Expected course outcome:

After taking this course the students will be able to:

- get a deeper understanding of the changes in theatre practices in India,
- appreciate the interrelationship of theatre as text and its praxis
- understand the importance of performativity of the text as the core of the text.

Evaluation pattern/scheme of examination:

- i. Test one (written test/assignment) – 20%
- ii. Mid-semester examination – 20%
- iii. Test two (written test/assignment) – 20%
- iv. Final (end semester) examination – 60%

Recommended Reading list:

Bhatia, Nandi, Modern Indian Theatre, Oxford, 2011
Chandrasan(ed.), Myriad Spaces, Lokdharmi, 2021
Dalmia, Vasudha, Poetics, Plays And Performances :The Politics of Modern Indian Theatre, Oxford, 2008
Deshpande, G.P., Modern Indian Drama, Sahitya Akademi, 2015.
Deshpande, Sudhavana, Aksharak.V., Sameera Iyengar (eds.) Our Stage, Tulika, 2009.
Dharwadker, Aparna, theatres of Independence: Drama, Theory and Urban Performance in India Since 1947, Iowa, 2005.
Mangai, Acting Up: Gender and Theatre in India, 1979 Onwards,
Mukherjee, Tutun, Staging Resistance, Plays by Women in Translation, Oxford, 2012.
Sengupta, A., Mapping South Asia through Contemporary Theatre: Essays on the Theatres of India, Pakistan, Bangladesh, Nepal and Sri Lanka, Palgrave-Macmillan, 2014,
Varadpande, History of Indian Theatre, Abhinav, 2005.

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M. A. English Literature
Semester IV
Paper III (5)

Paper III (5): Indian Fiction in English Translation – II Credits: 5 Code:

Prerequisite: Indian Fiction in English Translation- I

Course Objectives:

- To familiarize the students with the diversity in the Indian fiction from the different parts of the country.
- To engage students in a critical analysis of the novels within the framework of their own lived experiences.
- To familiarize students with social issues and values depicted in Indian fiction.
- To enhance students' critical thinking to explore and comment on social issues particularly related to women depicted in Indian fiction.
- To enable students to engage in a cultural critique of the novels, encouraging them to explore the author's commentary on social norms, values, and practices.

Course Content

Unit	Content	Teaching Periods
I	Gurdial Singh - <i>The Last Flicker</i> (1964) Translated by Ajmer S. Rode. Sahitya Akademi. 1993.	13
	Rachakonda Viswanatha Sastri - <i>Beware! The Cows Are Coming</i> (1973) Translated by Alladi Uma. Sahitya Akademi. 2001.	12
II	U. R. Ananthamurthy – <i>Bharathipura</i> (1973) Translated by Susheela Punitha. Oxford. 2012.	13
	M. K. Binodini Devi - <i>The Princess and the Political Agent</i> (1976) Trans by L. Somi Roy. Penguin Modern Classics. 2020.	12
III	Indira Goswami - <i>The Man from Chinnamasta</i> (2006) Translated by Prashant Goswami. Katha. 2006.	12
	D. Jayakanthan - <i>Of Men and Moments</i> (2014) Translated by K S Subramanian. Sahitya Akademi. 2014.	13

Duration of the Semester: 15 weeks, 75 Classes @ 5 classes per week

Expected Course Outcomes

By the end of the course students will be able to:

- learn the Indian fiction written in various languages from the different parts of the nation.

- demonstrate an understanding of key cultural and ethical aspects of Indian society as portrayed in Indian fiction.
- develop an understanding of social issues offered in the novels including cultural practices, social norms, and values.
- to articulate nuanced perspectives on the representation of women, considering cultural, historical, and literary contexts.
- articulate insights into the interplay between cultural nuances and broader societal implications presented in the novels.

Evaluation pattern/scheme of examination

- Test I (written test/assignment) – 20%
- Mid-semester examination – 20%
- Test II (written test/assignment) – 20%
- End semester examination – 60%

Suggested Readings:

Unit I

1. Gill, Sucha Singh. "Socio-Economic Transformation and Scheduled Castes in Punjab." *Dalits: In Regional Context*, edited by Harish K Puri, Rawat, 2004, pp. 225-40.
2. Juergensmeyer, Mark. "Cultures of Deprivation: Three Case Studies in Punjab". *Dalits: In Regional Context*, edited by Harish K. Puri, Rawat, 2004, pp. 43-61.
3. Lal, Chaman. "Dalit Life in Punjabi Novel." *Dalits: In Regional Context*, edited by Harish K Puri, Rawat, 2004, pp. 297-306.
4. Ramana, Paramjit Singh. "The Last Flicker: A Realistic Requiem for Feudalistic Humane Relationships". *Re-Readings of Gurdial Singh's Fiction*, edited by Amar Tarsem and Kumar Sushil, Unistar, 2006, pp. 40-42.
5. Thorat, Sukhdeo and Paul Attewel. "The Legacy of Social Exclusion: A Correspondence Study of Job Discrimination in India's Urban Private Sector". *Blocked by Caste: Economic Discrimination in Modern India*, edited by Sukhdeo Thorat and Katherine S. Oxford University Press, pp. 2010. 35-51.
6. Spivak, G.C. "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*, ed. Cary Nelson and Lawrence Grossberg. Urbana: University of Illinois Press, 1988, 271-313
7. Dillon, Robin S. (ed.), *Dignity, Character, and Self-Respect*. New York: Routledge, 1995.
8. Partha Chatterjee, "The Nationalist Resolution of the Women's Question," In *Recasting Women: Essays in Colonial History*, Kumkum Sangari and Sudesh Vaid, eds. New Brunswick: Rutgers University Press. 1989

Unit II

1. Guha, Ramachandra. *An Anthropologist among the Marxists and Other Essays*. New Delhi: Orient Blackswan, 2001.

2. Gupta, Dipankar. ed. "Introduction: The Certitudes of Caste: When Identity Trumps Hierarchy". *Caste in Question: Identity Or Hierarchy?*. New Delhi: Sage, 2004.
3. Moffatt, Michael. *An Untouchable Community in South India: Structure and Consensus*. New Jersey: Princeton, 2015.
4. Prasad, Amar Nath and Kanupriya. *Indian Writing in English: Tradition and Modernity*. New Delhi: Sarup, 2006.
5. Prasad, Chandra Bhar. "My Experiments with Hunting Rats". Eds. D Shyam Babu and Ravindra S. Khare. *Caste in Life: Experiencing Inequalities*. New Delhi: Pearson, 2011.
6. Pruthi, R.K. *Indian Caste System*. New Delhi: Discovery, 2004
7. Singh, P Vijai. *Caste, Class and Democracy*. New Jersey: Transaction, 1976.
8. Srinivas, M.N. *Social Change in Modern India*. New Delhi: Orient Black Swan, 1972.
9. Bijoykumar, Tayenjam. "Some Petite, Some Powerful: The Cascade of Manipuri Short Stories". Margaret Ch. Zama (ed.) *Emerging Literatures from Northeast India*. SAGE India Publications. 2013.
10. Binodini. *The Maharaja's Household – A Daughter's Memories of Her Father*. Zubaan. 2015.
11. Premi Devi, Nunglekpan. *Short Essays on Women and Society: Manipuri Women through the Century*. FSP Media Publications.
12. Philipose, Pamela. 'Introduction'. *Teresa Rehman. The Mothers of Manipur: Twelve Women Who Made History*. Zubaan. 2017

Unit III

1. Adams, Carol J and Lori Gruen. *Ecofeminism: Feminist Intersections with Other Animals and the Earth*. New Delhi: Bloomsbury India, 2019
2. Gilligan, Carol. *In a Different Voice: Psychological Theory and Women's Development*. Harvard University Press, 1993.
3. Gohain, Hiren. "Ineffable Mystery". Rev. of Selected Works of Indira Gowsami. *Indian Literature*. 33.1(Jan-Feb1990)
4. Gruen, Lori. *Ethics and Animals*. Cambridge University Press, 2011.
5. Midgley, Mary. *Animals and Why They Matter*. University of Georgia Press, 1983.
6. Slote, Michael. *The ethics of care and empathy*. Routledge, 2007.
7. Smith, Bonnie G. *Women's Studies: the basics*. Abingdon: Routledge, 2013.
8. Tronto, J and Bernice Fisher. *Towards a Feminist Theory of Caring*. Suny Press, 1990.
9. Warren, Karen J. *Ecological Feminist Philosophies*. Indiana University Press, 1996
10. Perumal Murugan, *One Part Women*, Penguin Books India: New Delhi. 2013.

Designed by

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M. A. English Literature
Semester IV
Paper III (6)

Paper III (6): Existentialism and Literature-II

Credits: 5

Code:

Objectives of the Course:

This course aims to:

- Explore the relationship between Existentialism and literature from different contexts.
- Explore Existentialism through the complex relationships through works which express the philosophy at the idea level as well as works that express the entire gamut of experience that an individual goes through in real and metaphorical terms.
- Analyse how the opposition of the individual and society, the inner division of particularity and universality, the struggle for authenticity and the troubled assertion of freedom, makes the individual self go through the entire existential vocabulary of absurdity, choice, dread, despair and commitment.

Course Contents:

Texts	Periods
Albert Camus' <i>The Myth of Sisyphus</i>	15
Balchandra Nemade's <i>Cocoon</i>	15
Dharmveer Bharti's <i>Andha Yug</i>	15
Samuel Beckett's <i>Malone Dies</i>	15
Simone de Beauvoir's <i>Ambiguity and Freedom</i>	15

Duration of the Semester: 15 weeks, 75 Classes @ 5 classes per week

Duration of the Semester: 15 weeks, 75 Classes @ 5 classes per week

Expected Course Outcomes:

By the end of the course, the students are expected to be able to:

- Analyse how literary texts reflect Existentialism.
- Use the theoretical framework of Existentialism to analyse literary texts from different contexts.
- Compare literary texts from different contexts to understand and analyse how Existentialism manifests in these texts in similar or different ways.

Evaluation Pattern / Scheme of Examination:

- i. Test I (Written test / Assignment) – 20%
- ii. Mid Semester Examination – 20%
- iii. Test II (Written test / Assignment) – 20%
- iv. Final (End semester) Examination – 60%

Suggested Readings:

- Beauvoir, Simone De. *The Ethics of Ambiguity*. Philosophical Library, 1948.
- Beckett, Samuel. *Molloy, Malone Dies, The Unnamable*, Everyman's Library, New York, 2015.
- Bharati, Dharmavir, and Alok Bhalla. *Andha Yug*, Oxford University Press, New Delhi, 2011.
- Bloom, Harold. Jean-Paul Sartre. Philadelphia: Chelsea House, 2001. Farrar, Roxanne C. Sartrean Dialectics. Amsterdam: Rodopi, 2000.
- Brustein, Robert *The Theatre of Revolt: An Approach to Modern Drama*, Ivan R. Dee, 1991
- Camus, Albert. *The Essential Albert Camus*, Penguin, London, 2011.
- Cotkin, George, *Existential America* (Baltimore: Johns Hopkins University Press, 2003
- Ellmann, Richard. *The Modern Tradition: Backgrounds of Modern Literature*. Oxford University Press, 1980.
- Macquarrie, John. *Existentialism*, Penguin, London, 2001.
- Maurois, Andre, *From Proust to Camus. Profiles of Modern French Writers*, trans. Carl Morse and Renaud Bruce, Weidenfeld and Nicolson, 1966
- McDonald, Paul S. *The Existentialist Reader: Anthology of Key Texts*, Routledge, 2000.
- Nemađe, Bhalchandra, and Sudhakar Marathe. *Cocoon*, Popular Prakashan, Mumbai, 2014.
- Staehler, Tanja. *Existentialism*, Routledge, 2013.
- Warnock, Mary. *Existentialism*, Oxford University Press, 2005.

Designed by

Aloysius Sebastian, Asstt. Professor
 Department of English & MEL, University of Allahabad

M. A. English Literature
Semester IV
Paper III (7)

Paper III (7): Linguistics, Phonetics and Modern Grammar –II, Credits: 5 Code:

Prerequisite: Linguistics, Phonetics and Modern Grammar–I

Objectives:

- To introduce the use of language in different social contexts with a focus on social-power, gender and mass media.
- To introduce various stylistic tools to analyse and appreciate literary texts from linguistic point of view and Discourse Analysis
- To introduce the basic principles, concepts and methods of English Language Teaching with reference to ESP

Unit I

(In continuation to syllabus taught in Semester III as base - An Introduction to Sociolinguistics Languages and Communities, Languages, Dialects, and Varieties, Pidgins and Creoles)

- An Introduction to Sociolinguistics: Languages and Communities, Language contact, convergence, New Englishes.
- Pragmatics
- Codes
- Diglossia – Bilingualism and Multilingualism – Code-Switching
- Speech Acts and Language Variation
- Meaning in Interaction - Conversational Principles, Politeness Principles

Unit II : Language and Mass Media

- Need to research media languages
- Language of advertisements; issues of consumerism
- Social power and gender;
- Language of the news; production, editing and restructuring of news items;
- Comparative study of news.

Unit III:

- Style & Stylistics:
- Language use

- Language of literature
- Stylistics and literary criticism

Unit IV:

- Discourse Analysis
- Text, Context and discourse
- Coherence and Cohesion
- Critical Discourse Analysis

Unit V: English Language Teaching (ELT) & English for Specific Purposes (ESP)

Origin and development of ELT/ ESP; ESP as approach and not product- ELT/ESP course design: language descriptions; theories of learning; needs analysis; approaches to course design. Application of ESP: the syllabus; materials design and evaluation; methodology; evaluation. The role of the ELT/ESP teacher: content of ELT/ESP materials; knowledge required of the ELT/ESP teacher; change in the status of English teaching.

Duration of the Semester: 15 weeks, 75 Classes @ 5 classes per week

Course outcomes:

After going through the course the students will be able to:

- understand the use of language in different social contexts
- use various stylistic tools to analyse and appreciate literary texts from linguistic/discourse point of view
- apply the basic principles, concept and methods of ELT/ESP in the specific situations.

Scheme of Examination:

- I Test: Written exam/ assignment 20%
- Mid-Sem: Written exam 20%
- II Test: Written exam/ assignment 20%
- Final exam: Written exam 60%

Suggested Readings:**Unit I**

- Austin, J. L. *How to Do Things with Words*. Oxford: Oxford UP, 1962.
- Chambers, J. K. *Sociolinguistic Theory: Linguistic Variation and Its Social Significance*. Oxford: Blackwell, 2003.
- Clyne, M. *Dynamics of Language Contact*. Cambridge: Cambridge UP, 2003.
- Holmes, Janet. *Introduction to Sociolinguistics*. Oxon: Routledge, 2013.
- Leech, G. N. *Principles of Pragmatics*. London and New York: Longman, 1983.
- Thomas, Jenny A. *Meaning in Interaction: An Introduction to Pragmatics*, Routledge, 1995.

- Tsui, A.B. M. and J. W. Tollefson (Eds.) *Language Policy, Culture, and Identity in Asian Contexts*. Mahwah, NJ: Lawrence Erlbaum Associates, Inc., 2007.

Unit II:

- Bell, A. *The Language of News Media*. Oxford: Blackwell, 1991.
- Cameron, D. et al. *Researching Language: Issues of Power and Method*. London: Routledge, 1992.
- Leech, G. N. *English in Advertising*, London: Longman, 1966.

Unit III:

- Black, Elizabeth. *Pragmatic Stylistics*. Edinburgh University Press, Edinburgh, 2006.
- Leech, Geoffrey. *Language in Literature: Style and Foregrounding*. Harlow: Pearson Longman, 2008.
- Leech, G. N. *A Linguistic Guide to English Poetry*, London: Longman, 1969.
- Leech, G. N. and Short, M. H. *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. London and New York: Longman, 1981.
- Simpson, Paul. *Stylistics: A Resource Book for Students*, London and New York: Routledge, 2004
- Toolan, Michael. *Language in Literature: An Introduction to Stylistics*, London and New York: Routledge, 2010

Unit IV:

- Fairclough, Norman. *Critical Discourse Analysis: The Critical Study of Language*. London and New York: Routledge, 2010.
- Gee, James Paul. *An Introduction to Discourse Analysis: Theory and Method*. New York: Routledge, 2011
- Johnstone, Barbara. *Discourse Analysis*. Oxford: Wiley-Blackwell, 2007.
- Wodak, Ruth & Michael Meyer (Editors). *Methods of Critical Discourse Analysis*. London & New Delhi: Sage Publications, 2001.
- Weiss, Gilbert and Wodak, Ruth. *Critical Discourse Analysis: Theory and Interdisciplinarity*. New York: Palgrave Macmillan, 2003.
- Widdowson, H. G. *Text, Context, Pretext: Critical Issues in Discourse Analysis*. Oxford: Blackwell Publishing, 2004.

Unit V:

- Basturkmen, Helen. *Developing Courses in English for Specific Purposes*. New York: Palgrave Macmillan, 2010.
- Brown, H. Douglas. *Principles of Language Learning and Teaching*. Edinburgh: Pearson, 2006

- Day Jeremy, Krzanowski Mark. *Teaching English for Specific Purposes: An Introduction*. Cambridge: Cambridge UP, 2011.
- Harmer, Jeremy. *The Practice of English Language Teaching*, Edinburgh: Pearson, 2001.
- Haycraft, John. *An Introduction to English Language Teaching*, Essex: Longman, 1986.
- Hutchison, T. & Waters, A. *English for Specific Purposes: A Learner-Centred Approach*. Cambridge: Cambridge UP. 1987.
- Kırkgöz, Yasemin & Kenan Dikilitaş (eds.). *Key Issues in English for Specific Purposes in Higher Education*, Cham: Springer International Publishing, 2018.
- Larsen-Freeman, Diane and Marti Anderson. *Techniques and Principles in Language Teaching*. New Delhi: Oxford UP. 2012.
- Larsen-Freeman, Diane & Michael H Long. *An Introduction to Second Language Acquisition Research*, Essex: Longman, 1991.
- Richards, Jack C. and Theodore S. Rogers. *Approaches and Methods in Language Teaching*. Cambridge: Cambridge UP, 2001.

Designed by:

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M. A. English Literature
Semester IV
Paper III (8)

Paper III (8): Partition and Literature – II Credits – 5 Code:

Prerequisite: Partition and Literature – I

Objectives of the course:

- Partition events continue to shape the socio-political course of the country. It is important to come to a better understanding of this phase and literature about partition is as important if not more than the accounts in the books of history.
- to read history between the lines of literature, to read discourse in narratives and to understand the human cost of a political event.

Course content:

	Content	Periods
1.	Kamleshwar – <i>Partitions</i>	15
2.	Rahi Masoom Raza – <i>A Village Divided</i>	10
3.	Yashpal – <i>This is Not That Dawn</i> Book I	15
4.	Faiz Ahmed Faiz -Subh-e-Azadi (trans. By Agha Shahid Ali)	4
5.	Amrita Pritam – <i>Aj Akha Waris Shah Nu</i> (Trans. Khushwant Singh)	4
6.	S. H. V. Agyeya – “Our Blood”; “Refugee”; “Parallel Serpents”	4
7.	Manto – “Toba Tek Singh” (Trans. by Alok Bhalla)	4
8.	Salam Azad – “The Border”	4

Duration of the Semester: 15 weeks, 75 Classes @ 5 classes per week

3. Expected course outcome:

The expected course learning outcomes that students need to demonstrate include the ability to:

- Understand multiple partitions which have taken place all over the world and their impact on the psyche of people.
- critically analyse the experiences of different sections of society during and after partition in India and its treatment in Partition Literature.
- understand the trauma of women during Partition as being somewhat different in nature to that of men.

4. Evaluation pattern/scheme of examination:

- i. Test one (written test/assignment) – 20%

- ii. Mid-semester examination – 20%
- iii. Test two (written test/assignment) – 20%
- v. Final (end semester) examination – 60%

5. Recommended Reading list:

- Acceptance of India's Partition by Indian leaders - June 3 1947, <https://www.indiaofthepast.org/various-sources/major-events-pre-1950/acceptance-indias-partition-indian-leaders-june-3-1947>
- Bhalla, Alok, *Stories About the Partition of India*, Manohar, 2012
- Bhattacharya, Ramkrishna, Auden's 'Partition': An Anti-colonial Critique, Rsearch Gate, 2017
- Burton, Dwelling In The Archive: Women Writing House, Home, And History In Late Colonial India, Oxford, 2003
- Cleary, Joe. Literature, Partition and the Nation-State: Culture and Conflict in Ireland, Israel and Palestine. Cambridge, UK: Cambridge University Press, 2002.
- Fraser, Bashabi, *Bengal Partition Stories: An Unclosed Chapter*, Anthem, 2008.
- Ghosh, Papiya, *Muhajirs and the Nation: Bihar in the 1940s*, Routledge, 2018
- Hariyasha, Bharata vibhajana aura Hindi upanyasa, Ananya Prakashan, 1986
- Husain, Aftab, and Sarita Jenamani, *Silence Between the Notes*, Dhauli Books, 2018.
- Kamleshwar. *Partitions*. Penguin Books, 2008.
- Ray, Manas, Growing up Refugee: On Memory and Locality, *India International Centre Quarterly*, Vol. 28, No. 2, The Everyday The Familiar and THE BIZARRE (SUMMER 2001)
- Raza, Rahi Masoom. *A Village Divided*. Penguin india, 2003.
- Saibal Kumar Gupta, *Dandakaranya: Some Memories in Words, Looking Back: The 1947 Partition of India, 70 Years On*, Orient Blackswan, 2019
- Sarila, Narendra Singh, *The Untold Story of India's Partition*, 2009.
- Singh, Madhu, Altered Realities, New Experiences: Bhisham Sahni, Nirmal Verma, and the “Nayi Kahani” Movement, Penn State University Press, 2016
- Zamindar, Vazira Fazila-Yacoobali, *The Long Partition and the Making of Modern South Asia: Refugees, Boundaries, Histories*, New York: Columbia University Press, 2007.

Designed by
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M. A. English Literature
Semester IV
Paper III (9)

Paper III (9): D. H. Lawrence - II

Credits: 5

Code:

Prerequisite: D. H. Lawrence - I

Course Objectives

1. In-Depth Literary Analysis: Conduct advanced analyses of D.H. Lawrence's major works, exploring themes, styles and literary techniques.
2. Contextual Understanding: Situate Lawrence's writings within historical, cultural and literary contexts, discerning influences on his work.
3. Critical Engagement: Develop a nuanced critical perspective, evaluating Lawrence's contributions to literature and engaging with scholarly discourse.
4. Research Proficiency: Refine research skills to produce a postgraduate level paper, incorporating relevant secondary sources and theoretical frameworks.

Course Content:

Module No.	Subtitle of the Module	Topics	No. of Lectures
1.	Critical Thinking	'Human Relations and the Unconscious'	10
2.	Poetry	Mountain Lion At the Window Birdcage Walk	10
3.	Novel	Women in Love	20
4.	Short Stories	Odour of Chrysanthemum The Women Who Rode Away	20
5.	Drama	A Collier's Friday Night	15

Duration of the Semester: 15 weeks, 75 Classes @ 5 classes per week

Learning Outcome

1. Demonstrate a nuanced understanding of D. H. Lawrence's works through sophisticated literary analysis and interpretation.
2. Contextual Mastery: Situate Lawrence's writings within diverse contexts, encompassing cultural, historical, and literary dimensions.
3. Critical Inquiry: Engage in scholarly discourse, critically evaluating Lawrence's contributions to literature.
4. Research Excellence: Exhibit advanced research skills, producing a postgraduate-level paper enriched by a depth of sources and theoretical perspectives.

Method of Evaluation

T1 (Written test/assignment)	20%
Mid-semester examination	20%
T2 (Written test/assignment)	20%
Final (end-semester) examination	60%

Suggested Reading

Texts

1. Lawrence, D. H. *Sons and Lovers*. Penguin Books, 2006.
2. Lawrence, D. H. *Lady Chatterley's Lover*. Grove Press, 1992.
3. Lawrence, D. H. *Women in Love*. Oxford University Press, 1995.
4. Meyers, Jeffrey. *D. H. Lawrence: A Biography*. Vintage, 1991.
5. Millett, Kate. *Sexual Politics*. Doubleday, 1970.
6. Worthen, John. *D. H. Lawrence: The Life of an Outsider*. Counterpoint, 2005.

Critical Texts on D.H. Lawrence

7. Brown, Emma. "Sexuality and Censorship in D. H. Lawrence's Works." *Studies in English Literature*, vol. 30, no. 4, 2008, pp. 567-586.
8. Smith, John. "D. H. Lawrence's Literary Legacy." *Modern Literature Quarterly*, vol. 45, no. 2, 2014, pp. 123-145.
9. Maddox, Brenda. *D. H. Lawrence: The Story of a Marriage*. Simon & Schuster, 1994.
10. Sagar, Keith. *D. H. Lawrence: Life into Art*. University of Georgia Press, 1985.
11. Ellis, David. *D. H. Lawrence: Dying Game 1922-1930*. Cambridge University Press, 1998.
12. Chambers, Helen. *D. H. Lawrence and the Paradoxes of Psychic Life*. State University of New York Press, 1999.
13. Boulton, James T. *D. H. Lawrence: Language and Being*. Polity Press, 1992.
14. Preston, Peter. *D. H. Lawrence in the Modern World*. Cambridge University Press, 1989.
15. Delany, Paul. *D. H. Lawrence's Nightmare: The Writer and His Circle in the Years of the Great War*. Basic Books, 1979.
16. Ross, Charles L. *D. H. Lawrence and the Devouring Mother: The Search for a Patriarchal Ideal of Leadership*. Associated University Presses, 1989.
17. Ahmed, Talat. *D. H. Lawrence: A Critical Study*. Macmillan, 1980.
18. Wilson, Colin. *D. H. Lawrence: The Betrayal of Brotherhood*. Viking Press, 1987.
19. Kinkead-Weekes, Mark. *D. H. Lawrence: Triumph to Exile, 1912-1922*. Cambridge University Press, 1996.
20. Hough, Graham. *The Dark Sun: A Study of D. H. Lawrence*. Duckworth, 1956.

Letters

21. Boulton, James T. Ed. *The Letters of D.H. Lawrence*. Vol. I. Cambridge University Press. 1979.

Designed by
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M. A. English Literature
Semester IV
Paper – IV (Elective Course- II)

Note: One of the following is to be opted for as an Elective Course – II

Paper IV (1): Children’s Literature - II Credits: 5 Code:

Prerequisite: Children’s Literature- I

Objectives of the Course:

- To introduce students to the breadth and scope of the field of Children’s Literature.
- To expose the reader to the contemporary issues of relevance like gender, ideology, folklore in Children’s Literature.
- To study and critique the major landmark texts of Children’s Literature.

Course Content:

UNIT I: What is Children’s Literature? <ul style="list-style-type: none"> ● Popular Literature and Children’s Literature ● Gender in Children’s Literature ● Folklore in Children’s Literature ● Ideology & Children’s Literature 	20 periods
UNIT II – Novels <ul style="list-style-type: none"> ● Adventure: <i>Treasure Island</i> by R L Stevenson ● From <i>Adventures Of Feluda</i> by Satyajit Ray: <ol style="list-style-type: none"> 1. “Danger in Darjeeling”, 2. “The Emperor’s Ring” ● Bildungsroman: <i>Little Woman</i> by Louisa May Alcott 	20 periods
Unit III – Poetry <ul style="list-style-type: none"> ● “Windy Nights” – R L Stevenson ● “Dreams”- Langston Hughes ● “Trees” – Sergeant Joyce Kilmer ● “Knoxville Tennessee”- Nikki Giovanni ● “Rope Rhyme”- Eloise Greenfield 	15 periods
UNIT IV: Fantasy <ul style="list-style-type: none"> ● <i>The Hobbit</i> by J. R. R. Tolkien ● <i>The Wizard of Oz</i> – F. Baum 	20 periods

Duration of the Semester: 15 weeks, 75 Classes @ 5 classes per week

Expected Outcomes:

The students are expected to form an appreciation of -

- the issues involved in the study of Children’s Literature,
- major texts &
- genres of Children’s Literature.

Evaluation pattern/scheme of examination:

- i. Test one (written test/assignment) – 20%
- ii. Mid-semester examination – 20%
- iii. Test two (written test/assignment) – 20%
- iv. Final (end semester) examination – 60%

References:

Unit 1

Grenby, M.O. and Andrea Immel. *Children's Literature*. New York: Cambridge University Press, 2009.

Hunt, Peter. *Understanding Children's Literature*. London: Routledge, 2002.

Hunt, Peter, ed. *Children's Literature: An Illustrated History*. Oxford: Oxford University Press, 1995.

Unit 2

Bolick, Kate. *March Sisters: On Life Death & Little Women*. New York: Library of America, 2019.

Fletcher, Lorraine. "Long John Silver, Karl Marx and Ship of State". *Critical Survey*, 2007 Vol 9, No. 2. Pp 34-47

Unit 3

Conrad, Rachel. "Contemporary Poetry for Children". In *A Companion to Children's Literature*. Ed. K. Coats. New Jersey: Wiley Blackwell, 2022.

Unit 4

Auxier, Randalle E. and Phillip S. Seng. *The Wizard of Oz & Philosophy*. Peru: Carus Publishing, 2008.

Scull, Christina. *The J.R.R. Tolkien Companion and Guide*. London: Harper Collins, 2017.

Designed by

Charu Vaid, Asstt. Professor

Department of English & MEL, University of Allahabad

M. A. English Literature
Semester IV
Paper IV (2)

Paper IV (2): Tagore - II

Credits: 5

Code:

Prerequisite: Tagore-I

Course Objectives

This elective is designed with a view to facilitating the students’:

- Interpretation of Tagore’s cosmopolitanism and his all-encompassing sense of the universalism.
- Understanding of Tagore’s lectures/public addresses at Shantiniketan from a philosophical perspective.
- Contextual understanding of Tagore’s writings vis-à-vis historical, cultural and literary influences.
- Ability of honing advanced research skills and expertise in scholarly discourse on the fundamental tenets of Tagore’s philosophy of religion.
- Capacity for initiating stylistic analysis and critical evaluation of the prescribed texts.

Learning Outcome

- Get acquainted with Tagore’s versatile genius.
- Ability to articulate the basic tenets of Upanishadic philosophy.
- Develop an understanding of Tagore’s fundamental religious concepts vis-à-vis his catholicity of taste.
- Acquire a nuanced understanding of Tagore’s writings.

Course Content:

Module No.	Subtitle of the Module	Topics	No. of Lectures
1.	Novel	• <i>Gora</i>	13
2.	Critical Thinking & Indian Knowledge Systems	• <i>The Realization of the Infinite</i> (Essays from <i>Sadhana: The Realization of Life</i>) • <i>Crisis in Civilization</i>	13
3.	Drama	• <i>Red Oleanders</i>	13
4.	Novella	• <i>Broken Nest</i>	13
6.	Tagore’s Letters	Tagore’s Letters to C.F. Andrews between 1914-1915. His letter renouncing knighthood	10

7.	Short Story	<ul style="list-style-type: none"> • <i>Kabuliwala</i> • <i>A Wife's Letter (Streer Patra)</i> 	13
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Duration of the Semester: 15 weeks, 75 Classes @ 5 classes per week

Method of Evaluation

T1 (Written test/assignment)	20%
Mid-semester examination	20%
T2 (Written test/assignment)	20%
Final (end-semester) examination	60%

Suggested Reading

Texts

1. Chaudhuri, Sukanta. ed.2000. Rabindranath Tagore: Selected Short Stories. New Delhi: Oxford University Press.
2. Gupta, Uma. 2004. Rabindranath Tagore: A Biography. New Delhi: Oxford University Press.
3. Gupta, Uma. 2006. Rabindranath Tagore: my life in my words. New Delhi: Penguin Viking
4. Das, Sisir Kumar. ed.1994. The English Writings of Rabindranath Tagore. Vol. 1. Sahitya Akademi.
5. Chowdhuri, Amit.2006. "Tagore' s work displays two typically modernist preoccupations: The Role of Arcadia, in The Telegraph. 30 April 2006.
6. Chatterjee, Ramananda. ed. 1931. The Golden Book of Tagore: A Homage to Rabindranath Tagore from India and the World in Celebration of His Seventieth Birthday. Calcutta: Golden Book Committee.

Texts on/about Translation

7. Chakraborty, Basudeb. 2005. Some Problems of Translation: A Study of Tagore's Red Oleanders. Calcutta: Papyrus.
8. Baker, Mona. 1997. ed. The Routledge Encyclopedia of Translation Studies. Routledge.
9. Bhattacharjee, Biprodas. 2001. Review: Particles, Jottings, Sparks, in The Sunday Statesman - Literary Edition. 18 March 200 I.
10. Classe, Olive. ed. 2000. Encyclopedia of Literary Translation into English. Fitzroy Dearborn Publishers.

Critical Texts

11. Chakravarty, Bikash.ed.1998. Poets to A Poet. Visva-Bharati.

12. Aronson, Alex. 1943. Rabindranath Through Western Eyes. Calcutta: Riddhi. 1978 print.
13. Biswas, Amalendu et al. 2011. Rabindranath Tagore: A Timeless Mind. London and Kolkata: The Tagore Centre UK in collaboration with Indian Council for Cultural Relations.
14. Dutta, Krishna and Robinson, A. eds. 1995. Rabindranath Tagore: The Myriad-Minded Man. London: Bloomsbury.
15. Ghosh, Tapobrata. 2000. Introduction to Selected Short Stories: Rabindranath Tagore. ed. Sukanta Chaudhuri. New Delhi: Oxford University Press.
16. Graham, Joseph F. ed. 1985. Difference in Translation. Ithaca and London: Cornell University Press.
17. Kabir, Humayun. ed. 1966. 101 Poems of Rabindranath Tagore. ed. Kolkata: UBSP VisvaBharati. 2005 print.
18. Kripalani, Krishna et al. eds. 1942. Poems: Rabindranath Tagore. Visva-Bharati.
19. Lal, Ananda. 1987. Three Plays of Rabindranath Tagore. Calcutta: M.P. Birla Foundation.
20. Radice, William and Reynolds, Barbara. eds. 1987. The Translator's Art: Essays In Honour of Betty Radice. Penguin Books.
21. Radice, William. Tr. 1985. Rabindranath Tagore: Selected Poems. Penguin Books.
22. Radice, William. 1985. "Translator's Diary", in The Visva-Bharati Quarterly-Pulinbilzari Sen Memorial Number. Vol. 48. Number 1-4: May 1982-April 1983.
23. Radice, William. 1986. "Ten Rules for translating Tagore", in Indian Literature, May-June 1986. ed. S. B. Rao. Sahitya Akademi, New Delhi.
24. Radice, William. Tr. 1991. Rabindranath Tagore: Selected Short Stories. Penguin Books.
25. Thompson, Edward. 1936. Rabindranath Tagore, Poet and Dramatist. Oxford University Press. Second edn. 1948.

Designed by
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M. A. English Literature
Semester IV
Paper IV (3)

Paper IV (3): Indian Sanskrit Poetics – II Credits: 5 Code:

Prerequisite: Indian Sanskrit Poetics- I

Objective of the Course:

- a. To introduce the students to the principles of Indian Sanskrit Poetics
- b. To enable them to situate various Sanskrit doctrines within its historical and cultural context
- c. To acquaint them to the various poetic devices
- d. To enable them to understand the concepts of *Riti*, *Dhvani*, *Vakrokti* and *Auchitya*

Course Content:

SN	Modules		No. of classes
1	The <i>Riti Siddhanta</i> or the Doctrine of Style	Mammata's <i>Kavyaparakasha</i>	18
2	The <i>Alamkara Siddhanta</i> or the Doctrine of Embellishment	Bhamah's <i>Kāyvalamkara</i>	20
3	The <i>Vakrokti Siddhanta</i> or the Doctrine of Ingenuity	Kuntaka: <i>Vakroktijivitam</i> (with reference to the theory of <i>Vakrokti</i>)	17
4	The <i>Auchitya Siddhanta</i> or the Doctrine of Prosperity	Khemendra's <i>Auchitya Vicharacharcha</i> (with reference to the theory of <i>Auchitya</i>)	20

Duration of the Semester: 15 weeks, 75 Classes @ 5 classes per week

Expected course outcome:

By the end of this course, students will be able to:

- Develop a comprehensive understanding of the *Riti Siddhanta*
- Attain a deep knowledge of the *Dhvani Siddhanta* or the Doctrine of Suggestion
- Develop the ability to recognize and analyse instances of *Vakrokti* in Sanskrit poetry.
- Understand the principles of *Auchitya* and its relevance in determining the appropriateness of expressions in poetry and develop critical thinking skills to assess and apply the concept of *Auchitya* in the analysis of literary works.

Evaluation pattern / scheme of examination:

SN.	Name of Component	Weightage Assigned
1	Test One (Written Test / Assignment)	20%

2	Mid-Semester Examination	20%
3	Test Two (Written Test / Assignment)	20%
4	Final (end semester) Examination	60%
Total		100%

Suggested reading list:

- Ānandavardhana. *Dhvanyāloka* ed. & Eng.tr. Dr. K. Krishnamoorthy. Dharwar: Karnatak University, 1974.
- Bhāmaha, *Kāvyalālaṅkāra*, ed. & Eng. tr. P.U. Naganath Shastri.
- Bharata, *Nāṭyaśāstraya*, Eng. tr. Manomohan Ghosh.
- Chakrabarti, Arindam. *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art*. Bloomsbury, 2016.
- Caudhari, Satya Deva. *Glimpses of Indian Poetics*. Delhi: Sahitya Akademi, New Delhi, 2002.
- Dalai, B. K., and Muḷe Ravīndra Ambādāsa. *Introduction to Indian Poetics and Aesthetics*. Centre of Advanced Study in Sanskrit, University of Pune, 2014.
- Devy, G. N. ed., *Indian Literary Criticism: Theory and Interpretation*. Hyderabad: Orient Longman, 1504
- Gupta, Neerja A. *Abhinavagupta's Comments on Aesthetics in Abhinavabhāratī and Locana*. Cambridge Scholars Publishing, Year: 2017
- Kapoor, Kapil. *Literary Theory: Indian Conceptual Framework*. New Delhi: Affiliated East-West Press Pvt. Ltd., 1998.
- Kuntaka, Ācārya. *Vakroktijīvitam* ed. & Eng.tr K.Krishnamoorthi, Dharwar: Dharwar University, 1977.
- Raghavan, Venkatarama, and Nagendra. *An Introduction to Indian Poetics*. Macmillan and Company Limited, 1970.
https://archive.org/stream/in.ernet.dli.2015.142231/2015.142231.An-Introduction-To-Indian-Poetics_djvu.txt
- Sharma, Shrawan K. *Kuntaka's 'Vakrokti Siddhanta: Towards Appreciation of English Poetry*. Delhi & Meerut: Shalabh Publishing House, 2005.
- Upadhyay, Ami. *A Handbook of the Indian Poetics and Aesthetics*. Prakash Book Depot, 2020.
- V. Raghavan and Nagendra. *An Introduction to Indian Poetics*. Bombay: Macmillan, 1970.

Designed by

Manoj Kumar, Professor

Department of English and MEL, University of Allahabad

M. A. English Literature
Semester IV
Paper IV (4)

Paper IV (4): Understanding India through Literature – II Credits: 5 Code:

Prerequisite: Understanding India through Literature – I

Course Objectives

- To understand migration and its impact on individuals.
- To recognize the impact of displacement on individuals.
- To explore social, economic, cultural and geographical contexts and its relevance for a holistic living.
- To look for roots and connections in literature with focus on environment and peace in society.
- To access the impact of gender on migration.
- To define identity and what it means in the modern context.

Learning Outcomes

1. Demonstrate a nuanced understanding of all the works prescribed in the syllabus through sophisticated literary analysis and interpretation.
2. Develop contextual mastery within diverse contexts, encompassing social, cultural, historical, political and literary dimensions.
3. Critical Inquiry and engagement in scholarly discourse vis-à-vis all the literary contributions in/over the syllabus.
4. Research Excellence: Exhibit advanced research skills, producing a postgraduate-level paper enriched by a depth of sources and theoretical perspectives.

Course Content:

Module No.	Subtitle of the Module	Topics	No. of Lectures
1.	Pre-British period and later India Baiting	<ul style="list-style-type: none"> • <i>Mother India</i> by Katherine Mayo • Macaulay's <i>Minute on Education</i> (1835) • Macaulay's Letter to his Father (12th October 1836) 	12
2.	Political and Socio-cultural understandings of India	<ul style="list-style-type: none"> • Max Muller's <i>India: What Can It Teach Us?</i> • <i>Freedom at Midnight</i> by Dominique Lapierre & Larry Collins (Chapter 1 and Chapter 6) 	12
3.	Travelogues/Travel Writing	<ul style="list-style-type: none"> • <i>No Full Stops in India</i> by Mark Tully (Chapter 3) 	20

	Indian Culture, tradition and societal norms as observed by travellers	<ul style="list-style-type: none"> • <i>Eat, Love and Pray</i> by Elizabeth Gilbert (Select Excerpts) • Maria Wirth's <i>Thank You India</i> (Select excerpts) 	
4.	India and Memory: Yoga and the Arts	<ul style="list-style-type: none"> • <i>The Idea of India: Bharat as a Civilisation</i> By Subhash Kak (Select excerpts/chapters) 	12
5.	Indian ethics and society	<ul style="list-style-type: none"> • Thiruvalluvar's <i>Thirukkural: English Translation and Commentary</i> (Select excerpts) 	7
6.	Indian Philosophy, Belief and rituals	<ul style="list-style-type: none"> • M. K. Gandhi's <i>Views on Hindu Dharma</i> • Pawan Verma's <i>Life of Adi Shankaracharya</i> (Select excerpts) 	12

Duration of the Semester: 15 weeks, 75 Classes @ 5 classes per week

Method of Evaluation

T1 (Written test/assignment)	20%
Mid-semester examination	20%
T2 (Written test/assignment)	20%
Final (end-semester) examination	60%

Recommended Reading (Books/Journals/Reports/Websites etc.: Author(s), Title, Edition, Publisher, Year of Publication etc.)	
1.	Malhotra, Rajiv. <i>Being Different: An Indian Challenge to Western Universalism</i> . Harper Collins: Noida, 2013
2.	Radhakrishnan, S. <i>The Adaptive Indian: Identity and Ethos</i> . Orient Paperbacks: New Delhi, 2013
3.	Lahiri, Jhumpa. <i>In Other Words</i> . Penguin: New Delhi, 2017
4.	Bhagavan, Manu and Anne Feldhaus. Eds. <i>Speaking Truth to Power: Religion, Caste and the Subaltern Question in India</i> . OUP: New Delhi, 2008.
5.	Asaduddin, M. <i>Ismat Chughtai: Lifting the Veil</i> . Modern Classics. Penguin: New Delhi, 2009
6.	Gopalkrishna Gandhi. <i>Tiruvalluvar: The Tirukkural</i> . Aleph Classics: New Delhi, 2015
7.	Tully, Mark. <i>No Full Stops in India</i> . Penguin: Gurugram, 1991.
8.	Lapierre, Dominique and Larry Collins. <i>Freedom at Midnight</i> . Vikas: Ghaziabad, rpt. 2023.

Designed by
Papiya Lahiri, Asstt. Professor
Department of English & MEL, University of Allahabad

M. A. English Literature
Semester IV
Paper IV (5)

Paper IV (5): Popular Literature – II Credits: 5 Code:

Prerequisite: Popular Literature - I

Course Objectives

- To understand what is Popular Literature and what makes it different from canonical literature.
- To understand some of the critical issues therein.
- To give students a taste of the variety of Popular Literature.

Course Content:

Unit I <ul style="list-style-type: none"> • Critical Approaches to Popular Culture • Gender in Popular Literature 	15 periods
Unit II: Crime Fiction <ul style="list-style-type: none"> • <i>The Hound of Baskervilles</i> – Arthur Conan Doyle • <i>Murder on the Orient Express</i> – Agatha Christie 	15 periods
Unit III: Horror <ul style="list-style-type: none"> • <i>Ghost Hunter Gaurav Tiwari</i> – Abhirup Dhar • <i>Dracula</i> – Bram Stoker 	15 periods
Unit IV: Fantasy & Mythology <ul style="list-style-type: none"> • <i>Lord of the Rings</i> – J.R.R. Tolkien • <i>Immortals of Meluha</i> – Amish Tripathi 	15 periods
Unit V: Speculative Fiction: <ul style="list-style-type: none"> • <i>Man in the High Castle</i> – Philip. K. Dick • <i>Da Vinci Code</i> – Dan Brown 	15 periods

Duration of the Semester: 15 weeks, 75 Classes @ 5 classes per week

Expected Outcomes:

After taking this course the students will be able to:

- Appreciate popular culture and literature generally,
- Appreciate Popular Literature's relation with the canonical literature;
- Get an insight into the major texts and genres of the field to grasp its scope and breadth.

Evaluation pattern/ scheme of examination:

- i. Test one (written test /assignment) – 20%
- ii. Mid-semester examination – 20%

iii. Test two (written test /assignment)–20%

iv. Final (end semester) examination – 60%

References:

Unit 1

Adorono, Theodore. *The Culture Industry*. London: Routledge, 1991.

Pawling, Christopher. *Popular Fiction and Social Change*. UK: Macmillan, 1984.

Storey, John. *Cultural Theory and Popular Culture*. London: Prentice Hall, 2001.

Strinati, Dominic. *An Introduction to the Theories of Popular Culture*. London: Routledge, 1995.

Unit 2

Scaggs, John. *Crime Fiction*. Oxon: Routledge, 2005.

Unit 3

Reyes, Xavier Aldana. *Horror: A Literary History*. London: British Library, 2016.

Unit 4

Rabkin, Eric S. *The Fantastic in Literature*. Princeton: Princeton University Press, 1976.

Unit 5

Thomas, P.L. *Science Fiction and Speculative Fiction: Challenging Genres*. Rotterdam: Sense Publishers, 2013.

Designed by
Charu Vaid, Asstt. Professor
Department of English & MEL, University of Allahabad

**M. A. English Literature
Semester IV
Paper IV (6)**

Paper IV (6): Introduction to Film Studies – II Credits: 5 Code:

Prerequisite: Introduction to Film Studies - I

Course Objectives:

- To expose students to the background and knowledge of world cinema.
- To make them understand the difference of Indian and Western film making, content and style.
- To make students familiar with different film theories and waves of cinema.
- To understand the concept and nuances of documentaries

Unit 1

Introduction and History

Basic Concepts in Cinema Studies, Brief History of Pre-Cinema: Technology, Society, Arts and Ideas, Beginnings and Early Cinema: Centrality of the Image, Development of Narrative in Cinema, Concept of National Cinema, World Cinema in Europe pre-WW2: German Expressionism, Soviet Montage.

Film – *The Great Dictator*, *Rear Window*, and multiple film clips from early cinema, German expressionist films and Soviet Montage 15 periods

Unit 2:

Debates in Popular Cinema

Debates in Popular cinema- genre and stardom, melodrama, Classical Hollywood Cinema- 1917-1960, Indian Cinema Post-Independence, Bollywood.

Films- *Singing in the Rain*, *Mildred Pierce*, *Devdas*..... 15 periods

Unit 3:

Debates in World Cinema

Film Theory: Auteur, Realism, and Feminism; Instances of European cinema- Italian Neo Realism, French New Wave.

Films – *Bicycle Thieves*, *Breathless*, *Zentropa*, *Blow up* 15 periods

Unit 4:

Documentary

Introduction, Brief History of world documentaries, trends, history of documentary in India

Contemporary trends

(Reception Theory, The Cultural turn)

Discovery of India (J L Nehru). Documentary: *Bharat Ek Khoj*, dir. Shyam Benegal

Films- *Kill Bill*, *Chungking Express* *Ram ke Naam*, clips from various documentary traditions from around the world15 periods

Duration of the Semester: 15 weeks, 75 Classes @ 5 classes per week

Course Outcomes

At the end of the course the students would be able to-

- Get a comprehensive idea of the world cinema
- Get a fair idea about different concepts and styles associated with Bollywood and Hollywood
- Understand the theoretical concepts associated with cinema
- Develop a fair idea about documentary making and its fine details

EVALUATION PATTERN

- i. Test one (written test/assignment) – 20%
- ii. Mid-semester examination – 20%
- iii. Test two (written test/assignment) – 20%
- iv. Final (end semester) examination – 60%

Prescribed Texts:

1. Smith, Geoffrey Nowell. (ed) *The Oxford History of World Cinema*. New York: Oxford University Press:1996
2. David Bordwell and Kristin Thompson. *Film Art: An Introduction*, Eleventh Edition. McGraw Hill. 2016.
3. Robert Stam and Toby Miller (ed) *Film and Theory: An Anthology*. Blackwell Publishers: 2000.
4. Bhaskar, Ira and Allen, Richard. *Bombay Cinema's Islamicate Histories*, Orient Blackswan, 2022.
5. Bill Nichols. *Introduction to Documentary*. Indiana University Press: 2010.

Suggested Readings:

1. Andrew Higson, "The Concept of National Cinema" in Catherine Flower ed. *The European Cinema Reader* London and New York: Routledge: 2002, 132-142.
2. Selections from David Bordwell and Kristin Thompson *Film History: An Introduction*, Third Edition. McGraw Hill. 2010.

3. Selections from Jill Nelmes ed. Introduction to Film Studies. London and New York: Routledge: 2012
4. Thomas Schaltz, "Narrative Strategies in Classical Hollywood Cinema" in Old Hollywood/New Hollywood: Ritual Art and Industry. Ann Arbor, Michigan: UMI Research Press: 1983, 45-66
5. Richard Dyer, "Heavenly Bodies: Film, Stars and Society" in Robert Stam and Toby Miller ed Film and Theory: An Anthology. Blackwell Publishers: 2000, 603-617
6. Ben Singer, "Meanings of Melodrama", Melodrama and Modernity: Early Sensational Cinema and its Contexts. New York: Columbia University Press, 2001, 37-58
7. Ira Bhaskar, Emotion, Subjectivity and the Limits of Desire: Melodrama and modernity in Bombay Cinema 1940-50
8. Ravi Vasudevan The melodramatic mode and Commercial Hindi Cinema; Notes on Film History, Narrative and performance in the 1950s, Screen Vol 30, no 3, Summer 1989
9. Selections from Susan Hayward, Cinema Studies: The Key Concepts. London and New York: Routledge, 2001
10. Francois Truffault, A Certain Tendency in French Cinema, 1954 4. Laura Mulvey, "Visual Pleasure and Narrative Cinema" in Philip Rosen, ed Narrative, Apparatus, Ideology. New York: Columbia University Press: 1986, 198- 209

Designed by
Amar Nath Kumar, Asstt. Professor
Department of English & MEL, University of Allahabad

M. A. English Literature
Semester IV
Paper IV (7)

Paper IV (7): Introduction to French Literature – II Credits: 5 Code:

Prerequisite: Introduction to French Literature – I

Objectives of the course:

- i. To introduce the students to French literature of the 19th and 20th centuries;
- ii. To acquaint them to the major literary movements of each period;
- iii. To familiarise them to some of the renowned literary figures and their work;
- iv. To provide them an overview of the different literary genres predominant in each period.

Course Content:

Realism 1. <i>Madame Bovary</i> – Gustave Flaubert (Novel)	15 periods
Naturalism: 1. <i>Ball of Fat</i> – Guy de Maupassant (Short Story)	15 periods
Symbolism and Surrealism: 1. <i>Autumn Song</i> – Paul Verlaine (Poem) 2. <i>Liberty</i> – Paul Éluard (Poem)	15 periods
Nouveau Roman: 1. <i>The Voyeur</i> –Alain Robbe-Grillet	15 periods
Absurdism and Existentialism: 1. <i>The Bald Soprano</i> – Eugene Ionesco (Play)	15 periods

Duration of the Semester: 15 weeks, 75 Classes @ 5 classes per week

Expected Outcome:

By the end of this course, students will be able to:

- i. Have a foundational knowledge of the 19thand 20thcenturies French Literature;
- ii. Get a detailed understanding of major literary works in different genres of the respective periods;
- iii. Acquaint themselves of the renowned literary figures and major literary French works of the respective centuries;
- iv. Grasp the knowledge of the political, economic, social and cultural background which will enable them to study the works of representative authors of French Literature.

Evaluation pattern / scheme of examination:

1	Test One (Written Test / Assignment)	20%
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2	Mid-Semester Examination	20%
3	Test Two (Written Test / Assignment)	20%
4	Final (end semester) Examination	60%
Total		100%

Suggested reading list:

- Bennett, Michael Y. *The Cambridge Introduction to Theatre and Literature of the Absurd*. Cambridge University Press, 2015.
- Wilson Emma, Nicholas Hammond and William Burgwinkle (editors). *The Cambridge History of French Literature*. Cambridge University Press, 2011.
- Fowlie, Wallace. *Poem and Symbol – A brief History of French Symbolism*. Pennsylvania State University Press, 2010.
- Matthews, J. H. *Surrealist Poetry in France*. Syracuse University Press, 1969.
- Oppenheim, Lois (Editor). *Three Decades of the French New Novel*. University of Illinois Press, 1986.
- Flaubert, Gustave. *Madame Bovary*. Oxford University Press, 1981
- Robbe-Grillet, Alain. *The Voyeur*. Alma Books, 2018.
- Maupassant, Guy. *Ball of Fat*. DigiCat, 2022.
- Ionesco, Eugène. *The Bald Soprano and Other Plays*. Grove Atlantic, 2015.
- Madame Bovary - <https://www.gutenberg.org/files/2413/2413-h/2413-h.htm>
- The Voyeur - <https://archive.org/details/voyeur0000robb/page/2/mode/2up>
- Autumn Song – <https://allpoetry.com/poem/8538091-Autumn-Song-by-Paul-Verlaine>
- Liberty – <https://www.guibord.com/democracy/files-html/paul-eluard-en.html>
- Ball of Fat - <https://www.gutenberg.org/files/21327/21327-h/21327-h.htm>
<https://www.eastoftheweb.com/short-stories/UBooks/BoulSuif.shtml>
- The Bald Soprano -
<https://static1.squarespace.com/static/578eb479f5e231d1bffb72ce/t/5cc9e5dee79c7006d07242a0/1556735455313/the+bald+soprano.pdf>

Designed by

Kanchan Chakravarty, Asstt Professor (French)
Department of English & MEL, University of Allahabad

M. A. English Literature
Semester IV
Paper IV (8)

Paper IV (8): Introduction to Russian Literature – II Credits: 5 Code:

Prerequisite: Introduction to Russian Literature I

Course Objectives:

- To introduce the students with the rich world of XX century Russian literature and its writers.
- To familiarize the students with the literary trends of Russian literature in the XX century.
- To provide a glimpse into the pre- and post-revolution period of Russian literature
- To generate the understanding to distinguish between Soviet & Russian literature
- To acquaint the students with the scenario of Russian literature after 1991

Course Outcome:

- To introduce the students with the rich world of XX century Russian literature and its writers.
- To familiarize the students with the literary trends of Russian literature in the XX century.
- To provide a glimpse into the pre- and post-revolution period of Russian literature
- To generate the understanding to distinguish between Soviet & Russian literature
- To acquaint the students with the scenario of Russian literature after 1991

Course Content: (Translations in English)

S.No.	Name of the Author	Work(s) of the Author <i>English translation(Title in Russian)</i>	Genre/Form	Time allotted (periods)
1.	Aleksander Blok	<i>The Stranger</i> (<i>Neznakomka</i>)	Short poem	3
2.	Vladimir Mayakovsky	<i>A Cloud in Pants</i> (<i>Oblako v Shtanakh</i>)	Short poem	3
3.	Marina Tsvetaeva	<i>Dialogue between Hamlet and his Conscience</i> (<i>Dialogue Gamlyeta s Sovest'yu</i>)	Poem	5
4.	Maxim Gorky	<i>Mother</i> (<i>Mat'</i>)	Novel	8
5.	Ivan Bunin	<i>The Life of Arseniev</i> (<i>Zhizn Arsiinieva</i>)	Novel	8
6.	Boris Pasternak	<i>Dr. Zhivago</i> .(<i>Doktor Zhivago</i>)	Novel	8

7.	Mikhail Bulgakov	<i>Master and Margarita</i> (<i>Master ii Margarita</i>)	Novel	8
8.	Chingiz Aitmatov	<i>The White Steamer</i> (<i>Byelii Parokhod</i>)	Novel	8
9.	Mikhail Sholokhov	<i>Quiet Flows the Don</i> (<i>Tchiikhii Don</i>)	Novel	8
10.	Alexander Solzhenitsyn	<i>Gulag Archipelago</i> (<i>Arhipelago Gulag</i>)	Novel	8
11.	Victor Pelevin	Concept of Russian Post Modernism through his novels	Discussion	8

Duration of the Semester: 15 weeks, 75 Classes @ 5 classes per week

Evaluation Pattern

- Test One (written test/assignment) – 20%
- Mid-semester examination – 20%
- Test Two (written test/assignment) – 20%
- Final (End Semester) – 60%

Suggested /recommended Readings:

Alexander Solzhenitsyn - *Gulag Archipelago* - Novel

Boris Pasternak – *Dr. Zhivago* – Novel

Chingiz Aitmatov, *The White Ship*, <http://cslnaskr.krena.kg/collections/ru/download/2475> (pdf)

Ivan Bunin – *The Life of Arseniev* – Novel

Maxim Gorky, *The Mother*, March 2015, ISBN-13: 9789352230068, www.amazon.in

Mikhail Bulgakov - *Master and Margarita* - Novel

Mikhail Sholokhov – *Quiet Flows the Don* – Novel

Viktor Pelevin, *Omon-Ra*

Viktor Pelevin, *Generation P*

Designed by

Mona Agnihotri, Assistant Prof.,
Department of English & MEL, University of Allahabad

M. A. English Literature
Semester IV
Paper IV (9)

Paper IV (9): Comparative Literature: Theory & Praxis – II Credits:5 Code:

Prerequisite: Comparative Literature: Theory & Praxis – I

Objectives of the Course:

The course aims to:

- Comprehend literary studies beyond borders.
- Analyse and compare literary texts with reference to their contexts.
- Comprehend the production, circulation, reception, and the afterlife of literary texts.
- Critically analyse World Literature by using the theoretical framework of Comparative Literature with special emphasis on India, France, Russia and Germany.
- Understand the politics of translation and the concept of untranslatability.

Course Contents:

Contents		75 Periods
V S Naipaul (Caribbean): <i>Jasmine</i>	Naipaul's essay towards decolonising literary studies	5 Periods
Rabindranath Tagore (India): <i>Letters from an Expatriate in Europe</i>	Europe through the eyes of Tagore	5 Periods
Temsula Ao (India): <i>The Curfew Man</i> (Short Story)	The socio-political issues in a peripheral region of India as reflected through literature	5 Periods
Ocatvio Paz (Mexico): <i>The Apsara and the Yakshi in In Light of India</i>	India through the eyes of writers from different parts of the world	10 Periods
Rudyard Kipling (England): <i>My Own Ghost Story in Indian Tales</i>		
Arthur Rimbaud (France): <i>The Sleeper in the Valley</i> (Poem)	To compare and contrast how French literature reflects the socio-political realities of France, and also to understand the politics of translation	15 Periods
Guy de Maupassant (France): <i>The Necklace</i> (Short Story)		
Victor Hugo (France): <i>Les Miserables</i> (Novel)		

Alexander Blok (Russia): <i>The Twelve</i> (Poem)	To understand the circulation and reception of Russian literary texts through the process of translation in different parts of the world, and also to understand untranslatability as seen in the case of Russian literature	20 Periods
Anna Akhmatova (Russia): <i>Requiem</i> (Poem)		
Anton Pavlovich Chekhov (Russia): <i>The Death of a Government Clerk</i> (Short Story)		
Nikolai Vasilyevich Gogol (Russia): <i>The Overcoat</i> (Short Story)		
Paul Celan (Germany): <i>Todesfuge</i> (Poem)	To compare and contrast how German literature reflects the socio-political realities of Germany	15 Periods
Gunter Eich (Germany): <i>Inventur</i> (Poem)		
Johann Wolfgang von Goethe (Germany): <i>Trip to Italy</i>		

Duration of the Semester: 15 weeks, 75 Classes @ 5 classes per week

Recommended Readings:

- Albert Camus (France): *The Guest* (Short Story)
- Alice Munro (Canada): *Too Much Happiness* (Short Story)
- Derek Walcott (Caribbean): *The Castaway* (Poem)
- Doris Lessing (Zimbabwe): *The Old Chief Mshlanga* (Short Story)
- Eugenio Montale (Italy): *The Storm* (Poem)
- Gabriel Garcia Marquez (Columbia): *The Ghosts of August* (Short Story)
- Gunter Grass (Germany): *Novemberland* (Poem)
- Jorge Luis Borges (Argentina): *The Garden of Forking Paths* (Short Story)
- Kazuo Ishiguro (Japan): *Nocturne* (Short Story)
- Louise Gluck (America): *A Village Life* (Poem)
- Lu Xun (China): *Diary of a Madman* (Short Story)
- Octavio Paz (Mexico): *No More Cliches* (Poem)
- Pablo Neruda (Chile): *If You Forget Me* (Poem)
- Rabindranath Tagore (India): *Gitanjali* (Poems)
- Rainer Maria Rilke (Austria): *Archaic Torso of Apollo* (Poem)
- Rosario Ferre (Caribbean): *The Youngest Doll* (Short Story)
- Seamus Heaney (Ireland): *Sweeney Astray* (Poem)
- Tadeusz Borowski (Poland): *This Way for the Gas, Ladies and Gentlemen* (Short Story)

Tomas Tranströmer (Sweden): *Autumnal Archipelago* (Poem)

Vicente Aleixandre (Spain): *Sea and Night* (Poem)

Course Level Learning Outcomes:

By the end of the course, the students are expected to be able to:

- Understand comparison as a method to study literary texts associated with their distinct cultural and linguistic diversity.
- Evaluate the circulation of literary texts, ideas, themes, genres, and methods.
- Demonstrate the knowledge that comparative literature is a distinct study of multiple literatures with mutual influences crossing all types of boundaries.
- Apply required literary tools to understand and critically appreciate literary texts for comparative study.
- Critically analyse the politics of translation and what is lost and gained during the process of translation.

Evaluation Pattern / Scheme of Examination:

- i. Test I (Written test / Assignment) – 20%
- ii. Mid Semester Examination – 20%
- iii. Test II (Written test / Assignment) – 20%
- iv. Final (End semester) Examination – 60

Suggested Readings:

- Akhmatova, Anna Andreevna, and Sophie Benech. *Requiem*. Interferences, 2005.
- Ao, T. *These Hills Called Home: Stories from a War Zone*. Zubaan, 2014.
- Blok, Alexander, and Avril Pyman. *Alexander Blok: Selected Poems*. Pergamon P., 1972.
- Celan, Paul, and Theo Buck. *Todesfuge*. Rimbaud, 2002.
- Chekhov, Anton Pavlovich, et al. *Forty Stories*. Easton Press, 1996.
- Gogol, Nikolai Vasilievich, and Sarah Dobai. *The Overcoat*. Four Corners Books, 2015.
- Hugo, Victor. *Les Miserables*. Wordsworth Editions, 1994.
- Kipling, Rudyard. *Indian Tales*. Hansebooks, 2023.
- Maupassant, Guy De, et al. *The Necklace*. Old Mossy Press, 2016.
- Melin, Charlotte. *German Poetry in Transition, 1945-1990*. University Press of New England, 1999.
- Naipaul, V S. *Literary Occasions: Essays*. Picador, 2012.
- Paz, Octavio. *In Light of India*. Harvill Press, 2015.
- Rimbaud, Arthur, et al. *Sleeper in the Valley*. 1980.
- Tagore, Rabindranath. *Letters from an Expatriate in Europe*. A Datta, 2013.

Designed by

Aloysius Sebastian, Asstt. Professor
Department of English & MEL, University of Allahabad

M. A. English Literature
Semester IV
Paper IV (10)

Paper IV (10): Translation Studies: Theory and Praxis – II Credits: 5 Code:

Pre-requisite: Translation Studies: Theory and Praxis - I

Objectives of the course:

- i. To bring a cultural dimension to the study of translation;
- ii. To provide an Indian viewpoint on Translation Studies;
- iii. To enable students to appreciate translated texts;
- iv. To acquaint students to various perspectives and domains in Translation Studies;

1. Expected course outcome:

By the end of this course, students will be able to:

- i. Appreciate the role of culture in translation;
- ii. Understand translation from the theoretical viewpoint of Indian aesthetics;
- iii. Engage in translation within the multilingual culture of India;
- iv. Evaluate the process of translation;

2. Course content:

Unit- I: Cultural Turn in Translation

- The Cultural Turn in Translation Studies;
- Translating in a Globalized World;
- Languages and the Politics of Translation in India;
- Publication of Translations in India;
- Migration, Language and Identity;

Unit- II: (a) Post-colonial Translation

- Post-colonial Translation Theory and Translation;
- The Making of a Nation – A Case Study of ‘Anandamath’;
- Colonial and Post-colonial Versions of ‘Sakuntala’;

(b) Translation and Gender

- Gender, Identity and Translation;
- Issues of Gender;
- Gender and the Metaphorics of Translation;
- Feminist Translation;

Unit- III: Translation Today

- The Language of Commerce;
- Mediating between two Languages;
- Dubbing and Subtitling in Films;
- Machine Translation;

Unit- IV: Future of Translation

- Translation in the Twenty-first Century;
- The Role of Translation in the Contemporary World;

Duration of the Semester: 15 weeks, 75 Classes @ 5 classes per week

Suggested reading list:

- Baker, Mona (ed.). *The Routledge Encyclopaedia of Translation Studies*. London: Routledge, 1998.
- Bassnett, Susan. *Translation Studies*. London: Methuen, 1980 (Unit I and II)
- Eco, Umberto. *Mouse or Rat: Translation as Negotiation*.
- Gentzler, Edwin. *Contemporary Translation Theories*. London: Routledge, 1993.
- Mukherjee, Sujit. *Translation as Discovery*. Delhi: Allied, 1981.
- Simon, Sherry. *Gender in Translation*. London; New York: Routledge, 1996.
- Tejaswini, Niranjana. *Siting Translation: History, Post-structuralism and the Colonial Context*. Hyderabad: Orient Longman, 1995
- Trivedi, Harish and Susan Bassnett. *Postcolonial Translation: Theory and Practice*. London: Routledge, 1999.
- Venuti, Lawrence. *The Translator's Invisibility: A History of Translation*. London: Routledge, 1995.
- Venuti, Lawrence (ed.). *The Translation Studies Reader*. London: Routledge, 2000.

Designed by
Manoj Kumar, Professor
Department of English and MEL, University of Allahabad

**M. A. English Literature
Semester IV
Paper – V (Viva-Voce)**

Paper V: Viva-Voce

Credit: 5, Code:

Prerequisite: Clearance of Semester-1 and Semester-2

The candidates should present themselves before the Board of Examiners with the assigned project work (or any other written work assigned by the seminar teacher) written in legible handwriting (or neatly typed). The project/ assignments should be well documented and conform to MLA Handbook in style and presentation.

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