

**PG DEPARTMENT OF LANGUAGE AND LITERATURE  
FAKIR MOHAN UNIVERSITY BALASORE, ODISHA**



**M.A ENGLISH SYLLABUS 2023-2024**

**COURSE DETAILS**

**TOTAL NO. OF SEMESTERS: 04**

**SEMESTER 1: 6 SUBJECT PAPERS**

**SEMESTER 2: 6 SUBJECT PAPERS**

**&**

**1 VALUE ADDED COURSE: COMMUNICATION SKILLS**

**SEMESTER 3: 5 SUBJECT PAPERS**

**1 CBCS Paper**

**SEMESTER 4: 5 PAPERS**

**4<sup>th</sup> Semester: Dissertation Writing and Viva Voce carries 200 marks (8 credits).**

**Each Paper carries 4 credits.**

**Each theory paper of 100 marks (40 marks internal & 60 marks semester): There will be 05 units from the Session 2021-22 admission batch. The Examination will be conducted as per CBCS pattern with 10 marks 02 Quiz tests from 1<sup>st</sup> and 3<sup>rd</sup> Units of every paper. But the best out of two Quiz tests would be taken into account. 20 marks Internal Exam. Questions from 1<sup>st</sup> and 2<sup>nd</sup> Units of every paper, 10 marks assignment from 4<sup>th</sup> Unit of every paper. 60 marks Semester Exam (Questions from all the Units).**

**Question patterns: i) Internal (Written Exam of 20 marks) exam: Total four questions from Unit 1 and Unit 2 (Two questions from each unit), answer any two (10x2 = 20 marks).**

**ii) Semester Exam: 12x5 = 60 marks (answer all, either/or pattern, two questions from each unit).**

## **PROGRAMME OBJECTIVES**

- To prepare the students to successfully complete the course and obtain high percentage in M.A Final Examination.
- To motivate the students to take UGC NET examination and to qualify it with JRF.
- To inspire the students to appear at OPSC and SSB Examinations and come out with flying colours.
- To persuade the students to take UPSC Examination with English Literature as the main paper.
- To train the students to be articulate in interviews.

## **PROGRAMME SPECIFIC OBJECTIVES**

- To prepare the students to avail the opportunities in competitive programmes resulting in **employment**.
- To prepare the students to seek new avenues regarding recent research in the field of humanities.
- To prepare the students to face challenges in the field of interdisciplinary studies successfully.

## **PRE-REQUISITES**

- Students should be trained to be familiar with all the units of all the papers in the syllabus.
- Students should take both the objective as well as subjective questions seriously.
- Students should develop inwardness with prescribed texts.
- Students should be familiar with reference books.
- Students should develop their knowledge to write answers in their own language.
- Above all, students should develop independent thinking of the subjects prescribed for them.

## **TEACHING SCHEMES**

Teaching is a two-way process: **GIVING AND RECEIVING.**

Therefore, the following Methods should be followed in the classroom:

- Classroom teaching should be imparted by Lecture Method.
- Since Literature is a Skill subject (unlike content subjects of Natural and Social Sciences), prescribed textbooks should be brought to the class compulsorily to understand classroom lectures.
- Fortnight in house seminars should be held regularly to encourage the students to learn how to write and present papers.
- Interactive teaching should be done in the class to encourage the students to ask questions and participate in the discussions.
- Teachers should encourage the students by suggesting good reference books which will enhance their knowledge in the subject.
- Teachers should make power point presentations in the class wherever possible.

## **PROGRAMME OUTCOMES**

Having successfully completed master's degree in English, students can avail the following opportunities:

- They may choose teaching as a profession at School/College level.
- They may opt for administrative job by qualifying in the OPSC/UPSC Examinations.
- They may become professional translators in different organizations including Indian Parliament.
- They may become writers of Reference books and earn their living.
- Students with creative talent can take to Creative writing (Poetry, Novel, Drama, etc) as a profession like many Indian Writers have done.

**M.A ENGLISH SYLLABUS 2023-2024**  
**FAKIR MOHAN UNIVERSITY, BALASORE, ODISHA**

**M.A English (1<sup>st</sup>Semester) Total: 100marks per paper [40 (Int.) +60 (Sem.)]**

**Paper101: History of English Literature–1                      4 Credits**

**Course Objectives**

- To acquaint the students with political and social history of England and its corresponding literary development from 14<sup>th</sup> century to 19<sup>th</sup> century.
- In Unit 1, elements of Old English and Middle English Literature, and important authors like Langland and Chaucer are to be highlighted.
- In Unit 2, authors like Spenser, Marlowe, University Wits and above all Shakespeare are to be highlighted.
- In Unit 3, the students will be acquainted with the authors of the Restoration Age against the background of the poetry of Spenser, Jonson and Metaphysical poets along with the prose in the sixteenth and seventeenth centuries. The works of poets like Milton, Dryden, Pope, and prose writers like Swift and Defoe are to be studied in unit 3.
- Unit 4 is earmarked for the seminal writers of the 18<sup>th</sup> century.
- Unit 5 is devoted to the study of Romantic poets – Blake, Wordsworth, Coleridge, Shelley, Byron, and Keats.

**Pre-requisite:** Knowledge of the periods in the History of English Literature.

**Teaching Scheme:** Textual reading of history texts along with author and work chronology.

**Course Outcome**

- The students are expected to be acquainted with the works of the aforesaid authors.
- The students will have a sound knowledge of the trends in English Literature age-wise.
- The students will get the necessary ability to take competitive examination and also UGC NET examination.
- **Employability:** This paper will enable the students to prepare an outline of designing a course structure in the teaching line for undergraduate and postgraduate students. It will enable them to write books for the students and give jobs in the publication divisions of different publishers.

**This paper has relevance to the global development needs of the students. The students will gain knowledge about the background of the making of the English literature.**

**Unit 1:** Old English Literature to Middle English Literature – “Beowulf”, “The Battle of Maldon” and the Elegies, Biblical poems, Chivalry and ‘Courtly’ Love, English Romances and the *Gawain*-Poet, 14<sup>th</sup> C England: William Langland and Geoffrey Chaucer.

**Unit 2:** The Political, social and literary developments in the Elizabethan Age  
End of the Middle Ages – The Early Tudor Scene–Spenser and his time–Drama from the Miracle plays to Marlowe – University Wits – Shakespeare.

**Unit 3:** The religious conflict and political turmoil of the Restoration  
Drama from Jonson to the Closing of the Theatres – Poetry after Spenser: The Jonsonian and the Metaphysical Traditions – Prose in the sixteenth and Seventeenth Centuries – Milton – The Augustan Age: Dryden, Swift, Defoe, Pope.

**Unit 4:** The Age of Reason and Enlightenment: The Eighteenth Century  
Poetry from Thomson to Crabbe – The novel from Richardson to Jane Austen--  
Philosophical, Historical, Critical & Miscellaneous Prose – Scottish Writings.

**Unit 5:** The Return to Nature: Romantic Revival in Literature  
Blake, Wordsworth, Coleridge – Shelley, Keats, Byron – Philosophical, Historical,  
Critical & Miscellaneous Prose.

**Suggested Reading:**

Albert, Edward. *History of English Literature*. Revised by J. A. Stone. Fifth Edition. Oxford: OUP, 2000.

Peck, John, and Martin Coyle. *A Brief History of English Literature*. 2<sup>nd</sup> Edition. UK: Macmillan Education, 2013.

Sanders, Andrew: *The Short Oxford History of English Literature*. Third Edition.  
Oxford: OUP, 2004.

**Paper 102: Poetry from Chaucer to Dryden**

**4 Credits**

**Course Objectives**

- The aim of this paper is to acquaint the students with specific texts of the poets from Chaucer to Dryden. Major texts prescribed for close study include Chaucer's *Prologue to The Canterbury Tales*, Spenser's *Faerie Queene* (Book I), Milton's *Paradise Lost* (Book IX), John Donne's "The Good-Morrow" and "The Canonization", Andrew Marvell's "To His Coy Mistress" and "The Definition of Love", and John Dryden's *MacFlecknoe*.

**Pre-requisite:** Basic knowledge of the verse forms till the restoration age.

**Teaching Scheme:** Interactive and recitation-based teaching method.

**Course Outcome**

- The outcome would be that the students after going through the texts will gain insight into the contribution of these texts to the richness of English Literature – narrative poetry, epic poetry, metaphysical poetry and satire.

**Employability:** This paper will earn employability for the students in getting teaching positions in different educational institutions.

**This has relevance to the global development needs of the students.**

**Unit 1:** Poetry in the 14<sup>th</sup> century England – Society, Religion and Literature--  
Geoffrey Chaucer: *Prologue to The Canterbury Tales*

**Unit 2:** Forms of Poetry in the Elizabethan age – Sonnet and Long poems –Pastoral--  
Edmund Spenser: *Faerie Queene* (Book I)

**Unit 3:** Puritan Poetry– Religion, Divinity and Poetry--  
John Milton: *Paradise Lost* (Book IX – full)

**Unit 4:** Cavalier and Metaphysical poetry--  
John Donne's "The Good-Morrow"/ "The Canonization"  
Andrew Marvell's "To His Coy Mistress"/ "The Definition of Love"

**Unit 5:** John Dryden's *MacFlecknoe*

**Suggested Reading:**

Marvell, Andrew. *The Complete Poems*. Elizabeth Story Donno (Ed). London: Penguin, 2005

Milton, John. *Paradise Lost* Books IX-X. J. Martin Evans (Ed). London: Cambridge University Press, 1973.

Miner, Earl (Ed). *Selected Poetry and Prose of John Dryden*. New York: The Modern Library, 1985.

Robinson, F.N (Ed). *Prologue to The Canterbury Tales*. New Delhi: OUP,1997.

Sanders, Andrew: *The Short Oxford History of English Literature*. Third Edition. Oxford: OUP, 2004.

Sanders, Wilbur. *John Donne's Poetry*. London: Cambridge University Press, 1975.

Spenser, Edmund. *The Faerie Queene*. Edited by Thomas Roche, Jr and C Patrick O'Donnell, Jr. London: Penguin Books, 1978.

## **Paper 103: Introduction to Tragedy**

**4 Credits**

### **Course Objectives**

- The objective of this paper is to acquaint the students with the growth of a particular genre, i.e Tragedy from ancient times to the Jacobean age.
- Major texts prescribed include Aeschylus's *Prometheus Bound*, Marlowe's *Doctor Faustus*, Shakespeare's *Hamlet*, Ibsen's *A Doll's House*, and Webster's *The Duchess of Malfi*.
- These aforesaid texts can be said as canonical texts transcending the limitations of time and place. The students will read and know about canonical texts.

**Pre-requisite:** Proper understanding of Aristotle's definition of Tragedy.

**Teaching Scheme:** Introduction of various dramatic forms, also throwing light on the tradition of classical drama.

### **Course Outcome**

- After going through the texts, the students will gain an insight into the importance of tragedy and its impact on life.
- Students will know the importance of tragedy and its cathartic effects.

**Employability:** This paper will earn employability for students in training the actors for TV and Cinema.

**This has relevance to the global development needs of the students.**

**Unit 1:** Background to Ancient Tragedy – Its definition, composition and structure– Status of Tragedy.  
Text: Aeschylus: *Prometheus Bound*.

**Unit 2:** Beginning of English Stage and Tragedy–Morality/Miracle/Mystery Plays–Major Influences on English Stage. Text: Christopher Marlowe: *Doctor Faustus*.

**Unit 3:** Stage Improvisations – Elizabethan Stage: Glorious era for Playwrights –Why Shakespeare? –  
Text: William Shakespeare: *Hamlet*.

**Unit 4:** Art for Life sake – New Woman, Ibsen and his times.  
Text: Henrik Ibsen's *Doll's House*.

**Unit 5:** John Webster: *The Duchess of Malfi*

## **Suggested Reading:**

- Drabble, Margaret (Ed.). *The Duchess of Malfi. The Oxford Companion to English Literature*. Oxford: Oxford University Press, 2000.
- Ibsen, Henrik. *Doll's House*. New York: Charles Scribner's Sons, 1911.
- Marlowe, Christopher. *Doctor Faustus*. Kitty Datta (Ed.). London: OUP, 1986.
- Medwin, Thomas (Tr.). *Prometheus Bound: A Tragedy*. London: William Pickering, 1832.
- Shakespeare, William. *Hamlet*. George R Hibbard (Ed.). Oxford: OUP, 1998.

## **Paper 104: World Short Stories**

**4 Credits**

### **Course Objectives**

- The objective of this paper is to acquaint the students with short story as a genre.
- Select stories from well-known authors crossing the boundaries of countries across the world have been prescribed to broaden the literary horizon of the students.

**Pre-requisite:** Basic understanding of the form and style of the short story.

**Teaching Scheme:** Literary and interactive introduction to the style of short stories.

### **Course Outcome**

- After reading a story each from the five well-known short story writers such as Edgar Allen Poe, Stephen Leacock, Leo Tolstoy, R. K. Narayan and Manoj Das, students' ideas about life and art will expand.
- After going through these stories, students will gain an insight into human nature.

**Employability:** This paper will earn employability in different organisations meant for giving training in creative writing courses.

**This has relevance to the local, national, regional and global development needs of the students.**

**Unit 1:** Edgar Allen Poe: The Purloined Letter|

**Unit 2:** Stephen Leacock: My Financial Career

**Unit 3:** Manoj Das: The Mystery of the Missing Cap

**Unit 4:** Leo Tolstoy: Three Questions

**Unit 5:** R.K. Narayan: An Astrologer's Day

## **Suggested Reading:**

- Das, Manoj. *The Submerged Valley and Other Stories*. Calcutta: Rupa&Co,1986.
- Iyenger, K.R.S. *Indian Writing in English*. New Delhi: Sterling Publishers, 1984.
- Leacock, Stephen. *My Financial Career and Other Follies*. Canada New Canadian Library, 2010.
- Naik, M.K. *A History of Indian English Literature*. New Delhi: Sahitya Akademi,1982.
- Naik, M. K, and Shyamala Narayan. *Indian English Literature 1980-2000*. New Delhi: Pencraft International, 2001.
- Narayan, R.K. *An Astrologer's Day. Scholar Select*. Andesite Press, 2017.
- Poe, Edgar Allen. *The Gift: A Christmas, NewYear, and Birthday Present*. Philadelphia: *The Gift for 1845*, 1844.
- Tolstoy, Leo. *What Men Live By, and Other Tales*. Aylmer and Louise Maude(Tr.). US: Kessinger Publishing, 1885.

## Paper 105: Interdisciplinary Studies (Odia & Urdu) 4 Credits

### Course Objectives

- The aim of this paper is governed by CBCS according to which the students will choose a subject outside their main thrust of study (i.e., English).
- This paper focuses on Interdisciplinary studies. Accordingly, Odia short stories, poems, Urdu Ghazals, Urdu Nazm and short story have been prescribed.
- Above all, unit 5 focuses on learning Urdu alphabet and significance of language have also been prescribed.

**Pre-requisite:** Inquisitiveness and patience to learn two new language systems and cultures.

**Teaching Scheme:** Literary, linguistic, historical introduction to the origin and development of two languages is provided. Gradually a brief history of the literary development is taught in context.

### Course Outcome

- Through this paper, students will gain from three language literatures.
- The students will know and read important authors of other two languages.
- In future, they can do research in comparative literature.

**Employability:** This paper will earn employability in different organisations meant for training the translators and also give them employability in Indian Parliament as translators.

**This has relevance to the local, national, regional and global development needs of the students.**

**Unit 1:** Significance of Interdisciplinary Studies.

**Unit 2:** Odia Short Story: (a) “Rebati” of Fakir Mohan Senapati  
(b) “Laxmi Ra Abhisara” of Manoj Das

**Unit 3: Odia Poems:** (a) “Bhakti” Poem of Gangadhar Meher  
(b) “Odisha” Poem of Sitakanta Mahapatra

**Unit 4: URDU:** (a) Significance of Urdu Language and Literature  
(b) Urdu Alphabet

**Unit 5: (a) Urdu Ghazals (Selected Poets)**

- Ghalib (One Ghazal): “Dil-e-Nadan Tujhe Hua Kiya Hey”
- Mir Taqi Mir (One Ghazal): “Hasti Apni Habaab Ki Si Hey”

**(b) Urdu Nazm**

- Josh Malihabadi (One Nazm)  
“Dard-e-Mushtarak”

**(c) Urdu Short Story:** Premchand’s *Kafan* and *Eidgah*

### Suggested Reading:

Kanda, K.C. *Urdu Ghazals: An Anthology from 16<sup>th</sup> to 20<sup>th</sup> Century*. Sterling Publishers Pvt. Ltd., New Delhi, 2009.

Mohanty, Jatindra Mohan. *History of Oriya Literature*. Vidya, Bhubaneswar, 2006.

Singh, Mayadhar. *History of Oriya Literature*. Sahitya Akademi, New Delhi, 1962.

**Course Objectives**

- The objective of the paper is laudable as it prepares the students to handle the computer in reading and writing of texts.
- It prepares the students for internet communication.

**Pre-requisite:** Elementary knowledge of computer software and hardware.

**Teaching Scheme:** Practical-based skills covering the functions and applications are taught.

**Course Outcome**

- Google search is an important aid for the students.
- Writing emails, blog writing, as well as Twitter posting are indispensable in the 21<sup>st</sup> Century.
- Information collection and communication are easily done through computers. This paper prepares the students how to use the computer and turn it to their advantage. This is the major outcome of this paper.

**Employability:** This paper will earn employability in giving computer training in different organisations and educational institutions.

**This has relevance to the local, national, regional and global development needs of the students.**

**Unit 1: Knowing Computer:** What is Computer, Basic Applications of Computer; Components of Computer System, Central Processing Unit (CPU), VDU, Keyboard and Mouse, Other input/output Devices, Computer Memory, Concepts of Hardware and Software, Connecting keyboard, mouse, monitor and printer to CPU and checking power supply.

**Unit 2: Operating Computer:** What is an Operating System; Using Mouse; Using right Button of the Mouse and Moving Icons on the screen, Use of Common Icons, Status Bar, Using Menu and Menu-selection, Viewing of File, Folders and Directories, Creating and Renaming of files and folders, Opening and closing of different Windows.

**Unit 3: Understanding Word Processing:** Word Processing Basics; Opening and Closing of documents; Text creation and Manipulation; Formatting of text; Table handling; Spell check, language setting and thesaurus; Printing of word document.

**Unit 4: Computer Communication and Internet:** Concept of Internet; Applications of Internet; connecting to internet; World Wide Web; Web Browsing software, Search Engines; Understanding URL; Domain name; IP Address; Basics of electronic mail; Getting an email account; Sending and receiving emails; Accessing sent emails; Using Emails; Creating Presentation; Preparation and Presentation of Slides; Slide Show; Taking printouts of presentation / handouts.

**Unit 5: Internet communication:** Writing Blog, Twitter posting

**Suggested Reading:**

Rajaram, V. Fundamentals of Computers. New Delhi: Prentice Hall of India, 1990.  
Sanders, D.H. Computer Today. New York: McGraw Hill, 1981.



**Paper 201: History of English Literature II**

**4 Credits**

**Course Objectives**

- This paper aims at acquainting the students with the history of English literature from Victorian age to Post 9/11 age.
- Emphasis has been laid on Victorian, Modern, Inter-war, Post-war, Contemporary, Post-modern and Post 9/11 Literature.

**Pre-requisite:** Knowledge of the chronology in the History of English Literature.

**Teaching Scheme:** The definitions, characteristics of each age is introduced along with the major voices and their socio-political influences.

**Course Outcome**

- The students acquire basic knowledge about the growth of English literature from late 19<sup>th</sup> century to the present times.
- The students learn the historical background of each age and their important authors.

**Employability:** This paper will enable employability for writing literary history in publication divisions.

**This has relevance to the global development needs of the students.**

**Unit 1:** The Age of Science and Rigidity: The Victorian Age

**Unit 2:** Rejection of Tradition and Romantic Conventions in the Modern Age

**Unit 3:** The Inter-War Years in Literature

**Unit 4:** The Contemporary Literature: Beat Generation to Post War Literature

**Unit 5:** Post-Modern Literature to Post 9/11 writings

**Suggested Reading:**

Albert, Edward. *History of English Literature*. Revised by J.A. Stone. Fifth Edition. Oxford: OUP, 2000.

Peck, John, and Martin Coyle. *A Brief History of English Literature*. 2nd Edition. UK: Macmillan Education, 2013.

Sanders, Andrew: *The Short Oxford History of English Literature*. Third Edition. Oxford: OUP, 2004.

**Paper 202: Eighteenth Century Literature**

**4 Credits**

**Course Objectives**

- The purpose is to acquaint the students with five seminal texts of the eighteenth century. These texts include Pope's *An Essay on Criticism*, Johnson's *Preface to Shakespeare*, Goldsmith's *The Vicar of Wakefield*, Swift's *Gulliver's Travels* and Gray's *Elegy Written in a Country Churchyard*.

**Pre-requisite:** In-depth knowledge of the socio-political and religious context of the Eighteenth century.

**Teaching Scheme:** Definition, characteristics of the age and temperament are taught along with major texts.

**Course Outcome**

- The outcome would be that the students would gain an insight into basic thrusts of 18<sup>th</sup> century literature.

- The students will read seminal works of authors like Pope and Johnson, which will enrich their lives.

**Employability:** This paper will earn employability in organisations devoted to ancient studies (museums).

**This has relevance to the global development needs of the students.**

**Unit 1:** Alexander Pope: *An Essay on Criticism*

**Unit 2:** Samuel Johnson: *Preface to Shakespeare*

**Unit 3:** Oliver Goldsmith: *The Vicar of Wakefield*

**Unit 4:** Jonathan Swift: *Gulliver's Travels* (Book I and II)

**Unit 5:** Thomas Gray: *Elegy Written in a Country Churchyard*

**Suggested Reading:**

Goldsmith, Oliver. *The Vicar of Wakefield*. UK: Penguin Books Ltd, 1982.

Gray, Thomas. *Elegy Written in a Country Churchyard and Other Poems*. Boston: James R Osgood and Company, 1877.

Pope, Alexander. *An Essay on Criticism*. UK: Dodo Press, 2007.

Smith, D Nichol (Ed.). *Shakespeare Criticism: A Selection 1623-1840*. UK: Oxford University Press, 1963.

Swift, Jonathan. *Gulliver's Travels*. Keith Carabine (Ed.). UK: Wordsworth Editions Ltd., 1997.

**Paper 203: Romantic Poetry**

**4 Credits**

**Course Objectives**

- This paper aims at highlighting the achievements of the British Romantic Poets from Blake to Byron.
- The texts prescribe three poems of Blake, one from Wordsworth, one from Coleridge, and one each from Shelley, Byron and Keats.

**Pre-requisite:** Understanding of the socio-political turmoil of the age

**Teaching Scheme:** Defining romanticism, return to nature, evolution of the romantic spirit; thereby reading the major romantic poets.

**Course Outcome**

- This paper acquaints the students with the Romantic traits in English literature and enriches their faculty of imagination.

**Employability:** This paper will earn employability in organisations and libraries as comparatives to bring out a comparison between the British and Indian Literature.

**This has relevance to the global development needs of the students.**

**Unit 1:** William Blake: “The Lamb”, “The Tyger”, “London”, “The Chimney Sweeper”

**Unit 2:** William Wordsworth: *Prelude* Book I (1850)  
Samuel Taylor Coleridge: “Kubla Khan”

**Unit 3:** Percy Bysshe Shelley: “Adonais”, “The Cloud”

**Unit 4:** John Keats: “Ode to Autumn”, “Ode on a Grecian Urn”

**Unit 5:** Lord Byron: “Don Juan”

### **Suggested Reading:**

Khan, M. Q, and B. K. Das (Eds). *An Anthology of Nineteenth Century English Poetry*. Calcutta: Oxford University Press, 1992.

Fraser, G.S. *Keats: Odes*. UK: Palgrave Macmillan Limited, 1971.

Bowra, C.M. *The Romantic Imagination*. Oxford: Oxford University Press, 1978.

### **Paper 204: Victorian Literature**

**4 Credits**

#### **Course Objectives**

- This paper lays emphasis on the Victorian literature.
- The texts prescribed are well known such as Emily Bronte's *Wuthering Heights*, Dicken's *A Tale of Two Cities*, Tennyson's "Lotus Eaters", Browning's "Fra Lippo Lippi", Arnold's "The Scholar Gipsy" and "Dover Beach", Hardy's "The Darkling Thrush" and George Eliot's *Middlemarch*.

**Pre-requisite:** Understanding the class struggles of the age.

**Teaching Scheme:** Defining the age, its characteristics and then discussing the major literary developments along with the prescribed texts.

#### **Course Outcome**

The outcome would be that the students would learn the texts across the genre.

**Employability:** This paper will earn employability in Research Centres devoted to Nineteenth Century studies.

**This has relevance to the global development needs of the students.**

**Unit 1:** Emily Bronte: *Wuthering Heights*

**Unit 2:** Charles Dickens: *A Tale of Two Cities*

**Unit 3:** Alfred Lord Tennyson: "Lotus Eaters", Robert Browning: "Fra Lippo Lippi"

**Unit 4:** Matthew Arnold: "The Scholar Gipsy" and "Dover Beach", Thomas Hardy: "The Darkling Thrush"

**Unit 5:** George Eliot: *Middlemarch*

### **Suggested Reading:**

Armstrong, Isobel. *Victorian Poetry: Poetry, Poetics and Politics*. London: Routledge, 1993.

Eliot, George. *Middlemarch*. New Delhi: Gyan Publishing House, 2018.

Liddell, R. *Charles Dickens*. London: Macmillan, 1999.

Long, William J. *English Literature*. UK: Maple Press, 2012.

Oates, J.C. "The Magnanimity of *Wuthering Heights*". *Critical Inquiry*, Vol.9, No.2, 1982, pp. 435-449.

Wisomn, A. *The World of Charles Dickens*. London: Oxford University Press, 1993.

### **Paper 205: Literary Theory I**

**4 Credits**

#### **Course Objectives**

- Aims at preparing the students how to apply criticism to literary text.
- Lays emphasis on interpretation of poetry and evaluation of criticism. Unit I seek to evaluate the contribution of Plato/Aristotle, Longinus, and Horace to literary criticism. In the subsequent units the emphasis is on how to evaluate Wordsworth, Coleridge, and Arnold as critics. In Unit IV, the focus is how to apply literary criticism to Marvell's "To his Coy Mistress" and Shakespeare's *Hamlet*. Last section seeks to evaluate Shelley's *A Defence of Poetry*.

**Pre-requisite:** Understanding of the classical philosophers and their critical enquiry.

**Teaching Scheme:** Discussing criticism from classical times to theory in the modern times.

### **Course Outcome**

- Students after going through the texts gain the knowledge of how to apply criticism to literary texts (poetry and drama).

**Employability:** This paper will earn employability in different centres (for e.g IAS, Shimla) devoted to the cause of the application of literary theories to Literature.

**This has relevance to the global development needs of the students.**

**Unit 1:** Major contributions of Plato/Aristotle/Longinus and Horace

John Dryden: *An Essay of Dramatic Poesy*

**Unit 2:** William Wordsworth: Preface to the *Lyrical Ballads* (2<sup>nd</sup> edition)

Samuel Taylor Coleridge: *On Fancy and Imagination*

**Unit 3:** Matthew Arnold: *The Study of Poetry*

**Unit 4:** Traditional Approaches to Literature:

Biographical/Historical/Moralistic/Philosophical Application: Marvell's "To His Coy Mistress" and Shakespeare's *Hamlet*

**Unit 5:** P. B Shelley: *A Defence of Poetry*

### **Suggested Reading:**

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Fourth Edition. UK: Manchester University Press, 1998.

Guerin, Wilfred L, et al. *A Handbook of Critical Approaches to Literature*. Fourth Edition. UK: Oxford University Press, 1998.

Rivkin, Julie and Michael Ryan. *Literary Theory: An Anthology*. London: Wiley-Blackwell, 1998.

### **Paper 206: Introduction to Comedy                      4 Credits**

#### **Course Objective**

- To interpret comedy as a dramatic art through five prescribed texts: *As You Like It, The School for Scandal, Six Characters in Search of an Author, Pygmalion and Volpone*.

**Pre-requisite:** Elementary understanding of the difference between tragedy and comedy as dramatic forms.

**Teaching Scheme:** Discussing the definition, characteristics and tracing the development from comedy to classical to contemporary times and reading prescribed texts.

### **Course Outcome**

- The students learn to realize life through comedy.

**Employability:** This paper will earn employability as Directors in Cinema, TV and Operas.

**This has relevance to the global development needs of the students.**

**Unit 1:** William Shakespeare: *As You Like It*

**Unit 2:** Richard Brinsley Sheridan: *The School for Scandal*

**Unit 3:** Luigi Pirandello: *Six Characters in Search of an Author*

**Unit 4:** George Bernard Shaw: *Pygmalion*

**Unit 5:** Ben Johnson: *Volpone*

## **Suggested Reading:**

- Elam, Keir. *The Semiotics of Theatre and Drama*. New York: Routledge, 2002.
- Matthews, J Brander. "The School for Scandal". *Appletons' Journal, A Monthly Miscellany of Popular Literature*. New York: D Appleton and Company, June 1877, p.562.
- Moore, Thomas (Ed). *The Works of the Late Right Honourable Richard Brinsley Sheridan*, Vol. 2. London: J. Murray, p. 135.
- Purdom, G.B. *A Guide to the Plays of George Bernard Shaw*. London: Methuen and Co Ltd, 1964.
- Shakespeare, William. *As You Like It: The Oxford Shakespeare*. UK: Oxford University Press, 2008.

## **VALUE ADDED COURSE: COMMUNICATION SKILLS**

**Course Code: ENG-VAC-201**

**DURATION: 30 Hrs    TOTAL MARKS: 100    2 Credits (BLENDED MODE)**

### **Course Objective**

#### **Focus on Employability/Entrepreneurship/Skill Development**

- The objective of this paper is to increase the communicative skills of the students, which will increase their employability in the field of Journalism and Media Centres in future.
- Communication skills are essential for professional success.
- Knowledge of sending and receiving Emails, speaking to teams as a leader, presentations, report writing, assertive skills, socialising and networking - everything needs communication skills.

**Pre-requisite:** Language competence and a good verbal communication.

**Teaching Scheme:** Dyadic communication, Group Discussion, Conducting Debates, teaching writing skills for Letter writing, essay writing, precis writing, official letters, memo, notice and Email.

### **ASSESSMENT PATTERN**

The assessment pattern constitutes two parts. The first part is continuous assessment throughout the course consisting two components and total marks allotted is 50. The second part is end-term assessment consisting of 50 marks to be assessed through two components:

Sl.No.	Continuous Assessment (Components)	Total no.	Mark Allotted	Total Marks
1	MCQ to be administered at the end of the module	05	0.5X10=5	25
2	Assignment (Theory) (Based on Individual/Group activities)	05	05	25
3	Demonstration (Presentation based on field work/Practical/Role play/Group Discussion/Presentation)	01	25	25
4.	Written Test (Pattern to be decided by concerned Instructor/coordinator of the course/Department)	01	25	25

## **SYLLABUS: Unit 1: COMMUNICATION: AN INTRODUCTION**

- Definition, Nature and Scope of Communication
- Non-Verbal Communication or Body Language and its importance
- Communication Barriers, Steps to Overcome Communication Barriers
- Types of Communication

### **Unit 2: LISTENING SKILLS**

- Rules for effective listening
- Active Listening
- Academic Listening (Listening to Lectures)
- Listening to talks and presentations.

### **Unit 3: SPEAKING SKILLS**

- Importance of Spoken English
- Teaching Speaking Skills
- The Art of Public Speaking
- Grading of Speaking Activities

### **Unit 4: READING SKILLS**

- How to use a Dictionary
- Skimming and Scanning
- Reading Comprehension
- Academic Reading Tips

### **Unit 5: EFFECTIVE WRITING SKILLS FOR CAREER BUILDING**

- Essay Writing, Short Story Writing
- Paragraph Writing, Précis Writing
- Letter Writing (Formal and Informal)
- Writing Notices, Memos and Emails

#### **Suggested Reading**

Das, Bijay Kumar. *A Handbook of Communication Skills and Functional English*. Bareilly: Prakash Book Depot, 2017.

Mohan Krishna and Meera Banerji. *Developing Communication Skills*. 2<sup>nd</sup> Edition. New Delhi: Macmillan India Ltd., 2009.

#### **Course Outcome**

- Each mode of communication has a standard way of conveying our thoughts so that we don't confuse the receiver. The better we are at this, the better we'll be in our career. Communication skills are equally important in personal life too—be it between parents and children or spouses, to avoid any misunderstanding and to have a good social life.

**P.T.O**

**Course Objectives**

- The objective of this paper is to acquaint the students from early 20<sup>th</sup> literary criticism to Postmodernism.
- This paper covers different schools of criticism such as Russian formalism, Structuralism, Post-structuralism, Feminist theory and Contemporary thought.
- This paper could be appropriately called “From T.S. Eliot to Michel Foucault”.

**Pre-requisite:** Basic knowledge of literary theories and literary critics needed.

**Teaching Scheme:** Textual analysis, application of literary theories to the texts, conducting quiz and giving home assignments.

**Course Outcome**

- The students will be enlightened in the field of literary criticism of the 20<sup>th</sup> century which would help them to interpret literature with confidence.

**Employability:** This paper will bring employability in different Centres like Centre for Contemporary Thought, Baroda, and OUCIP, Hyderabad.

**This has relevance to the national, and global development needs of the students.**

**Unit 1:** I. A Richards: Four Kinds of Meaning

T.S. Eliot: Tradition and the Individual Talent.

**Unit 2:** Victor Shklovsky: Art as a Technique

Sigmund Freud: Creative Writers and Day-Dreaming

**Unit 3:** Roland Barthes: The Death of the Author

Claude Levi Strauss: Incest and Myth

**Unit 4:** Jacques Derrida: Structure, Sign and Play in the Discourses of Human Sciences

Judith Butler: Performative Acts and Gender Constitution

**Unit 5:** Michel Foucault: What is an Author?

Elaine Showalter: Towards a Feminist Poetics

**Suggested Reading:**

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Fourth Edition, Manchester University Press, UK, 1995.

Das, Bijay Kumar. *Twentieth Century Literary Criticism*. Atlantic Publishers and Distributors, New Delhi, 2018.

Guerin, Wilfred L et al. *A Handbook of Critical Approaches to Literature*. Fourth Edition. Oxford University Press, 1999.

## Paper 302: Modern Drama

4 Credits

### Course Objectives

- To acquaint the students with various kinds of plays – verse drama, angry young man movement and above all adaptation. Five well known playwrights (from Eliot to Osborne) have been chosen for a study of their well-known plays.

**Pre-requisite:** Knowledge of modern drama and dramatist.

**Teaching Scheme:** Textual analysis, application of literary theories to the texts, home assignments on the topics, and quiz tests to measure students' understanding of the subject.

### Course Outcome

- This paper would give a thorough grounding to the students on dramatic form and art of the twentieth century.

**Employability:** This paper will earn employability in different institutes devoted to Film Studies.

**This has relevance to the national, and global development needs of the students.**

**Unit 1:** T.S. Eliot: *Murder in the Cathedral*

**Unit 2:** Samuel Beckett: *Endgame*

**Unit 3:** Eugene Ionesco: *Rhinoceros*

**Unit 4:** Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

**Unit 5:** John Osborne: *Look Back in Anger*

### Suggested Reading:

Abbotson, Susan C.W. *Thematic Guide to Modern Drama*. USA: Greenwood Press, 2003.

Beckett, Samuel. *Endgame*. London: Faber & Faber Printing House, 1957, p. 16.

Byron, Mark S(Ed). *Samuel Beckett's Endgame*. Amsterdam-New York: Rodopi, 2007, pp. xi-xii.

Eliot, T.S. *Murder in the Cathedral: The Complete Plays and Poems of T.S. Eliot*. London: Faber and Faber, 1969.

Esslin, Martin. *The Theatre of the Absurd*. London: Cox & Wyman Ltd, 1968.

Fei, Liang. "Metadrama and Themes in Stoppard's *Rosencrantz and Guildenstern Are Dead*". *Canadian Social Science*, Vol.3, No. 3,2007, pp.99-105.

Lewis, Cecil D. *The Poetic Image*. London: Jonathan Cape, 1965.

Osborne, John. *Look Back in Anger*. Penguin Plays, 1982.

Stoppard, Tom. *Rosencrantz and Guildenstern Are Dead*. Henry Popkin (Ed). New York: Grove Press, 1967.

## Paper 303: Indian Writing in English and English Translation

4 Credits

### Course Objectives

- The aim of this paper is to acquaint the students with Indian English writers and Indian writers in English translations.
- Out of five texts prescribed, three texts are originally written in English and two are translated texts covering the genres of autobiography and fiction.
- These five texts are canonical texts and one text, *Midnight's Children* is Booker Prize award winning novel.



**Pre-requisite:** Basic Knowledge of Indian writers, their writings and translation.

**Teaching Scheme:** Textual analysis, social, political and cultural background of Indian Literature, home assignments and quiz tests.

**Course Outcome**

- After going through this, the students would be thoroughly grounded in Indian Literature cutting across two languages and gain insight into translated texts (the art of translation) as well as Booker Prize winning fiction.

**Employability:** This paper will earn employability in organisations and publication divisions devoted to translating ancient Indian Literature into English.

**This has relevance to the local, national, regional and global development needs of the students.**

**Unit 1:** Kamala Das: *My Story*

**Unit 2:** Salman Rushdie: *Midnight's Children*

**Unit 3:** U.R. Ananthamurthy: *Samskara*

**Unit 4:** Fakir Mohan Senapati: *Six Acres and a Third*

**Unit 5:** Shashi Deshpande: *Listen to Me*

**Suggested Reading:**

Ananthamurthy, U. R. *Samskara: A Rite for a Dead Man.* Trans. A.K. Ramanujan. OUP, New Delhi, 1976.

Deshpande, Shashi. *Listen to Me.* New Delhi: Westland Publications Limited, 2018.

Iyenger, K.R.S. *Indian Writing in English,* Sterling Publishers, New Delhi, 1984.

Mohanty, Jatindra Mohan. *History of Oriya Literature.* Vidya, Bhubaneswar, 2006.

Senapati, Fakir Mohan. *Six Acres and a Third.* Translated by Rabi Shankar Mishra, Satya Mohanty, Jatindra N Nayak, and Paul St.-Pierre, Satya Mohanty (Introduction), 2005.

Singh, Mayadhar. *History of Oriya Literature.* Sahitya Akademi, New Delhi, 1962.

**Paper 304: 20<sup>th</sup> Century Fiction**

**4 Credits**

**Course Objectives**

- The aim of this paper is to acquaint the students with twentieth century British fiction.
- The five chosen novelists and their well-known novels would broaden the knowledge of the students in understanding fictional art.
- Foster's *A Passage to India* would be of immense help to the students to understand Anglo-Indian fiction.

**Pre-requisite:** Reading of 20<sup>th</sup> century texts and their literary features.

**Teaching Scheme:** Textual Analysis, Explaining modern Literary techniques and Genres in writing, Character analysis, theme and symbols analysis, giving home assignments and conducting quiz tests.

**Course Outcome**

- This paper would help the students to evoke an independent reading of fiction and enlarge their knowledge of art of fiction writing.

**Employability:** This paper will earn employability in organisations devoted to giving trainings in contemporary creative fiction writing.

**This has relevance to the national, and global development needs of the students.**

**Unit 1:** Joseph Conrad: *Heart of Darkness*

**Unit 2:** D.H. Lawrence: *Women in Love*

**P.T.O**

**Unit 3:** James Joyce: *A Portrait of the Artist as a Young Man*

**Unit 4:** Virginia Woolf: *Mrs. Dalloway*

**Unit 5:** E.M Forster: *A Passage to India*

**Suggested Reading:**

Blackstone, Bernard. *Virginia Woolf: A Commentary*. London: Hogarth Press, 1993.

Brooker, Peter (Ed). *Modernism/Postmodernism*. London: Longman, 1992.

Joyce, James. *A Portrait of the Artist as a Young Man*. Ware: Wordsworth Editions, 1991.

O'Hara. "The Power of Nothing in *Women in Love*" in P Widdowson (ed) *D. H Lawrence*. UK: Harlow, Longman, 1992.

Sarvan, C.P. "Racism and *Heart of Darkness*". *The International Fiction Review*, Vol. 7, No. 1, 1980.

Said, Edward W. *Culture and Imperialism*. New York: Vintage Books, 1993.

**Paper 305: Modern Poetry**

**4 Credits**

**Course Objectives**

- The aim of this paper is to acquaint the students with twentieth century poetry and art of writing poetry.
- Poets covered in this paper are from Modern to Movement Poets of the twentieth century.
- All the five poets prescribed are canonical poets who influenced the art of writing poetry in the world cutting across languages.

**Pre-requisite:** Reading and understanding of Modern Poetry.

**Teaching Scheme:** Reading aloud the poem to note its mood and tenor, critical analysis of the poem, poetic devices, its structure, giving home assignments and conducting quiz tests.

**Course Outcome**

- The reading of these five poets would be an eye opener for the students to read, appreciate and understand modern poetry in UK, Ireland and above all, the English-speaking World.

**Employability:** This paper will enable employability with different publishers across the country for developing Modern and Post-modern Poetry.

**This has relevance to the global development needs of the students.**

**Unit 1:** W. B. Yeats: "Easter 1916", "Byzantium"

**Unit 2:** T.S.Eliot: "Love Song of J Alfred Prufrock"

**Unit 3:** W. H. Auden: "In Memory of W. B. Yeats"

**Unit 4:** Ted Hughes: "Hawk Roosting", "Thought Fox"

**Unit 5:** Seamus Heaney: "Digging", "Death of a Naturalist"

**Suggested Reading:**

Auden, Wystan Hugh. "In Memory of W.B. Yeats". *The Norton Anthology of Poetry*.

Margaret Ferguson, Mary Jo Salter and Jon Stallworthy (Eds). New York:

W.W. Norton and Company, 2005, pp.1472-4.

Bentley, P. *The Poetry of Ted Hughes: Language, Illusion and Beyond*. London: Routledge, 1998.

Bloom, Harold. *T.S. Eliot: Bloom's Major Poets*. Pennsylvania: Chelsea House Publisher, 1999.

Greening, John. *The Poems of W.B. Yeats*. London: Greenwich Exchange, 2005.

Heaney, Seamus. "Death of a Naturalist". Faber and Faber, 1966.

Schneider, Elizabeth. "Prufrock and After: The Theme of Change". *PMLA*, Vol. 87, No.5, 1972, p.1104.

**Paper 306: CBCS Paper: ACADEMIC WRITING 4 Credits**

**Course Objectives**

**Focus on Employability/Entrepreneurship/Skill Development**

- The aim of this paper is to train the students in the art of writing research papers, dissertations and train them in the area of literary research.
- This paper seeks to distinguish among different kinds of writing --creative, academic and Journalistic writing.

**Pre-requisite:** Basic knowledge of writing a research paper.

**Teaching Scheme:** Teaching different writing schemes, work cited methods and preparing bibliography.

**Course Outcome**

- This paper would train the students the art of writing--creative as well as critical and help them to prepare works cited list and Bibliography (working and final).

**Employability:** This paper will enable employability in different education publication divisions.

**This has relevance to the local, regional, national and global development needs of the students.**

**Unit 1:** Academic Writing as a part of Research, Terms used in Academic Research.

**Unit 2:** Types of Academic Writing: Writing of Research paper, Empirical Paper and plagiarism.

**Unit 3:** Different kinds of Writing: Journalistic writing, Creative writing, and Academic writing.

**Unit 4:** Works cited and In-text citation.

**Unit 5:** Preparing a Working Bibliography.

**Suggested Reading:**

Monipally, Mathukutty, M Monipally and Badrinarayan Shankar Pawar.

*Academic Writing*. New Delhi: Response Books, 2010.

MLA Handbook, 8<sup>th</sup>edn. New York: The Modern Language Association of America, 2016

**M.A English (4<sup>th</sup> Semester)**

**Total: 100 marks per paper [40 (Int.) + 60 (Sem.)]**

**Paper 401: Postcolonial Theory and Literature**

**4 Credits**

**Course Objectives**

- The aim of this paper is to acquaint the students with the origin and development of postcolonial theory and literature.
- This paper concentrates on the literary studies across the world in the second half of the twentieth century. Postcolonial writers as well as critics have been chosen for a study to broaden the area of theoretical consciousness among the students.

**Pre-requisite:** Elementary knowledge of postcolonial theory and literature.

**Teaching Scheme:** Definition of Postcolonial theory and literature, effects on culture and literature, analysis of common themes such as the struggle for independence, emigration, national identity, allegiance and nostalgia.

**P.T.O**

### **Course Outcome**

- After going through this paper, the students would gain a thorough grounding in postcolonial literature as well as its pre and post area of study like colonial literature and neo-colonial literature.

**Employability:** This paper will earn employability in organisations devoted to postcolonial studies across the world.

- **This has relevance to the local, regional, national and global development needs of the students.**

**Unit 1:** Gayatri C Spivak: “Three Women’s Texts and a Critique of Imperialism”/OR  
Salman Rushdie: “Imaginary Homelands”.

**Unit 2:** Chinua Achebe: “An Image of Africa: Racism in Conrad’s *Heart of Darkness*/OR  
Chandra Talpade Mohanty: “Under Western Eyes: Feminist Scholarship and Colonial Discourses”.

**Unit 3:** Jean Rhys: *Wide Sargasso Sea*

**Unit 4:** Wole Soyinka: *The Lion and the Jewel*

**Unit 5:** Edward Said: *Culture and Imperialism* (1<sup>st</sup> 2 Chapters)

### **Suggested Reading:**

Achebe, Chinua. *An Image of Africa and the Trouble with Nigeria*. London: Penguin Group, 1983.

Loomba, Ania. *Colonialism/Postcolonialism*. New York: Routledge, 1998.

Mohanty, Chandra Talpade. “Under Western Eyes” Revisited: Feminist Solidarity through Anticapitalist Struggles”. *Signs*, Vol. 28, No. 2 (Winter 2003), pp. 499-535.

Mwikisa, P. “Conrad’s Image of Africa: Recovering African Voices in *Heart of Darkness*”. *MotsPluriels*, Vo. 13(April), pp.20-28.

Rhys, Jean. *Wide Sargasso Sea: Backgrounds, Criticism*. Ed. Judith L Raiskin. New York: W. W. Norton, 1999.

Sharp, Joanne P. “Locating Imaginary Homelands: Literature, Geography, and Salman Rushdie”. *Geography and Literature*, Vol. 38, No.1 (Jan.1996), pp.119-127.

Spivak, Gayatri Chakravorty. “Three Women’s Texts and a Critique of Imperialism”. *Critical Inquiry*, Vo. 12, No. 1 (Autumn 1985), pp. 243-61.

Zargar, S. “Traces of Afrocentricity in *The Lion and the Jewel* and *The Road* by Wole Soyinka”. *Journal of Pan African Studies*, Vol. 5, pp. 85-96.

## **Paper 402: Translation Theory and Practice**

**4 Credits**

### **Course Objectives**

Aim of this paper is two folds: to acquaint the students with theory of translation and translated literature (from SL literature to TL literature) - i.e., from mother tongue literature to other tongue literature and vice versa. It’s a bilingual exercise.

**Pre-requisite:** Basic knowledge of translation and its key terms.

**Teaching Scheme:** Studying the Source language text, then its translated version, comparative analysis.

### **Course Outcome**

- The students would be in a position to make an attempt at translating literary texts.
- Moreover, they would be in a position to distinguish among ‘translation’, ‘transcreation’ and ‘transliteration’.

**P.T.O**

**Employability:** This paper will earn employability to get jobs as the translators in Museums and Legislative Assemblies and Parliament.

**This has relevance to the local, regional, national and global development needs of the students.**

**Unit 1:** History and Development of Translation– (Definitions)

**Unit 2:** Forms and Types of Translation: Human Translation, Machine Translation, Literary and Non-literary Translation. Problems of Translation: Gain and loss in translation, untranslatability.

**Unit 3:** Reading Translation: Gopinath Mohanty’s *Paraja* (a comparison between the SL text and the TL text).

**Text:** Gopinath Mohanty’s *Paraja* (Translated by Bikram K Das)

**Unit 4:** Ethics of translation – translation as process and product. Practice – Translation of a text: A Short Story.

**Unit 5:** Evolution of Translation as a Discipline

### **Suggested Reading:**

Bassnett, Susan. *Translation Studies*. Fourth Edition. New York, 2014

Das, Bijay Kumar. *A Handbook of Translation Studies*. Atlantic Publishers and Distributors, New Delhi, 2013.

Mohanty, Gopinath. *Paraja: A Novel*. Trans. Bikram K. Das. Oxford India Paperback, New Delhi, 1997.

Mohanty, Jatindra Mohan. *History of Oriya Literature*. Vidya, Bhubaneswar, 2006.

Singh, Mayadhar. *History of Oriya Literature*. Sahitya Akademi, New Delhi, 1962.

## **Paper 403: Comparative Literature**

**4 Credits**

### **Course Objectives**

- The objective of this paper is to acquaint the students with two literary texts written in two different languages.
- Texts are compared for giving a rating (rank), and also to broaden the knowledge of the students.

**Pre-requisite:** Basic idea about Comparative literature.

**Teaching Scheme:** Reading of both the texts to compare and contrast.

### **Course Outcome**

- Comparative literature moves hand in hand with translation studies. After going through this paper, the students would be inspired to study one literature by the side of another literature. They would overcome their parochial literary view and acquire universal outlook.

**Employability:** This paper will earn employability in different centres and national libraries as comparatists.

**This has relevance to the local, regional, national and global development needs of the students.**

**Unit 1:** Comparative Literature: Discourse and Development

**Unit 2:** French and American Schools: The Global South

**Unit 3:** Comparative Literature in India

**Unit 4:** Comparative Study of Literary Texts:

Tagore’s “Thou hast made me endless” (1<sup>st</sup> poem of *Gitanjali*) and Gangadhar Meher’s “Bhakti” (1<sup>st</sup> poem in the collection “Arghya Thalee” (1918).

**Unit 5:** A Comparative Study of Chinua Achebe’s *Arrow of God* and

R.K Narayan’s *The Guide*

**P.T.O**

### **Suggested Reading:**

- Bassnett, Susan. *Comparative Literature: A Critical Introduction*. Blackwell Publishers, Oxford, 1993.
- Mohanty, Jatindra Mohan. *History of Oriya Literature*. Vidya, Bhubaneswar, 2006.
- Ramakrishnan, E.V, Harish Trivedi and Chandra Mohan (Eds). *Interdisciplinary Alter-natives in Comparative Literature*. Sage Publications India Pvt Ltd, New Delhi, 2013.
- Singh, Mayadhar. *History of Oriya Literature*. Sahitya Akademi, New Delhi, 1962.

## **Paper 404: World Literature (Optional 1)**

**4 Credits**

### **Course Objectives**

- The aim of this paper is to study literature outside Anglo-American tradition across the World. It includes Postcolonial literature.
- The students would be acquainted with a kind of literature which is non-British and non- American.

**Pre-requisite:** Knowledge about World literature and contemporary literature.

**Teaching Scheme:** Textual analysis, teaching the development of national literature and the circulation of works into the wider world beyond their country of origin.

### **Course Outcome**

- After going through this paper, the students would expand their horizon of knowledge about new literatures in English.

**Employability:** This paper will earn employabilities in centres devoted to Postcolonial and Neo-colonial Studies.

**This has relevance to the national and global development needs of the students.**

**Unit 1:** Gabriel Garcia Marquez: *One Hundred Years of Solitude*

**Unit 2:** J.M Coetzee: *Disgrace*

**Unit 3:** Honore de Balzac: *Sarrasine*

**Unit 4:** Margaret Atwood: *The Handmaid's Tale*

**Unit 5:** Olga Tokarczuk: *Flights*

### **Suggested Reading:**

- Coetzee, J M. *Disgrace*. Viking, New York, 1999.
- Das, Sonali. "Animal Imagery in Coetzee's *Disgrace*". *The Literary Criterion*, Vol. XLV, No. 3, Oct 2010 (ISSN: 0024452X), pp. 66-73.
- Graham, Lucy Valerie. *State of Peril: Race and Rape in South African Literature*. New York: Oxford University Press, 2012.
- Kevelson, Roberta. 'Figures' and Semiotic Relations: A Rhetoric of Syntax in Balzac's *Sarrasine*. *Semiotica*, Vol.24, Nos.1/2, 1978.
- Rigney, Barbara Hill. *Margaret Atwood*. London: Macmillan, 1987.
- Vega-Gonza'lez, S. "Memory and the Quest for Family History in *One Hundred Years of Solitude* and *Song of Solomon*". *Comparative Literature and Culture*. Vol. 3, No. 1, pp. 1-9.

OR

**Paper 404: Asian Writings in English (Optional 2)**

**4 Credits**

**Course Objectives**

- The objective of this paper is to study the literature written in English in Asian continent. It further reiterates the study of literature in India, Japan and Afghanistan.

**Pre-requisite:** Reading literature in English in Asian continent.

**Teaching Scheme:** Textual analysis, teaching the development of English literature in Asian continent.

**Course Outcome**

- By reading this paper, the students would gain knowledge about new literatures in English.

**Employability:** This paper will earn employability in higher centres of learning on Asian Studies like IIAS, Shimla.

**This has relevance to the national and global development needs of the students.**

**Unit 1:** Michael Ondaatje: *Anil's Ghost*

**Unit 2:** Haruki Murakami: *Kafka on the Shore*

**Unit 3:** Mohsin Hamid: *The Reluctant Fundamentalist*

**Unit 4:** Amitav Ghosh: *Gun Island*

**Unit 5:** Ruskin Bond: *Our Trees Still Grow in Dehra*

**Suggested Reading:**

Bond, Ruskin: *Our Trees Still Grow in Dehra*. India Penguin, 2011.

Bose, Brinda. *Amitav Ghosh: Critical Perspectives*. New Delhi: Pencraft International, 2003.

Ghosh, Amitav. *Gun Island*. Penguin Hamish Hamilton, London, 2019.

Hamid, M (2007). *The Reluctant Fundamentalist*. London: Penguin Books.

LaCapra, D (2001). *Writing History, Writing Trauma*. Baltimore: Johns Hopkins University Press.

Piciucchio, Pier Paolo. "The Enigma of Identity: A Reading of *Anil's Ghost* by Michael Ondaatje". *Le Simplegadi*, Vol. XVI-No. 18, November 2018.

Wasihun, B (2014). The Name "Kafka": Evocation and Resistance in Haruki Murakami's *Kafka on the Shore*. *MLN*, Vol.129, No.5, pp. 1199-1216.

OR

**Paper 404: Contemporary Writings in English (Optional 3)**

**4 Credits**

**Course Objectives**

- The aim of this paper is to study different genres written in the second half of the twentieth century. Like the two other optional Papers (Optional 1 & 2), this paper is also a study of a different variety of English literature.

**Pre-requisite:** Knowledge of Contemporary writings in English.

**Teaching Scheme:** Textual Analysis, comparative study of literature from across the world.

**Course Outcome**

After going through the paper, the students would gain confidence how to master different varieties of English literature.

**Employability:** This paper will earn employability in Newspapers and Magazines as reviewers, such as *The Hindu* and *Frontline*.

**This has relevance to the national and global development needs of the students.**

### **Unit 1: Poetry**

Maya Angelou: *Woman Work* (1978)  
Judith Wright: *Train Journey* (1978)  
Derek Walcott: *A Far Cry from Africa* (1962)  
Yasmine Gooneratne: *There was a Country* (1981)

### **Unit 2: Drama**

Mahesh Dattani: *Dance Like a Man*

### **Unit 3: Prose**

Mahasweta Devi: *Draupadi*  
Raymond Carver: *Cathedral*

### **Unit 4: Fiction**

Khaled Hosseini: *A Thousand Splendid Suns*

### **Unit 5: Jayanta Mahapatra: *Relationship***

### **Suggested Reading:**

- Das, Bijay Kumar. *Form and Meaning in Mahesh Dattani's Plays*. Atlantic Publishers and Distributors, New Delhi, 2008.
- Das, Sonali. *A Thousand Splendid Suns*. *The Icfai Journal of English Studies*, Vol. IV, Nos. 3&4, Sept-Dec. 09 issue (ISSN: 0973-3728).
- Dattani, Mahesh. *Dance Like a Man*. Penguin Books India, New Delhi, 2006.
- Devi, Mahasweta. '*Draupadi*' in *Breast Stories*. Gayatri Chakravorty Spivak (Tr.), Calcutta: Seagull Books, 2010.
- Gooneratne, Yasmine, and Dorothy Bramston. "A Sri Lanka Writer in Australia: Yasmine Gooneratne's *A Change of Skies*". *New Literatures Review*, Vol. 31, pp. 19-32, 1996.
- Mahapatra, Jayanta. *Relationship*. Smashwords Edition, 2011.
- Norton Anthology of English Literature*. 8<sup>th</sup> Edition. New York: Norton, 2006.
- Peterson, Polly Rose. "Psychological distance in Raymond Carver's *CATHEDRAL*". *The Explicator*. 28 August 2012. 167-169.
- Weatherall, A. *Gender, Language and Discourse*. Routledge: Hove, England, 2002.
- Wright, Judith. *Preoccupations in Australian Poetry*. Oxford: Oxford University Press, 1964.

**OR**

### **Paper 404: Myths and Literature (Optional 4)**

**4 Credits**

#### **Course Objectives**

- The aim of this paper is to acquaint the students with the theory of myth and its applications as reflected in the prescribed texts.

**Pre-requisite:** A basic knowledge of myth and its use in oral form as well as written literature.

**Teaching Scheme:** Analysing myth in Indian literature and in Greek literature, a comparative study and the use of myth in India and Greece.

#### **Course Outcome**

- After going through the paper, the students will gather knowledge about ancient literature. They will know 'myths have no authors and they are pre-historic in origin.

**Employability:** This paper will earn employability in teaching, in our archives, museums, etc.

**This has relevance to the local, national and global development needs of the students.**

**Unit 1:** Mind and Myth

**Unit 2:** The Pan-Indian Character of Myths: Hindu Mythology.



**Unit 3:** K. R. Srinivasa Iyengar's *Sitayana: Epic of the Earth-born*

**Unit 4:** Shiv K Kumar's *The Mahabharata*

**Unit 5:** Characteristics of Greek Drama based on Myths. A Study of Oedipus myth in Sophocles's *Oedipus the King*.

### **Suggested Reading**

Das, Sisir Kumar. *A History of Indian Literature 1911-1956*. New Delhi: Sahitya Akademi, 1995.

Edgar, Andrew, and Peter Sedgwick, ed. *Key Concepts in Cultural Theory*. London: Routledge, First Indian Reprint, 2004.

Hadas, Moses, ed. *Greek Drama*. Bantam Classic edition, 2006.

Iyengar, K. R. S. *Sitayana: Epic of the Earth-born*. Madras: Samanta Books, 1987.

Kumar, Shiv K. *The Mahabharata*. New Delhi: Harper Collins, 2011.

Lal, Malashri, and Namita Gokhale, ed. *In Search of Sita: Revisiting Mythology*. Penguin Books India and Yatra Books, 2009.

Lucy, Niall, ed. *Postmodern Literary Theory: An Introduction*. Oxford: Blackwell Publishers Ltd, 1997.

Wilkins, W. J. *Hindu Mythology: Vedic and Puranic*. New Delhi: Rupa Publications Pvt Ltd, 2012

**OR**

### **Paper 404: American Writing (Optional 5)**

**4 Credits**

#### **Course Objectives**

- The aim of this paper is to introduce students to canonical American Literature – prose, fiction, short stories, poetry and drama.

**Pre-requisite:** Knowledge of the socio-political history of America.

**Teaching Scheme:** Introduction to American history and socio-political environment. Contextualising literature within the concepts.

#### **Course Outcome**

- By the end of the course the students will have a historical and literary understanding of American Literature.

**Employability:** This paper will earn employability in Teaching, Print and Electronic media.

**This has relevance to the local, national and global development needs of the students.**

**Unit 1:** Nathaniel Hawthorne: *The Scarlet Letter*

**Unit 2:** Toni Morrison: *Beloved*

**Unit 3:** Walt Whitman: "O Captain! My Captain"

Robert Frost: "After Apple-Picking"

Emily Dickinson: "Success is Counted Sweetest"

Allen Ginsberg: "Howl"

**Unit 4:** Tennessee Williams: *A Streetcar Named Desire*

**Unit 5:** Charlotte Perkins Gilman: "The Yellow Wallpaper"

### **Suggested Reading:**

Crane, Gregy. *The Cambridge Introduction to the Nineteenth Century American Novel*. New York: Cambridge University Press, 2007.

Ellmann, Richards, ed. *The New Oxford Book of American Verse*. New York: Oxford University Press, 1976.

Gilman, Charlotte Perkins. *The Yellow Wallpaper, Herland and Selected Writings*. Penguin Classics, 2010.

Hawthorne, Nathaniel. *The Scarlet Letter*. New Delhi: Fingerprint Publishing, 2016.

McClathy, J.D. *The Vintage Book of Contemporary American Poetry*. Second Edition. Vintage, 2003.

Morrison, Toni. *Beloved*. Vintage Classics, 2010.

Williams, Tennessee. *A Streetcar Named Desire*. Penguin Classics, 2009.

### **Paper 405: Dissertation Writing and Viva-Voce 8 Credits**

#### **Course Objectives**

- The aim of this paper is to train the students how to go about writing research papers and the ethics involved in doing research and the approach of the research supervisors.
- This paper is otherwise known as the mechanics of writing and the process involved in it – plagiarism and lack of ethics.

**Pre-requisite:** Basic idea about writing a research paper, knowledge of citation and facing interview.

**Teaching Scheme:** Teaching dissertation writing, citing resources, conducting mock interviews.

#### **Course Outcome**

- The students would know how to guard against plagiarism.
- The students will understand Supervisor/Scholar relationship and gain confidence in preparing bibliography and learn how to use MLA Handbook latest editions (8<sup>th</sup> and 9<sup>th</sup> editions).

**Employability:** This paper will earn employability as trainers to the students for dissertation writing.

**This has relevance to the local, regional, national and global development needs of the students.**

#### **A: Dissertation Writing**

**Unit 1:** Ethics of Dissertation Writing

**Unit 2:** Ethics of Research Supervision

**Unit 3:** Plagiarism

**Unit 4:** Citation

**Unit 5:** Preparation of Working Bibliography.

#### **B: Viva Voce**

Note: Each student will submit a dissertation on any author or book (40-50 pages), and a viva-voce will be conducted on the same.

#### **Suggested Reading**

MLA Handbook, 9<sup>th</sup> edn. New York: The Modern Language Association of America, 2021.

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