

ORIENTAL COLLEGE (AUTONOMOUS), IMPHAL
CHOICE BASED CREDIT SYSTEM (CBCS), 2020

**Course Structure, Credit Details & Detailed Syllabus of B.A. (Honours),
Three Year Degree Programme**

In
ENGLISH

(As recommended by the Board of Studies (BOS), Department of English, Oriental College
(Autonomous), Imphal in its meeting held on 23.11.2020)

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B.A.ESLLISH (HONOURS) COURSE STRUCTURE-A

TYPE	CORE	DSE	GE	SEC	AECC
CREDITS	14 papers x 6 credit each=84	4 papers x6 credit each =24	4 papers x6 credit each = 24	2 papers x4 credit each =8	2 papers x 4 credit each =8
SEMESTER	Paper	Paper	Paper	Paper	Paper
1	ESL-HC 1016		ESL-HC 1016		GEN-AE 1014/ GMA-AE 1014
	ESL-HC 1026		ESL-HC 1026		
2	ESL-HC 2016		ESL-HC 2016		EVS-AE 2014
	ESL-HC 2026		ESL-HC 2026		
3	ESL-HC 3016		ESL-HC 3016	ESL-SE3014	
	ESL-HC 3026		ESL-HC 3026		
	ESL-HC 3036				
4	ESL-HC 4016		ESL-HC 4016	ESL- SE 4014	
	ESL-HC 4026		ESL-HC 4026		
	ESL-HC 4036				
5	ESL-HC 5016	ESL-HC -HE 5016			
	ESL-HC 5026	ESL-HC -HE 5026			
		ESL-HC -HE5036			
		ESL-HC -HE 5046			
6	ESL-HC 6016	ESL-HC -HE 6016			
	ESL-HC 6026	ESL-HC -HE 6026			
		ESL-HC -HE 6036			
		ESL-HC -HE 6046			
	14x6=84credits	4x6=24 credits	4x6=24 credits	2x4=8 credits	2x4=8 credits
TOTAL: 26 Papers & 148 Credits					

Abbreviations:

CORE= Discipline Specific Core Courses (14 papers of 6 credit each) **Course Code: HC**
 AECC = Ability Enhancement Compulsory Courses (2 papers of 4 credit each) **Course Code: AE**
 SEC = Skill Enhancement Courses (2 papers of 4 credit each) **Course Code: SE**
 DSE = Discipline Specific Elective Courses (4 papers of 6 credit each) **Course Code: HE**
 GE = Generic Elective Courses (4 papers of 6 credit each) **Course Code: HG**

NOTE:

- I. A student opting a specific discipline as Honours Course may take GE papers from any other disciplines available in the college other than his/her Honours discipline.
- II. All courses/papers must have either practical of 2 credits or tutorial of 1 credit each.

B.A.ENGLISH (HONOURS) COURSE STRUCTURE-B

TYPE	CORE	DSE	GE	SEC	AECC
CREDITS	14 papers x 6 credits each =84	4 papers x 6 credits each =24	4 papers x 6 credits each =24	2 papers x4 credits each =8	2 papers x4 credits each =8
SEMESTER					
1	ESL – HC 1016: Indian Classical Literature		ESL. -HG 1016: The Individual and Society		Gen - AE 1014: English Communication Gma-AE 1014: MIL Manipuri
	ESL-HC 1026: European Classical Literature		ESL-HG 1026: Academic Writing and Composition		
2	ESL-HC 2016: Indian Writing in English		ESL-HG 2016: Modern Indian Literature		Env-AE 2014: Environmental Science
	ESL-HC 2026: British Poetry and Drama:14 th to 17 th Centuries		ESL-HG 2026: Contemporary India : Women and Empowerment		
3	ESL - HC 3016: History of English Literature and Forms		ESL -HG 3016: British Literature	ESL -SE 3014: Creative Writing	
	ESL-HC 3026:American Literature		ESL -HG 3026: Language and Linguistics		
	ESL-HC 3036: British Poetry and Drama: 17 th to 18 th Centuries				
4	ESL-HC 4016: Literary Criticism		ESL -HG 4016: Literary Cross Currents: Forms: Prose, Poetry, Fiction, Play	ESL -SE 4014: Translation: Principles and Practices	
	ESL-HC 4026: British Romantic Literature		ESL -HG 4016: Language, Literature and Culture		
	ESL-HC 4036: British Literature: The 19 th Century				
5	ESL-HC 5016: British Literature: The 20 th Century	ESL-HE5016:Modern Indian Writing in English translation			
	ESL - HC 5026: Women's writings	ESL- HE 5026: Literature of the Indian Diaspora			
		ESL-HE 5036: 19 th Century European Realism			
6	ESL-HC 6016: Modern European Drama	ESL-HE 6016: World literature			
		ESL-HE 6026: Partition Literature			
	ESL-HC 6026: Postcolonial literatures	ESL-HE 6036: Travel Writing			
		ESL-HE 6046: Writings from the Northeast India			
TOTAL: 26 Papers & 148 Credits					

ABBREVIATIONS:

CORE= Discipline Specific Core Courses (14 papers of 6 credit each) Course Code: HC

AECC = Ability Enhancement Compulsory Courses (2 papers of 4 credit each) Course Code: AE

SEC = Skill Enhancement Courses (2 papers of 4 credit each) Course Code: SE

DSE = Discipline Specific Elective Courses (4 papers of 6 credit each) Course Code: HE

GE = Generic Elective Courses (4 papers of 6 credit each) Course Code: HG

NOTE:

I. A student opting a specific discipline as Honours course may take GE papers from any other disciplines available in the college other than his/her Honours discipline.

II. All courses/papers must have either practical of 2 credits or tutorial of 1 credit each.

Semester-wise Course and Credit details

Semester	Course Offered	Course Name	Distribution
1		Honours Core Papers	
	ESL-HC 1016	Indian Classical Literature	6
	ESL-HC 1026	European Classical Literature	6
		Generic (Interdisciplinary) Electives (Any One)	
	ESL-HG 1016	The Individual and Society	6
	ESL-HG 1026	Academic Writing and Composition	
		Ability Enhancement Compulsory Course	
	ESL-AE 1014	English Communication	4
2		Honours Core Papers	
	ESL-HC 2016	Indian Writing in English	6
	ESL-HC 2026	British poetry and Drama: 14 th to 17 th centuries	6
		Generic Electives	
	ESL-HG 2016	Modern Indian Literature	6
	ESL-HG 2026	Contemporary India : Women and Empowerment	
		Ability Enhancement Compulsory	
	Env-AE 2014	Environmental Studies	4
3		Honours Core Papers	
	ESL-HC 3016	History of English Literature and Forms	6
	ESL-HC 3026	American Literature	6
	ESL-HC 3036	British Poetry and Drama: 17 th to 18 th Centuries	6
		Generic Electives	
	ESL-HG 3016	British literature	6
ESL-HG 3026	Language and Linguistics		
		Skill Enhancement Course	
	ESL-SE 3014	Creative Writing	4
4		Honours Core Papers	
	ESL-HC 4016	Literary Criticism	6
	ESL-HC 4026	British Romantic Literature	6
	ESL-HC 4036	British Literature: The 19 th Century	6
		Generic (Interdisciplinary) Electives (Any One)	
	ESL-HG 4016	Literary Cross Currents: Forms: Prose, Poetry, Fiction, Play	6
	ESL -HG 4026	Language literature and Culture	
		Skill Enhancement Course	
	ESL-SE 4014	Translation: Principles and Practices	4
5		Honours Core Papers	
	ESL-HC 5016	British Literature: The 20 th Century	6
	ESL-HC 5026	Women's Writing	6
		Discipline Specific Elective Course (Any Two)	
	ESL-HE 5016	Modern Indian Writing in English Translation	6
	ESL-HE 5026	Literature of the Indian Diaspora	6
	ESL-HE 5036	Nineteenth Century European Realism	6
	ESL-HE 5046	Literary Theory	6
6		Honours Core Papers	
	ESL-HC 6016	Modern European Drama	6
	ESL-HC 6026	Postcolonial Literature	6
		Discipline Specific Elective Course	
	ESL-HE 6016	World Literature	6
	ESL-HE6026	Partition Literature	6
	ESL-HE 6036	Travel Writing	6
	ESL-HE 6046	Writings from Northeast India	6

(#Generic Elective is only for the students of other disciplines who has not opted English as a core subject.)

Course List of B.A.(Honours) Programme in English Under Graduate-CBCS of
Oriental College (Autonomous), Imphal

Core Courses 14-Courses; Credit: 6 per course

1. ESL-HC-1016 Indian Classical Literature
2. ESL-HC-1026 European Classical Literature
3. ESL-HC-2016 Indian Writing in English
4. ESL-HC-2026 British Poetry and Drama: 14th to 17th Centuries
5. ESL-HC-3016 History of English Literature and Forms
6. ESL-HC-3026 American Literature
7. ESL-HC-3036 British poetry and Drama: 17th to 18th Centuries
8. ESL-HC-4016 Literary Criticism
9. ESL-HC-4026 British Romantic Literature
10. ESL-HC-4036 British Literature: The 19th Century
11. ESL-HC-5016 British Literature: The 20th Century
12. ESL-HC-5026 Women's Writing
13. ESL-HC-6016 Modern European Drama
14. ESL-HC-6026 Postcolonial Literatures

Discipline Specific Elective Courses

Semester V (any Two) Credit: 6 per course

1. ESL-HE-5016 Popular Literature Modern Indian Writing in English Translation
2. ESL-HE-5026 Literature of the Indian Diaspora
3. ESL-HE-5036 Nineteenth-Century European Realism
4. ESL-HE-5046 Literary Theory

Semester VI (any Two) Credit: 6 per course

1. ESL-HE-6016 World Literatures
2. ESL-HE-6026 Partition Literature
3. ESL-HE-6036 Travel Writing
4. ESL-HE-6046 Writings from North East India

Generic Elective

Semester I (Any One)

1. ESL-HG-1016 The Individual and Society
2. ESL-HG-1026 Academic Writing and Composition

Semester II (Any One)

1. ESL-HG-2016 Modern Indian Literature
2. ESL-HG-2026 Contemporary India: Women and Empowerment

Semester III (Any One)

1. ESL-HG-3016 British Literature
2. ESL-HG-3026 Language and Linguistics

Semester IV (Any One)

1. ESL-HG-4016 Literary Cross Currents: Forms: Prose, Poetry, Fiction & Play
2. ESL-HG-4026 Language, Literature and Culture

Skill Enhancement Course

2-Courses; Credit: 4 per course

Semester III

1. ESL-SE-3014 Creative Writing

Semester IV

2. ESL-SE-4014 Translation: Principles and Practice

Ability Enhancement Course

(Compulsory Two Papers) *To be provided by concerned departments*

2-Courses; Credit: 4 per course.

1. GEN-AE-1014(ESL) /GMA-AE- 1014 (MIL, MANIPURI)
2. EVS-AE -2014 (Environmental Studies)

DISCIPLINE SPECIFIC CORE (COMPULSORY)

Semester I

Paper 1: ESL-HC-1016 Indian Classical Literature

Credits: 5 (Theory) + 1 (Tutorial)

Course Objective:

- To introduce to the students the diverse literatures of India in English translation.
- To familiarize the students with the rich and diverse Indian Classical Literature that spans across genres like drama, poetry, the epic narrative at least a few of these.

Course Outcome:

- This paper will equip the students to think laterally about literatures of the world, thus helping them in the interdisciplinary study of diverse literatures.

Texts:

1. Kalidasa: *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989).
2. Vyasa: *The Dicing* and *The Sequel to Dicing*, in *The Mahabharata*: tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp.106–69.
3. *Khamba Thoibi Sheireng of Anganghal*, Book 13, *The Bull*. Tr. Jodha Chandra Sanasam. Imphal: Ashangba Communication, 2019.
4. Introduction to *Natyashastra*, Classical Indian Drama: Theory and Practice (lecture based)

Reference:

1. Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd ed. (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.
2. Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991)
3. J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy, vol. V, Theory of Value: A Collection of Readings* (New York: Garland, 2000)
4. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994)

Paper 2: ESL-HC-1026 European Classical Literature

Credits: 5 (Theory) + 1 (Tutorial)

Course Objective:

- To introduce Greek and Roman literature of classical antiquity including poetry, drama, and general discourses.
- To incorporate discussions on the works of main classical writers such as Homer, Horace, Sophocles and Plautus to have an idea about this rich cultural discourse.

Course Outcome:

- This course familiarizes the students with the representative literary texts belonging to the Classical Age of the Greco-Roman Period.

Texts:

1. Homer: *The Illiad*, (Book I, 18 and 24) tr. E.V. Rieu (Harmondsworth: Penguin, 1985)
2. Sophocles: *Antigone* , tr. Robert Fagles in *Sophocles: The Three Theban Plays* (Harmondsworth: Penguin,1984).
3. Aristophenes : *The Frogs* tr. David Barrett in Aristophenes , *The Frogs and Other Plays* (London: Penguin, 2007)
4. Ovid: Selections from *Metamorphoses* ,*Pyramus and Thisbe* (Book IV), *Philomela* (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975).

Reference:

1. Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and26.
2. Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin,2007)

Semester II

Paper 3: ENG-HC-2016 Indian Writing in English

Credits: 5 (Theory) + 1 (Tutorial)

Course Objectives:

- Introduce students to the field of Indian Writing in English.
- Give a historical overview of the development of various literary forms.
- Understand how each author creatively uses his or her chosen literary form.

Course Outcomes:

- To develop familiarity with the issues of politics of language and gender, nationalism and modernity pertaining to pre and post-Independence India that has been responsible for the emergence of Indian English literature.
- To understand the place of English Writing in India in the larger field of English Literature.
- To critically discuss the use of literary forms of the novel, poetry and drama by Indian English writers in distinctive ways against Indian historical and cultural contexts.

Texts:

A.

1. R.K. Narayan: *The Vendor of Sweets*.
2. Anita Desai: *Fasting, Feasting*.

B.

1. H.L.V. Derozio: *Freedom to the Slave*.
2. Kamala Das: *Introduction*.
3. Nissim Ezekiel: *Night of the Scorpion*.
4. Robin S. Ngangom: *Bad Place*.
5. Desmond L. Kharmawphlang: *The Conquest*.

C.

1. Rohinton Mistry: *Swimming Lessons*.
2. Sashi Deshpande: *The Intrusion*.
3. Nongthombam Kunjamohon: *The Taste of the Hilsa*.

Reference:

1. Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989).
2. Salman Rushdie, 'Commonwealth Literature does not exist' in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.
3. Meenakshi Mukherjee, 'Divided by a Common Language', in *The Perishable Empire* (New Delhi: OUP, 2000)
4. Bruce King, 'Introduction' in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005)

Paper 4: ENG-HC-2026 British Poetry and Drama: 14th to 17th Centuries

Credits: 5 (Theory) + 1 (Tutorial)

Course Objectives:

- To familiarize the students with the two major forms in British literature from the 14th to the 17th centuries—poetry and drama.
- To acquaint them with the larger contexts of the Renaissance, the nature of the Elizabethan Age and its predilections for certain kinds of literary activities, and the implications of the emergence of new trends.

Course outcome:

- The students will have a thorough understanding of the main trends of literature during the Elizabethan Era along with the seminal issues and preoccupations of the writers and their ages as reflected in the texts.

Texts:

1. Geoffrey Chaucer: *The Wife of Bath's Prologue*
2. Edmund Spenser: Selections from *Amoretti*: Sonnet LXVII 'Like as a huntsman...'; Sonnet LVII 'Sweet warrior...'
3. John Donne: 'The Sunne Rising'
4. Christopher Marlowe: *Doctor Faustus*
5. William Shakespeare: *Macbeth*
6. William Shakespeare: *As you Like It*

Reference:

1. Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953).
2. John Calvin, 'Predestination and Free Will', in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) .
3. Baldassare Castiglione, 'Longing for Beauty' and 'Invocation of Love', in Book 4 of *The Courtier*, 'Love and Beauty', tr. George Bull (Harmondsworth: Penguin, rpt.1983) .
4. Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970).

Generic Elective

Semester I (Any One)

Paper 1: ESL-HG-1016

Individual and Society

Credits: 5 (Theory) + 1 (Tutorial)

Course objective:

- To introduce the students a key aspect of literary composition –the individual and his/ her interactions with the society.
- To analyse how the individual appears as character, narrator, writer, while the society features as milieu in which individuals function, and how this interaction creates the conditions for the emergence of a literary text.

Course outcome:

- Students will understand the individual-society relationships and how it is represented in different historical periods of literature.
- Understand the relationship between the individual writer and the society about/in which she writes
- Develop the understanding about race, gender and cultural difference.
- Learn to distinguish between literary representation and actual character and milieu.

Texts:

1. Geoffrey Chaucer: *The Prologue to the Canterbury Tales*
2. Charles Dickens: *A Christmas Carol*
3. W.B Yeats: *A Prayer for My Daughter*
4. Virginia Woolf: *Shakespeare's Sister*
5. Omprakash Valmiki: *Joothan*
6. Rabinrabath Tagore: *The Exercise Book*

Reference:

1. *The Norton Anthology of English Literature* (All volumes - for library)(10th edition, 2018)
2. Andrew Sanders: *The Short Oxford History of English Literature* (1994)
3. Raymond Williams: *Culture and Society* (1958)

Paper 2: ESL-HG-1026 Academic Writing and Composition

Credits: 5 (Theory) + 1 (Tutorial)

Course objective:

- To introduce the students to the art and techniques of academic writing.
- To learn the various components of academic writing such as summarizing, paraphrasing; argumentation, analysis of topic, evaluation, editing and citation.

Course outcome:

- Understanding the techniques of academic writing and skills required for academic composition.

Topics:

1. Introduction to the Writing Process
2. Introduction to the Conventions of Academic Writing
3. Writing in one's own words: Summarizing and Paraphrasing
4. Critical Thinking: Syntheses, Analyses, and Evaluation
5. Structuring an Argument: Introduction, Interjection, and Conclusion
6. Citing Resources: Editing, Book and Media Review

Reference:

1. Renu Gupta, *A Course in Academic Writing* (New Delhi: Orient Black Swan, 2010).
2. Ilona Leki, *Academic Writing: Exploring Processes and Strategies* (New York: CUP, 2ndedn, 1998).
3. Liz Hamp-Lyons and Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes* (Cambridge: CUP, 2006).

Semester II (Any One)

Paper 3: ENG-HG-2016 Modern Indian Literature

Credits: 5 (Theory) + 1 (Tutorial)

Course objective:

- To introduce to the students writings belonging to different historical and cultural backgrounds of the various Indian languages and literatures.
- To familiarize the students with English translations of writings in Indian languages and English compositions of Indian authors.

Course outcome:

- The students will be able to appreciate the complexity of Modern Indian Literatures which hold India together: the common elements and shared experiences despite the varieties.

Short Stories:

1. Amrita Pritam: “The Weed”
2. U. R. Anantha Murthy: “The Sky and the Cat”
3. Gopinath Mohanty: “The Somersault”
4. R K Narayan: “Another Community”
5. Sunil Gangopadhyay: “Shah Jahan and His Private Army”

Poems:

1. Nissim Ezekiel: “Poet, Lover, Birdwatcher”
2. Jayanta Mahapatra: “The Abandoned British Cemetery at Balasore”
3. Keki N. Daruwalla: “Wolf”
4. Mamang Dai: “The Voice of the Mountain”
5. Robin Ngangom: Poem for Joseph.

Recommended Texts:

1. *The Penguin Book of Modern Indian Short Stories*. Ed. by Stephen Alter and Wimal Dissanayake. 2001.
2. *The Oxford Anthology of Twelve Indian Poets* chosen and edited by Arvind Krishna Mehrotra. Oxford University Press, 1992.
3. *The Oxford Anthology of Writings from North-East India: Poetry and Essays*. Edited by Tilottoma Misra. OUP, 2011.

Reference:

1. Sarkar, Sumit. *Modern Times: India: 1880s-1950s: Environment, Economy, Culture*. Ranikhet: Permanent Black, 2014.
2. Mehrotra, Arvind Krishna. *Partial Recall: Essays on Literature and literary History*. Orient Blackswan, 2012.

Paper 4: ENG-HG-2026 Contemporary India: Women and Empowerment
Credits: 5 (Theory) + 1 (Tutorial)

Course Objectives:

- To introduce to the students the evolution of Women's Empowerment both in terms of policy and discourse in postcolonial, contemporary India and at the same time try to locate the women's position in earlier times.
- To familiarize the students with impact of nationalism on women and also women's movement and Empowerment issues in contemporary India

Course outcome:

The learner will be equipped with:

- A historical understanding of the space accorded to women in India through history
- An understanding of the manner in which the social construction of gender comes about.
- The ability to critique the given and stereotypical notions of such constructions.

UNIT 1: Social Construction of Gender

1. Masculinity and Femininity
2. Patriarchy
3. Women in Community

UNIT 2: History of Women's Movements in India (Pre & Post Independence)

1. Women and Nation
2. Women and the Partition
3. Women, Education and Self-fashioning
4. Women in the Public and Private Spaces

UNIT 3: Women and Law

1. Women and the Indian Constitution
2. Personal Laws (Customary practices on inheritance and Marriage)
3. Workshop on legal awareness

UNIT 4: Women's Body and the Environment

1. State interventions, Khap Panchayats
2. Female foeticide, Domestic violence, Sexual harassment
3. Eco-feminism and the Chipko Movement

UNIT 5: FemaleVoices

1. Kamala Das: *The Old Playhouse*
2. Mahashweta Devi: *Mother of 1084*
3. Krishna Sobti: *Zindaginama*

Reference:

1. Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India*
2. Kumkum Sanagari, *Recasting Women: Essays in Colonial History*
3. Judith Walsh, *Domesticity in Colonial India: What Women Learned When Men Gave Them Advice*
4. Tanika and Sumit Sarkar, *Women and Social Reform in Modern India- Vol 1 & Vol 2*
5. Nivedita Menon, *Gender and Politics in India: Themes in Politics*

SEMESTER III

Paper 5

ENG-HC-3016

HISTORY OF ENGLISH LITERATURE AND FORMS

Credits: 5 (Theory) +1 (Tutorial)

This paper introduces students to the History of English Literature and the major literary forms. It adopts a chronological approach to the study of poetry, drama, fiction and non-fictional prose, showing the development of each form as it moves through the various periods of English literature and its expansion into global English writing. While authors have been named in some instances as representative of forms and periods, the expansion of the field has produced numerous authors. Hence certain directions and areas of study have been indicated.

Questions in this paper should be linked to the manner in which the different Units have been structured with focus on forms and periods and the authors named used as examples. The sections on 20th and 21st century developments are too complex and widespread thus it is impossible to name all the important authors. The authors mentioned should be read and evaluated in terms of a general picture and authors of choice.

Objectives: To prepare the ground for the detailed study of the literature featured in subsequent papers and give a strong historical sense of literary development.

Outcomes:

1. Acquire a sense of the historical development of each literary form.
2. Gain understanding of the contexts of literary forms and individual texts.
3. Learn to analyze texts as representative of broad generic explorations.

Unit 1: Poetry from Chaucer to the Present:

1. Chaucer and narrative poetry

2. Spenser, Shakespeare, Milton (sonnet, sonnet sequences and the epic poem)
3. John Donne and Metaphysical poetry
4. Neo-classical poetry (Dryden, Pope and the heroic couplet)
5. Romantic Poetry (lyric, sonnet, ode, pastoral, blank verse)
6. Poetry from Victorian to Modern (Tennyson and Browning)
7. Modern and Postmodern Poetry

Unit 2: Drama from Everyman to the Present

1. Miracles, Moralities and Interludes
2. Marlowe and the University Wits
3. Elizabethan Stage, Shakespeare and Jonson
4. Jacobean Drama, Webster
5. Restoration, Wycherley and Congreve
6. Sentimental drama, Goldsmith and Sheridan
7. The Irish drama
8. Modern and postmodern Drama

Unit 3: Fiction

1. The Eighteenth century novel
2. The Gothic novel
3. Walter Scott and the historical novel
4. The nineteenth century women novelists
5. The Victorian novel
6. Modernism and the novel
7. Postmodernism and the Novel

Unit 4: Non Fictional Prose (Life Writing, Essays, Philosophical and Historical Prose, Satire)

16th century prose
(John Foxe, Hooker, Hakluyt, Burton, Bacon)

17th and 18th century prose

1. Hobbes, Locke and Swift
2. Addison and Steele (the rise of the periodicals)
3. Johnson, Boswell, Burke

19th Century Prose (Essays, Criticism, Scientific Prose, Life Writing)

1. Lamb, Hazlitt
2. Wollstonecraft, Godwin
3. Coleridge, Wordsworth,
4. Darwin

5. Carlyle, Ruskin, Pater, Arnold

Recommended Books:

1. B. Ifor Evans: *A Short History of English Literature* (available for purchase and on the internet archive)
2. Andrew Sanders: *The Short Oxford History of English Literature*(1994)
3. John Peck and Martin Coyle: *A Brief History of English Literature*(2002)
4. Dinah Birch (Editor): *The Oxford Companion to English Literature* (7th edition, 2009)
5. *The Norton Anthology of English Literature* - 10th edition, 2018)

Paper 6

ENG-HC-3026

AMERICAN LITERATURE

Credits: 5 (Theory) + 1 (Tutorial)

This paper seeks to acquaint the students with the main currents of American literature in its social and cultural contexts. The texts incorporated in the paper are a historical reflection of the growth of American society and of the way the literary imagination has grappled with such growth and change. A study of the paper, hence, should lead to an acquaintance with the American society in its evolutionary stages from the beginnings of modernism to the present as well as with exciting generic innovations and developments that have tried to keep pace with social changes.

Objectives: To prepare the ground for the detailed study of American literature.

Outcomes:

1. Acquire a sense of the historical development of American Literature
2. Gain understanding of the contexts of literary forms and individual texts representative of American literature.

Texts:

1. Tennessee Williams: *The Glass Menagerie*
2. Earnest Hemingway: *The Old Man and the Sea*
3. Edgar Allan Poe: *Raven*
4. F. Scott Fitzgerald: *The Crack Up*
5. Emily Dickinson: 'Because I Could not Stop for Death'
6. Walt Whitman: 'Out of the Cradle Endlessly Rocking', 'O Captain, My Captain'
7. Langston Hughes: 'I, too, Sing America'
8. Robert Frost: 'The Mending Wall'
9. Sherman Alexie: 'Crow Testament'

Readings

1. Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp.66–105.
2. Crevecoeur, Hector St John. 'What is an American' (Letter III) in *Letter from an American farmer*. Harmondsworth: Penguin, 1982. Pp66-105.
3. Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
4. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.
5. Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
6. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and*
7. *Literary Imagination* (London: Picador, 1993) pp.29–39.

Paper 7

ENG-HC-3036 BRITISH POETRY AND DRAMA: 17TH AND 18TH CENTURIES

Credits: 5 (Theory) + 1 (Tutorial)

This paper aims to familiarize the students with British literature in the 17th and 18th centuries, a time period which sees the emergence and establishment of greatly diverse kinds of writings. The selected texts may encourage the students to look at the economic, political and social changes in (primarily) Britain during this period, such as the shifts from the puritan Age to the Restoration Age and the Neo-classical periods. The paper seeks to familiarize the students with the larger contexts that generated such literatures as well as the possible impacts of the literature on society. The significance of the scientific revolution during this period may also be studied in relation to the literary productions.

Objectives: To prepare the ground for the detailed study of British literature in the 17th and 18th centuries.

Outcomes:

1. Acquire a sense of the important literary developments in England during the 17th and 18th centuries.
2. Gain understanding of the different literary forms and individual texts of the period

Texts:

1. John Milton: *Paradise Lost: Book I*
2. Samuel Johnson: *London*
3. Thomas Gray: *Elegy Written in a Country Churchyard*
4. Jonathan Swift: *Gulliver's Travels (Book III and IV)*
5. Alexander Pope: *The Rape of the Lock*

Readings

1. The Holy Bible, *Genesis*, chaps. 1–4, *The Gospel according to St. Luke*, chaps. 1–7 and 22–4.
2. Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.
3. Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.
4. John Dryden, 'A Discourse Concerning the Origin and Progress of Satire', in *The Norton Anthology of English Literature*, vol. 1, 9th edn., ed. Stephen Greenblatt (New York: Norton 2012) pp.1767–8.

Semester III - Generic English (Any One)

Paper 5: ENG-HG-3016

British Literature

Credits: 5 (Theory) + 1 (Tutorial)

Objectives: This paper is designed to offer a representative sampling of the major literary traditions of British life and culture through a study of texts in different genres.

Outcomes: The students will acquire a sense of the important literary developments and the major literary genres which represent British life and culture.

Section A

Poetry:

1. William Shakespeare: 'Sonnet 116'
2. John Milton: 'On his Blindness'
3. Samuel Taylor Coleridge: 'Christabel'
4. W. B. Yeats: 'The Second Coming'
5. Ted Hughes: 'The Thought-Fox'
6. Dylan Thomas: 'Poem in October'
7. Vicky Feather: 'Slow Reader'

Section B

Fiction:

1. Elizabeth Gaskell: *Mary Barton*
2. E. M. Forster: "The Celestial Omnibus"

Section C

Drama:

1. Oscar Wilde: *The Importance of Being Earnest*
2. J. B. Priestley: *An Inspector Calls*

Paper 6
ENG-HG-3026
Language and Linguistics
Credits: 5 (Theory) + 1 (Tutorial)

LANGUAGE AND LINGUISTICS

Unit I: Linguistics

- (i) Nature of study:
 - (a) Phonetics: Organs of Speech, the English Vowels and Consonants, Transcriptions, Stress and Intonation Patterns;
 - (b) Phonology: Concepts of Phoneme and Allophone;
 - (c) Morphology: Morpheme and Allomorphs, Morpheme types; Syntax: Traditional and modern approaches to English Grammar, Syntagmatic and Paradigmatic relations, IC Analysis, Semantics
- (ii) Scope and branches of Linguistics
- (iii) Human Language and animal communication: Different theories of origin and fallacies; characteristics and properties of human language.

Unit II: English Language

- (i) A Brief sketch of the origin and history of the English Language
- (ii) Changes and influences (Greek, Latin, French, Indian etc.)

Books recommended:

AC Gimson: *An Introduction to the Pronunciation of English*. Edward Arnold.

CL Barbr. *The Brief History of the English Language*. ELBS.

Daniel Jones: *English Pronouncing Dictionary*. ELBS.

FT Wood: *Outline of the History of English Language*. Macmillian

George Yule. *The Study of Language*.2006. Cambridge University Press.

JD O'Connor. *Better English Pronunciation*. New Delhi: Universal Book Stall.

John Lyons. *Language and Linguistics: An Introduction*. Cambridge University Press.

IV. SKILL ENHANCEMENT COURSE (TWO PAPERS)

Note: There will be a common pool of papers in the Skill Enhancement Courses for both BA English Honours and BA English. These papers are designed in such a way that they can be taught in both BA English Honours and BA English (Regular). The SEC papers for Semesters III and IV in both BA English Honours and BA English will be common even though they will have separate course codes for the two programmes. These papers may be taught in classes common to both the Honours and the Regular students.

Semester III

Paper 1: ENG-SE-3014 CREATIVE WRITING

Credits: 4

The students in this course will focus on three creative genres, fiction, non-fiction and poetry. The emphasis will be to build proficiency in readings and writings. The course encourages active class participation and lots of writings. One of the basic objectives of the course is to allow students to explore ideas, feelings, experiences and effectively communicate these stimulus using the written word. Each lecture will be tied to reading of texts, techniques, narratology and rhetorical positions. The set of readings will be given during the course and may vary each semester, whenever the course is on offer.

Section A:

Theory of Creative Writing

Section B: Poetry

1. History of poetry
2. Forms of poetry.
3. Rhetoric and prosody.
4. Images and symbols
5. Writing and reading poetry

Section C: Fiction

1. What is a good story?
2. Characterization
3. Structure
4. Dialogues
5. Narratology
6. Writing short stories
7. Writing novels

Section D Non-Fiction

The students will be introduced to

1. Forms of essays
2. Travelogues

3. Report writing
4. Literary journalism

Section E: Workshop (1000--3000words)

1. Discussing-- why you write, how you write, and what you hope to gain from this course.
2. How is your writing different /similar to others?
3. Reading stories by Writers-in-residence and by participants.
4. Consider how this course has changed your writing skills.
5. How has this course helped you to encourage reading of various texts?
6. How has this course helped you to understand of literature?
7. How have you grown as a writer?
8. Discussion on Publication and Market.
9. Prompt writings for each section.

Recommended Readings:

1. *A Writer's Time: A guide to the creative process from vision through revision:* Kenneth Atchity
2. *How do you Write a Great Work of Fiction:* Jennifer Egan
3. *In the Palm of Your Hand: The Poet's Portable Workshop:* Steve Kowit
4. *The Making of a Poem: A Norton Anthology of Poetic Forms* Eavan Boland and Mark Strand
5. *Rhyme's Reason: A Guide to English Verse:* John Hollande
6. *Creative Writing:* Dev Anjana Heira. Mumbai: Pearson,2019.

Semester IV

Paper 8: ENG-HC-4016

Literary Criticism

Credits: 5 (Theory) + 1 (Tutorial)

Objective: This paper aims to familiarize the students with Literary Criticism from the Greco Roman period to the 20th Century.

Outcome: After the completion of the paper the students will have a thorough idea about the development and various concerns of Western literary Criticism.

Texts:

1. Aristotle's *Poetics*
2. William Wordsworth: *Preface to Lyrical Ballads*
3. S.T. Coleridge: *Biographia Literaria* (Books: XII-XIII)

4. P.B Shelley: *Defence of Poetry*
5. Matthew Arnold: *The Study of Poetry*
6. Virginia Woolf: *A Rooms of One's Own (Select chapters)*
7. TS Eliot: *The Function of Criticism*
8. I. A Richards; Principles of literary Criticism (Chapter I and II)

Readings

1. B Das and J.M. Mohanty. *Literary Criticism: A Reading*. Calcutta: OUP, 1998.
2. SM Schreiber. *An Introduction to Literary Criticism*. Oxford.
3. DJ Enright and Chickera. *English Critical Text*.
4. CB Cox and AE Dyson. *The Practical Criticism of Poetry*. New Delhi: Arnold Heinmann.

Paper 9: ENG-HC-4026 British Romantic Literature

Credits: 5 (Theory) + 1 (Tutorial)

The nineteenth century begins with the triumph of the Romantic imagination, expressing itself most memorably in the poetry of Blake, Burns, Wordsworth, Coleridge, Shelley, and Keats. This paper includes selections from works of major Romantic poets which address these issues, enabling students to appreciate the essence of the Romantic vision.

Texts:

1. William Blake: *The Lamb, The Chimney Sweeper, The Tyger, London*
2. William Wordsworth: *Tintern Abbey*
3. Samuel Taylor Coleridge: *Rime of the Ancient Mariner*
4. Percy Bysshe Shelley: *Ode to the West Wind*
5. Lord Byron: *Child Harold, Canto III (Verse 36-45: Lines 316-405)*
6. John Keats: *Ode to a Nightingale*
7. Mary Shelley: *Frankenstein*

Readings

1. William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed.
2. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp.594–611.
3. John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to
4. Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold
5. Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68,777–8.
6. Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom
7. (Harmondsworth: Penguin,1991).
8. Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson(London:
9. Everyman, 1993) chap. XIII, pp.161–66.

Paper 10: ENG-HC-4036

British Literature: The 19th Century

Credits: 5 (Theory) + 1 (Tutorial)

The middle and later parts of the 19th century sees the novel coming into its own, although Jane Austen has already established the prestige of the novel form through her incisive explorations of the complexity of human motive and conduct, especially in their worldly affairs. The texts chosen will expose the students to the ground-breaking efforts of the poets as well to the works of fiction writers who manage to consolidate and refine upon the achievements of the novelists of the previous era. Austen to Rossetti represents a remarkable literary development and range of works, addressing a very diverse array of social preoccupations.

Texts:

1. Jane Austen: *Pride and Prejudice*
2. Charlotte Bronte: *Jane Eyre*
3. Charles Dickens: *Hard times*
4. Thomas Hardy: 'The Three Strangers'
5. Alfred Tennyson: 'The Defence of Lucknow'
6. Robert Browning: 'Love among the Ruins'
7. Christina Rossetti: 'Goblin Market'

Readings

1. Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.
2. Charles Darwin, 'Natural Selection and Sexual Selection', in *The Descent of Man in The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp.1545–9.
3. John Stuart Mill, *The Subjection of Women in Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp.1061–9.

Semester V

Paper 11: ENG-HC-5016 British Literature: The 20th Century Credits: 5 (Theory) + 1 (Tutorial)

While literary modernity can trace its roots to the works of some European writers of the 19th century, in England it is in the 20th century that the era of Modernism finds its voice in arts and literature. The works of the writers chosen for this paper are good introductions to the spirit of modernism, with its urgent desire to break with the codes and conventions of the past, experiment with new forms and idioms, and its cosmopolitan willingness to open itself up to influences coming from other shores. The paper goes beyond the High Modern period of the early century and the students will also get acquainted with the ethos of postmodernism through a reading of recent poetic and fictional works.

Texts:

1. Joseph Conrad: *Heart of Darkness*
2. Virginia Woolf: *To the Lighthouse*
3. W.B. Yeats: 'The Second Coming'; 'Sailing to Byzantium'
4. T.S. Eliot: 'The Love Song of J. Alfred Prufrock';
5. W.H. Auden: 'In Memory of W.B. Yeats'
6. Hanif Kureishi: *My Beautiful Launderette*
7. Phillip Larkin: 'Church Going'
8. Ted Hughes: 'Hawk Roosting'
9. Seamus Heaney: 'Casualty'

Readings

10. Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.
11. T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.
12. Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.
13. Alan Sinfield, 'Literature and Cultural Production', in *Literature, Politics, and Culture in Postwar Britain* (Berkeley and Los Angeles: University of California Press, 1989) pp. 23–38.
14. Seamus Heaney, 'The Redress of Poetry', in *The Redress of Poetry* (London: Faber, 1995) pp. 1–16.
15. Patricia Waugh, 'Culture and Change: 1960-1990', in *The Harvest of The Sixties*:
16. *English Literature and Its Background, 1960-1990* (Oxford: OUP, 1997).

Paper 12: ENG-HC-5026 Women's Writing

Credits: 5 (Theory) + 1 (Tutorial)

This paper seeks to direct the students' attention to nineteenth and twentieth century writings by women living in different geographical and socio cultural settings. Students will get acquainted with the distinct experiences of women articulated in a variety of genres-poetry, novels, short stories, and autobiography, while the selections from Mary Wollstonecraft-the only 18th century text prescribed, will acquaint students with the ideas contained in one of the earliest feminist treatises of the western world.

Apart from an examination of the themes and styles in the prescribed texts, students will be required to engage themselves with the specificities of the contexts from which the texts emerged and also analyze the women writers' handling of the different genres to articulate their women-centric experiences.

Themes: Gender, sexual/textual politics, feminism, body, identity, class, location, voice, space, gender and narrative.

Texts:

1. Mary Wollstonecraft: *A Vindication of the Rights of Woman* (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp.19–38.
2. Rassundari Debi: Excerpts from *Amar Jiban* in Susie Tharu and K. Lalita,eds., *Women's Writing in India*, vol. 1 (New Delhi: OUP, 1989) pp. 191–2.
3. Katherine Mansfield: 'Bliss'
4. Sylvia Plath: 'Daddy'; 'Lady Lazarus'
5. Alice Walker: *The Color Purple*
6. Mahashweta Devi: 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull,2002)
7. Nirupama Bargohain: 'Celebration'
8. Adrienne Rich: 'Orion'
9. Eunice De Souza: 'Advice to Women'; 'Bequest'

Readings

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and6.
2. Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp.3–18.
3. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
4. Susie Tharu& K. Lalitha, Introduction to *Women Writing in India: 600 BC to the Present, Vol.I: 600 BC to the Early 20thCentury*, Eds. Tharu and Lalitha, (New Delhi: Oxford, 1997 (rpt))pp.1-37.

Semester VI

Paper 13: ENG-HC-6016 Modern European Drama

Credits: 5 (Theory) + 1 (Tutorial)

The paper aims at introducing students to the innovative dramatic works of playwrights from different locations in Europe, which taken together represents the wide range of modern drama and its fortunes on the written page and the stage. The selected plays would allow an understanding of the emergence of avant garde movements and trends and dramatic devices and techniques during the period of modernism which eventually influenced theatrical practices in other nations of the world.

Texts:

1. Henrik Ibsen: *The Doll's House*
2. Anton Chekhov: *The Cherry Orchard*
3. Bertolt Brecht: *Mother Courage*
4. Samuel Beckett: *Waiting for Godot*

Readings

1. Constantin Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.
2. Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.
3. George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.

Paper 14: ENG-HC-6026

Postcolonial Literatures

Credits: 5 (Theory) + 1 (Tutorial)

European Colonialism since the fifteenth century changed the face of the world in many significant ways, and the effects of the experience of colonialism remain in many countries around the world even in the postcolonial era. This paper gives the students an opportunity to acquaint themselves with some of the novels, short stories and poems from postcolonial literatures across the world, with the texts showcasing the many regional, cultural differences and peculiarities, as well as common and shared experiences of the postcolonial condition.

Texts:

1. Chinua Achebe: *Things Fall Apart*
2. Gabriel Garcia Marquez: *Chronicle of a Death Foretold*
3. Bessie Head: 'The Collector of Treasures'
4. Ama Ata Aidoo: 'The Girl who can'

5. Grace Ogot: 'The Green Leaves'
6. Shyam Selvadurai: *Funny Boy*
7. Pablo Neruda: 'Tonight I can Write'; 'The Way Spain Was'
8. Derek Walcott: 'A Far Cry from Africa'; 'Names'
9. David Malouf: 'Revolving Days'; 'The year of the Foxes'

Readings

1. Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp.8–27.
2. Ngugi waThiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections4–6.
3. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge:Cambridge University Press,1987).
4. ChelvaKanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (*ARIEL*, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., *Post Independence Voices in South Asian Writings* (Delhi: Doaba Publications, 2001) pp.51–65.

Discipline Centric Elective (Any Four, Two each in Semester V and VI)

Semester V (Any Two)

Paper 1: ENG-HE-5016

Modern Indian Writing in English Translation

Credits: 5 (Theory) + 1 (Tutorial)

Literature in the various Indian languages presents a huge body of work testifying to the diverse cultural and regional preoccupations in the respective regions these languages belong to. This paper attempts to give students an introductory glimpse into this richness and diversity of Indian literature written in the regional languages.

Texts:

1. Premchand: 'The Shroud', in *Penguin Book of Classic Urdu Stories*, ed. M. Asaduddin (New Delhi: Penguin/Viking,2006).
- 2.
3. Ismat Chughtai: 'The Quilt', in *Lifting the Veil: Selected Writings of IsmatChughtai*, tr. M. Asaduddin (New Delhi: Penguin Books,2009).
- 4.
5. BhabendranathSaikia: 'Celebration', Tr. Prachee Dewri, in *Splendour in the Grass:*

Selected Assamese Short Stories, ed. Hiren Gohain (New Delhi: Sahitya Akademi, 2010)

6. Fakir Mohan Senapati: 'Rebati', in *Oriya Stories*, ed. Vidya Das, tr. KishoriCharan Das (Delhi: Srishti Publishers,2000).
- 7.
8. Rabindra Nath Tagore: 'Light, Oh Where is the Light?' and 'When My Play was with thee', in *Gitanjali: A New Translation with an Introduction* by William Radice (New Delhi: Penguin India,2011).
9. G.M. Muktibodh: 'The Void', (tr. Vinay Dharwadker) and 'So Very Far', (tr.Tr. Vishnu Khare and Adil Jussawala), in *The Oxford Anthology of Modern Indian Poetry*, ed. Vinay Dharwadker and A.K. Ramanujan (New Delhi: OUP,2000).
10. Amrita Pritam: 'I Say Unto Waris Shah', (tr. N.S. Tasneem) in *Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems*, ed. K.M. George,vol. 3 (Delhi: Sahitya Akademi,1992).
11. Thangjam Ibopishak Singh: 'Dali, Hussain, or Odour of Dream, Colour of Wind' and 'The Land of the Half-Humans', tr. Robin S. Ngangom, in *The Anthology of Contemporary Poetry from the Northeast* (NEHU: Shillong,2003).
12. Dharamveer Bharati: *AndhaYug*, tr. Alok Bhalla (New Delhi: OUP, 2009).
13. Hiren Bhattacharyya: 'What Is It That Burns in Me?'

Readings

1. Namwar Singh, 'Decolonising the Indian Mind', tr. Harish Trivedi, *Indian Literature*, no. 151 (Sept./Oct.1992).
2. B.R. Ambedkar, *Annihilation of Caste* in *Dr. Babasaheb Ambedkar: Writings and Speeches*, vol. 1 (Maharashtra: Education Department, Government of Maharashtra,1979) chaps. 4, 6, and14.
3. Sujit Mukherjee, 'A Link Literature for India', in *Translation asDiscovery* (Hyderabad: Orient Longman, 1994) pp. 34–45.
4. G.N. Devy, 'Introduction', from *After Amnesia* in *The G.N. Devy Reader* (New Delhi: Orient Black Swan, 2009) pp.1–5.

Paper 2: ENG-HE-5026

Literature of the Indian Diaspora

Credits: 5 (Theory) + 1 (Tutorial)

In the light of global literature today focusing extensively on ideas of transnationalism, exile, migration, displacement, and so on, literature of the diaspora has come to exert a strong presence in the global scene. This paper will look at the diasporic experience with particular reference to Indian diasporic writers.

Texts:

1. M. G. Vassanji: *The Book of Secrets* (Penguin, India)
2. Rohinton Mistry: *A Fine Balance* (Alfred A Knopf)
3. Meera Syal: *Anita and Me* (Harper Collins)
4. Jhumpa Lahiri: *The Namesake* (Houghton Mifflin Harcourt)

Reading

1. "Introduction: The diasporic imaginary" in Mishra, V. (2008). *Literature of the Indian Diaspora*. London: Routledge
2. "Cultural Configurations of Diaspora," in Kalra, V. Kaur, R. and Hutynuk, J. (2005). *Diaspora & hybridity*. London: Sage Publications.
3. "The New Empire within Britain," in Rushdie, S. (1991). *Imaginary Homelands*. London: Granta Books.

Paper 3: ENG-HE-5036

Nineteenth Century European Realism

Credits: 5 (Theory) + 1 (Tutorial)

The insistence on literary representation whose objective was to 'mirror' reality gained ground in nineteenth-century Europe across the different cultural spaces of the Continent. That is why varieties of realism surfaced in the literary traditions which were as culturally divergent as Russia and Spain.

This paper is designed to provide an interesting glimpse of the traditions that contributed to the growth and consolidation of European realism in the nineteenth century. Study of these texts will also facilitate the understanding of the gradual movement towards modernism in the twentieth century which was, in many ways, both a response and a reaction to the major tendencies of European Realism.

Texts:

1. Ivan Turgenev: *Fathers and Sons*, tr. Peter Carson (London: Penguin, 2009).
2. Leo Tolstoy: 'Kholstomer: The Story of a Horse'
3. Nikolai Gogol: 'The Nose'
4. Honore de Balzac: *Old Goriot*, tr. M.A. Crawford (London: Penguin, 2003).
5. Guy de Maupassant: 'The Necklace'

Readings

1. Leo Tolstoy, 'Man as a creature of history in *War and Peace*', ed. Richard Ellmann et. al., *The Modern Tradition*, (Oxford: OUP, 1965) pp. 246–54.
2. Honore de Balzac, 'Society as Historical Organism', from Preface to *The Human Comedy*, in *The Modern Tradition*, ed. Ellmann et. al (Oxford: OUP, 1965) pp.265–67.
3. Gustav Flaubert, 'Heroic honesty', Letter on *Madame Bovary*, in *The Modern Tradition*, ed. Richard Ellmann et. al. (Oxford: OUP, 1965) pp. 242–3.
4. George Lukacs, 'Balzac and Stendhal', in *Studies in European Realism* (London, Merlin Press, 1972) pp. 65–85.
5. Viktor Shklovsky, 'Art as Technique'

Paper 4: ENG-HE-5046
Literary Theory
Credits: 5 (Theory) + 1 (Tutorial)

This paper will familiarize students with some important texts on literary theory beginning from Structuralism to Post Modernism.

Texts:

1. Structuralism (Ferdinand de Saussure: Nature of the Linguistic Sign)
2. Post-structuralism (Roland Barthes: (“Work to text”; “The Death of the Author”; MH Abrams”; The Deconstructive Angel”)
3. Post-modernism (Linda Hutcheon: Theorizing the Postmodern: Towards a Poetics)
4. Post-colonialism (Edward Said: Introduction to *Orientalism*)
5. Feminism (Elaine Showalter: “Towards a feminist Poetics”; Helen Sixous: “The Laugh of the Medusa”)
6. Marxism and Marxist Literary Criticism (Louis Althusser: “Ideology and Ideological State Apparatuses”.

Recommended Books:

1. Peter Barry. 1995. *Beginning Theory*. Manchester: MUP.
2. Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. 1998. *The Empire Writes Back*. London: Routledge.
3. 1997. *The Post-colonial Studies Reader*. London: Routledge.
4. David Lodge (ed). 2003. *Modern Criticism and Theory: A Reader*. Singapore: Pearson.
5. Edward W. Said. 1995. *Orientalism*. London: Penguin.
6. Elleke Boehmer. 1995. *Colonial and Post-colonial Literature*. New York: OUP.
7. Linda Hutcheon. 1988/2003. *Postmodernism: History, Theory, Fiction*. New York: Routledge.
8. M.S. Nagarajan. 2007. *English Literary Criticism and Theory*. Bangalore: Orient Longman.

Semester VI (Any Two)

Paper 5: ENG-HE-6016 World Literatures Credits: 5 (Theory) + 1 (Tutorial)

1. V.S. Naipaul: *A Bend in the River* (London: Picador,1979).
2. Marie Clements: *The Unnatural and Accidental Women*, in *Staging Coyote’s Dream: An Anthology of First Nations*, ed. Monique Mojica and Ric Knowles (Toronto: Playwrights Canada,2003)
3. Antoine De Saint-Exupery: *The Little Prince* (New Delhi: Pigeon Books,2008)
4. Julio Cortazar: ‘Blow-Up’, in *Blow-Up and other Stories* (New York: Pantheon, 1985).
5. Judith Wright: ‘Bora Ring’, in *Collected Poems* (Sydney: Angus & Robertson, 2002) p.8.

6. Gabriel Okara: 'The Mystic Drum', in *An Anthology of Commonwealth Poetry*, ed. C.D. Narasimhaiah (Delhi: Macmillan, 1990) pp. 132–3.
7. Kishwar Naheed: 'The Grass is Really like me', in *We the Sinful Women* (New Delhi: Rupa, 1994) p. 41.
8. Shu Ting: 'Assembly Line', in *A Splintered Mirror: Chinese Poetry From the Democracy Movement*, tr. Donald Finkel, additional translations by Carolyn Kizer (New York: North Point Press, 1991).
9. Jean Arasanayagam: 'Two Dead Soldiers', in *Fusillade* (New Delhi: Indialog, 2003) pp.89–90.

Readings

1. Sarah Lawall, 'Preface' and 'Introduction', in *Reading World Literature: Theory, History, Practice*, ed. Sarah Lawall (Austin, Texas: University of Texas Press, 1994) pp. ix–xviii, 1–64.
2. David Damrosch, *How to Read World Literature?* (Chichester: Wiley-Blackwell, 2009) pp. 1–64, 65–85.
3. Franco Moretti, 'Conjectures on World Literature', *New Left Review*, vol.1 (2000), pp. 54–68.
4. Theo D'haen et al., eds., 'Introduction', in *World Literature: A Reader* (London: Routledge, 2012).

Paper 6: ENG-HE-6026 Partition Literature Credits: 5 (Theory) + 1 (Tutorial)

1. Intizar Husain: *Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).
2. Amitav Ghosh: *The Shadow Lines*.
3. Dibyendu Palit: 'Alam's Own House', tr. Sarika Chaudhuri, *Bengal Partition Stories: An Unclosed Chapter*, ed. Bashabi Fraser (London: Anthem Press, 2008) pp.453–72.
4. Manik Bandhopadhyaya: 'The Final Solution', tr. Rani Ray, *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp.23–39.
5. Sa'adat Hasan Manto: 'Toba Tek Singh', *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp.212–20.
6. Lalithambika Antharajanam: 'A Leaf in the Storm', tr. K. Narayana Chandran, in *Stories about the Partition of India* ed. Alok Bhalla (New Delhi: Manohar, 2012) pp.137–45.
7. Faiz Ahmad Faiz: 'For Your Lanes, My Country', in *In English: Faiz Ahmad Faiz, A Renowned Urdu Poet*, tr. and ed. Riz Rahim (California: Xlibris, 2008) p.138.
8. Jibananda Das: 'I Shall Return to This Bengal', tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp.8–13.

9. Gulzar: 'Toba Tek Singh', tr. Anisur Rahman, in *Translating Partition*, ed. Ravikant and Tarun K. Saint (New Delhi: Katha, 2001)p.x.

Background Readings and Screenings

1. Ritu Menon and Kamla Bhasin, 'Introduction', in *Borders and Boundaries* (New Delhi: Kali for Women, 1998).
2. Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004).
3. Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000).
4. Sigmund Freud, 'Mourning and Melancholia', in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–53.

Films

1. *Garam Hawa* (dir. M.S. Sathyu, 1974).
2. *Khamosh Paani: Silent Waters* (dir. Sabiha Sumar, 2003).
3. *Subarna Rekha* (dir. Ritwik Ghatak, 1965)

Paper 7: ENG-HE-6036 Travel Writing

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

1. Ibn Batuta: 'The Court of Muhammad bin Tughlaq', Khuswant Singh's *City Improbable: Writings on Delhi*, Penguin
2. Al Biruni: Chapter LXIII, LXIV, LXV, LXVI, in *India by Al Biruni*, edited by Qeyamuddin Ahmad, National Book Trust of India
3. Mark Twain: *The Innocent Abroad* (Chapter VII, VIII and IX), Wordsworth Classics Edition
4. Ernesto Che Guevara: *The Motorcycle Diaries: A Journey around South America* (the Expert, Home land for victor, The city of viceroys), Harper
5. William Dalrymple: *City of Djinns* (Prologue, Chapters I and II), Penguin
6. Rahul Sankrityayan: *From Volga to Ganga* (Translation by Victor Kierman) (Section I to Section II) Pilgrims Publishing
7. Nahid Gandhi: *Alternative Realities: Love in the Lives of Muslim Women*, Chapter 'Love, War and Widow', Westland, 2013
8. Vikram Seth: *From Heaven Lake* "Heaven Lake"
9. Elisabeth Bumiller: *May You be the Mother of a Hundred Sons: a Journey Among the Women of India*, Chapters 2 and 3, pp.24-74 (New York: Penguin Books, 1991)

Readings

1. Susan Bassnett, 'Travel Writing and Gender', in *Cambridge Companion to Travel Writing*, ed. Peter Hulme and Tim Young (Cambridge: CUP, 2002) pp. 225-241
2. Tabish Khair, 'An Interview with William Dalrymple and Pankaj Mishra' in

- Postcolonial Travel Writings: Critical Explorations*, ed. Justin D Edwards and Rune Graulund (New York: Palgrave Macmillan, 2011),173-184
3. Casey Balton, 'Narrating Self and Other: A Historical View', in *Travel Writing: The Self and The Other* (Routledge, 2012),pp.1-29
 4. Sachidananda Mohanty, 'Introduction: Beyond the Imperial Eyes' in *Travel Writing and Empire* (New Delhi: Katha, 2004) pp. ix–xx.

Paper 12: ENG-HE-6066 Writings from North East India

Credits: 5 (Theory) + 1 (Tutorial) Oral Narratives

1. Mamang Dai: On Creation Myths and Oral Narratives
2. Tashi Chopel: The Story of Creation
3. Kynpham Sing Nongkynrih: U Thlen: The Man-Eating Serpent

Section II: Poetry

1. Yumlembm Ibomcha: For the Next Birth, Story of a Dream
2. Chandrakanta mura Singh: O, Poor Hackukrai!, Of a Minister
3. Kynpham sing Nongkynrih: When the Prime Minister visits Shillong the Bamboos Watch in Silence

Section III: Fiction

1. Lamabam Kamal: 'Madhabi' Trans. Rk. Birendra Singh
2. Temsula Ao: 'An Old Man Remembers'
3. Indira Goswami: Pages Stained with Blood

Section IV: Prose

1. Anima Dutta; The Holy Dip
2. K Priyokumar: Acacia

Section V: Drama

1. Arun Sarma: *Aahar*

Readings:

1. Geeti Sen. ed. *Where the Sun Rises When Shadows Fall: The North East*, OUP,2006
2. HomenBorgohain. *The Collected Works of HomenBorgohain*. Amaryllis,2017
3. HomenBorgohain and Hiren Dutta. Eds. *Hundred Years of Assamese Poetry*, Publication Board, Assam,1998
4. Mitra Phukan ed. *Assamese: Handpicked Fictions*, Katha,2003
5. Robin Singh Ngangom, and K S Nongkynrih. eds. *Dancing Earth: An Anthology of Poetry from Northeast India*,2009

Semester IV (Any One)

Paper 7: ENG-HG-4016 Literary Cross Currents: Forms: Prose, Poetry, Fiction & Play Credits: 5 (Theory) + 1 (Tutorial)

Part A: Form and movements

Epic and mock-epic, ballad, ode, sonnet, lyric, elegy, tragedy, tragicomedy, absurd drama, heroic drama, problem plays, expressionist plays, Gothic fiction, the historical novel, the bildungsroman, the personal essay, the periodical essay, memoir, autobiography, biography

Movements and trends which influence forms and genres:

Neo-classicism, Romanticism, Augustanism, Victorianism, Realism, Naturalism, Expressionism, Existentialism, Dadaism and Surrealism

Part B: Study of individual texts

Epic and Poetry: (20)

1. *The Mahabharata* (The Game of Dice)
2. Ben Jonson: "Song to Celia"
3. Lord Alfred Tennyson: "The Lady of Shalott"
4. John Keats: "Ode on a Grecian Urn"

Prose (Fiction and Non-fiction) (20)

1. Joseph Addison: "True and False Wit," (Spectator 62)
2. Charles Lamb: "The Dream Children"
3. Charlotte Bronte: *Jane Eyre*
4. Kamala Das: *My Story*

Plays: (20)

1. Henrik Ibsen: *A Doll's House*

Suggested Reading:

1. Pakmaja Asho. *A Companion to Literary Forms*
2. Chris Baldick. *The Oxford Dictionary of Literary terms*
3. *The Concise Oxford Companion to English Literature (Oxford Quick Reference)*
4. Lillian Herlands Hornstein, G. D. Percy, and Calvin S. Brown, Eds. *The Reader's Companion to World Literature*

Paper 8: ENG-HG-4026 Language, Literature and Culture

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

This paper will introduce students to the relationship between language, literature and culture. Language varies according to the culture and world view of the group in which it is used. The language used in literature also has certain features which distinguish it from the language of everyday communication. Keeping these aspects in mind, students will study the following topics:

1. Speech community
2. Concept of dialect
3. Register and style
4. Diglossia
5. Bilingualism and multilingualism
6. Language and gender
7. Style in literature: cohesion, word-choice, point of view, figures of speech, the concept of genre.

Recommended Reading:

8. Romaine, Suzanne. *Language in Society: An Introduction to Sociolinguistics*. OUP, 1994
9. Trudgill, Peter. *Sociolinguistics: An Introduction to Language and Society*, 1995 Revised edition.
10. Toolan, Michael. *Language in Literature: An Introduction to Stylistics*, London: Arnold, 1998
11. Carter, R. (ed) *Language and Literature: An Introductory Reader in Stylistics*. London: Allen and Unwin, 1982
12. Crystal, David. *The Cambridge Encyclopedia of the English Language*. Cambridge: Cambridge University Press, 1995

IV. Ability Enhancement Compulsory Course

Paper 1: English/MIL Communication

Credits: 4

(ENG-AE-1014: English Communication)

Paper 2: Environmental Studies

Credits: 4

V. Skill Enhancement Course (Two Paper)

Note: There will be a common pool of papers in the Skill Enhancement Courses for both BA English Honours and BA English. These papers are designed in such a way that they can be taught in both

BA English Honours and BA English (Regular). The SEC papers for Semesters III and IV in both BA English Honours and BA English will be common even though they will have separate course codes for the two programmes. These papers may be taught in classes common to both the Honours and the Regular students.

Semester IV

Paper 2: ENG-SE-4014 Translation: Principles and Practice

Credits:4

Marks: 100(80+20)

This course is designed to give students basic skills in translation. It introduces students to the field of translation studies and gives them training in practical translation.

Unit1

(Marks: 30)

Translation in India:

History; challenges of translation in multilingual conditions; institutions promoting and commissioning translation; Landmarks of translation in different languages.

Types and Modes of translation:

13. Intra lingual, Inter lingual and inter semiotic translation
14. Free translation,
15. Literal translation,
16. Trans creation
17. Communicative or functional translation
18. Audio-visual translation

Concepts of Translation:

Accuracy, Equivalence, Adaptation, Dialect, Idiolect, Register, Style, subtitling, back-translation

Unit 2

(Marks:50)

In this section questions may be in the nature of translation tests: short passages, speeches from the plays or a poem to be analyzed and different aspects pointed out; and secondly to be translated into English from the original language

Practical translation activities:

Analyse texts translated into English keeping the above concepts, and especially that of equivalence, in mind, at the lexical (word) and syntactical (sentence) levels:

Novel : The Story of *Felanee* by Arupa Patangiya Kalita.

Play: The Fortress of Fire by Arun Sarma.

Poem: "Silt" by Nabakanta Barua, Trans. Pradip Acharya

Short Story: "Golden Girl" by Lakshminath Bezbarua, in the anthology *Splendour in the Grass*. Ed. Hiren Gohain.

- a. Make a back translation into the original English
Short Story or passage from a text (Alice in Wonderland by Probindra Saikia)
- b. Subtitle a film (Assamese – Village Rockstars) (to be discussed in class, a sample shown and then used for internal assessment)

Resources for Practice:

5. Dictionaries
6. Encyclopedias
7. Thesaurus
8. Glossaries
9. Translation software

Suggested Readings:

1. Baker, Mona, *In Other Words: A Course book on Translation*, Routledge, 2001.
(Useful exercises for practical translation and training)
2. Gargesh, Ravinder and Krishna Kumar Goswami. (Eds.). *Translation and Interpreting: Reader and Workbook*. New Delhi: Orient Longman, 2007.
3. Lakshmi, H. *Problems of Translation*. Hyderabad: Booklings Corporation, 1993.
4. Newmark, Peter. *A Textbook of Translation*. London: Prentice Hall, 1988.
5. Toury, Gideon. *Translation across Cultures*. New Delhi: Bahri Publications Private Limited, 1987.
6. Palumbo, Giuseppe. *Key Terms in Translation Studies*. London and New York: Continuum, 2009.

