

THE UNIVERSITY OF BURDWAN
DEPARTMENT OF ENGLISH & CULTURE STUDIES
Syllabus for M.A. in English
(Effective from 2014-16 Session)

The new MA course in English offers training in canonical English literatures as well as emergent interdisciplinary fields, to postgraduate students of literature. The course is designed to lend competence in English language skills, through a close reading of literature. At the same time, the course hones research skills, making students aware of the cultural contexts of literary studies. The project writing component (that encourages field work) ensures the research-intensive nature of the course.

The new MA course exposes students to the complex operations of English in India today; sensitizes them in the process to social concerns, and to literature's task of making our existence meaningful in the contemporary world. The course is socially inclusive in intent and the outreach component of project papers is testimony to the same.

Credits and Evaluation: The course has four semesters and is spread over a period of two years. Students will be required to take fifteen compulsory or 'core' courses (of 75 credit points), three major elective (of 15 credit points) and two minor elective (of 10 credit points) courses. Students can earn 10 credits points for minor elective papers from other departments, if they so desire. Each paper of 5 credits shall have 5 hour session of lectures per week over a period of one semester of 16 weeks for teaching-learning process. Evaluation will be based on end semester examination and internal assessment. For end semester examination, each paper will carry 45 marks and will be of two hours' duration. Project paper will carry 50 marks (of which 10 marks will be for social outreach and 10 for viva-voce).

Course Structure

Course Code	Course Title	Credits	Marks
	First Semester		
PG/ENG/101 (CORE)	Medieval and Renaissance English Literature I	4	50
PG/ENG/102 (CORE)	Medieval and Renaissance English Literature I	4	50
PG/ENG/103 (CORE)	Shakespeare I (Plays & Poems)	4	50
PG/ENG/104 (CORE)	Shakespeare II (Background, Reception and Translation)	4	50
PG/ENG/105	Classical Literature & Criticism	4	50

(CORE)			
	Second Semester		
PG/ENG/201 (CORE)	Eighteenth Century English Literature I	5	50
PG/ENG/202 (CORE)	Eighteenth Century English Literature II	5	50
PG/ENG/203 (CORE)	Nineteenth Century English Literature I	5	50
PG/ENG/204 (CORE)	Nineteenth Century English Literature II	5	50
PG/ENG/205 (CORE)	Literary Criticism: Renaissance to Modern	5	50
	Third Semester		
PG/ENG/301 (CORE)	Modern English Literature till 1950	5	50
PG/ENG/302 (CORE)	Post 1950s English Literature	5	50
PG/ENG/303 (CORE)	Literary Theory I	5	50
PG/ENG/304 (CORE)	Literary Theory II	5	50
PG/ENG/305 (MAJOR ELECTIVE)	Indian Literature in English / Australian Literature / American Literature*	5	50
	Fourth Semester		
PG/ENG/401 (MAJOR ELECTIVE)	Translation Studies / Literature & Films / African Literature*	5	50
PG/ENG/402 (MAJOR ELECTIVE)	South Asian Diaspora / Folklore Studies / Trauma & Literature*	5	50
PG/ENG/403 (MINOR ELECTIVE)	Popular Culture / Colonial Narratives / Indian Literatures in English Translation*	5	50
PG/ENG/404 (MINOR ELECTIVE)	Gender and Literature / Race & Caste Studies / Environment & Literature*	5	50
PG/ENG/405 (CORE)	Project	5	50

* Students are to take 1 (one) out of three optional papers.

Semester I

Paper 101 & 102: Medieval and Renaissance English Literature (Excluding Shakespeare)

These courses propose to study Medieval, Renaissance and Reformation English literature in the context of social, political and religious events that contributed to the formation of early modern culture in England.

Paper 101: Medieval and Renaissance English Literature (Excluding Shakespeare) I

Unit I (Any two)

Geoffrey Chaucer: *Prologue to the Canterbury Tales/The Nun's Priest's Tale*, Edmund Spenser: *The Faerie Queene BK I, Sir Gawaine and the Green Knight, Pearl, Everyman*

Unit II (Milton and any two poets)

John Donne: 'The Flea', 'A Valediction: Forbidding Mourning'; Andrew Marvell: 'The Garden', 'An Horatian Ode Upon Cromwell's Return from Ireland'; Herbert: 'The Collar', 'The Pearl'; Mary Wroth: 'Bee you all pleas'd, your pleasures grieve not me', 'No time, no roome, no thought, or writing can give rest'; Chapman: 'Bridal Song', 'The Shadow of Night'; Henry Vaughan: 'The Retreat', 'The Storm'; John Milton: *Paradise Lost* BK IV

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of three questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and one annotation passage out of four passages (two from each unit) carrying 8 marks and three short-answer-type questions out of six (three to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Paper 102: Medieval and Renaissance English Literature (Excluding Shakespeare) II

Unit I (Any three)

Thomas Kyd: *The Spanish Tragedy*, Christopher Marlowe: *Doctor Faustus/Tamburlaine*, John Webster: *The Duchess of Malfi/The White Devil*, Ben Jonson: *Volpone/The Alchemist*

Unit II (Any two)

Selections from Pico della Mirandola's *Oration on the Dignity of Man*, John Lyly's *Eupheus*, Philip Sidney's *Arcadia*, Machiavelli's *The Prince*, John Hobbes's *The Leviathan*

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of three questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and one annotation passage out of three passages (from Unit I) carrying 8 marks and three short-answer-type questions out of six (three to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Recommended Reading for 101 and 102:

Peter Brown, ed. *A Companion to Medieval English Literature and Culture: c.1350-c.1500*
 Pico della Mirandola. *Oration on the Dignity of Man: A New Translation and Commentary*.
 Trans. and Ed. Francesco Borghesi, Michael Papio, and Massimo Riva, 2012.
 Machiavelli. *The Prince*. Trans. and Ed.
 Jacques le Goff. *Time, Work and Culture in the Middle Ages*, 1980.
 Eileen Power. *Medieval Women*, 1975.
 Paul O. Kristeller. *Renaissance Thought and Its Sources*, 1979.
 William Kerrigan and Gordon Braden. *The Idea of the Renaissance*, 1989.
 J.B. Trapp, ed. *Background to the English Renaissance*, 1974.
 Robert Ashton. *Reformation and Revolution, 1558-1660*, 1984.
 Stephen Greenblatt. *Renaissance Self-Fashioning*, 1980.
 Margaret L. King. *Women in the Renaissance*, 1991.
 M. Bluestone and N. Rabkin, eds. *Shakespeare's Contemporaries*, 1961.

Paper 103: William Shakespeare I (Plays & Poems)

This paper proposes a study of select tragedies, comedies and sonnets of William Shakespeare with the express intent of making students aware of the enduring importance of Shakespeare in his times and ours.

Unit I (Any three)

King Lear, Hamlet, Julius Caesar, Anthony and Cleopatra, Richard III

Unit II (Any two plays)

Twelfth Night, The Merchant of Venice, A Midsummer Night's Dream, The Tempest, Measure for Measure

Ten sonnets: Sonnet No. 1, 19, 29, 32, 46, 55, 65, 71, 116, 147

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of three questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and one annotation passage out of four passages (two from each unit) carrying 8 marks and three short-answer-type questions out of six (three to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Paper 104: William Shakespeare II (Background, Reception & Translation)

This paper will expose the students to Shakespeare's time and stage and give them an overview of different critical approaches to Shakespeare. It will also map the reception of Shakespeare through translations and adaptations with a particular focus on the Indian context.

Unit I

Shakespeare: Critical Approaches

Neo-classical: Dryden, Dr Johnson, Maurice Morgan

Romantic: Coleridge, Lamb, Thomas De Quincey

Victorian: Carlyle, A.C. Bradley

Modern: Wilson Knight, L.C. Knights, Caroline Spurgeon, E.M.W. Tillyard, S.C. Sengupta

Recent Trends: Gender-informed Approach, New Historicist Approach, Cultural Materialist Approach, Postmodernist Approach

Unit II

Shakespeare's Time and Stage

Shakespeare's Reception in India (1850-till date): A Brief History

Shakespeare in Films: *Romeo and Juliet* (Dir. Franco Zeffirelli), *Hamlet* (Dir. Kenneth Branagh), *Maqbool*, *Omkara* (any one)

Shakespeare in Translations and Adaptations: Hurro Chunder Ghose: *Bhanumati Chittobilas*, Girish Ghosh: *Macbeth*, Utpal Dutt: *Chaitali Rater Swapno* (any one)

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of three questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and five short notes out of ten (five to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Recommended Reading for 102 and 103:

E.K. Chambers. *William Shakespeare: A Study of Facts and Problems*, 1930.

E.K. Chambers. *The Elizabethan Stage*, 1923.

G.E. Bentley. *The Jacobean and Caroline Stage*, 1941-68.

O.J. Campbell and E.G. Quinn, eds. *A Shakespeare Encyclopaedia* (also published as *Reader's Encyclopaedia of Shakespeare*) 1966.

C.L. Barber. *Shakespeare's Festive Comedy*, 1959-1972.

E.M.W. Tillyard. *Shakespeare's Last Plays*, 1938.

E.M.W. Tillyard. *The Elizabethan World Picture*, 1942.

Stephen Greenblatt. *Renaissance Self Fashioning*, 1980.

Jan Kott. *Shakespeare: Our Contemporary*, 1983.

Stanley Wells and Gary Taylor, eds. *William Shakespeare: A Textual Companion*, Oxford 1987

Ivo Kempes, ed. *Shakespeare: Left and Right*, 1991.

Jonathan Dollimore and Alan Sinfield, eds. *Political Shakespeare: New Essays in Cultural Materialism*, 1985.

John Drakakis, ed. *Alternative Shakespeares*, 1985.

Jean Wilson. *The Archaeology of Shakespeare*, 1995.

Ania Loomba. *Shakespeare, Race and Colonialism*, 2002.
Amitava Roy, *Hemlat: The Prince of Garanhata*, 2012.

Paper 105: Classical Literature and Criticism (European and Indian)

The classical European literature and critical thought course reminds students of the ideological and aesthetic assumptions of British literature and situates such writing within and between European linguistic/cultural traditions.

The course also exposes students to Indic aesthetic traditions, and enables them to appreciate cross-cultural aesthetics. The inclusion of Indic aesthetic texts takes into account the culturally hybrid space within which English operates in India.

Unit I (Any three European and any one Indian text)

Plato: *The Republic* (Books III & X), Aristotle: *The Poetics*, Horace: *Ars Poetica*, Longinus: *On the Sublime*, *Rasa-Siddhanta* with special reference to Bharatmuni's "On Natya and Rasa: Aesthetic of Dramatic Experience", *Dhavni-siddhanta* with special reference to Anandvardhana's, "Dhavni: Structure and Meaning", *Vakrokti-Siddhanta* with special reference to Kunatak's "Language of Poetry and Metaphor"

Unit II (Any three)

Homer: *The Iliad* (Selections), Virgil: *The Aenied* (Selections), Aeschylus: *Agamemnon*, Sophocles: *King Oedipus*, Euripides: *Medea*, Plautus: *The Ghost*, Aristophanes: *The Frogs*

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of three questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and five short-answer-type questions out of ten (five to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Recommended Reading:

Penelope Murray & T.S. Dorch (trans). *Classical Literary Criticism*. 2000.

Manomohan Ghosh (trans). *The Natyasastra: A Treatise on Hindu Dramaturgy and Histrionics*. 1959.

Semester II

Paper 201 & 202: Eighteenth Century English Literature I and II

The Eighteenth century course (I and II) exposes students to the coming of Enlightenment modernity, print cultures, Romantic sensibilities, and the emergence of new genres (and modes) such as the novel, the periodical essay, gothic narratives, children's writing; sentimental literature, travel narratives, life narratives and more. These emergent genres operating within the oral-literate dynamic; engaging with technological innovations and cross-cultural concerns (as a result of imperial expansions) now demand newer and more complex modes of reading-response. The course hopes to sensitize students to the same.

Paper 201: Eighteenth Century English Literature I

Unit I (Any three)

Aphra Behn: *Oroonoko*, Daniel Defoe: *Moll Flanders/Robinson Crusoe/Roxana, The Fortunate Mistress*, Eliza Haywood: *Fantomina, or Love in a Maze*, Fanny Burney: *Evelina: Or the History of a Young Lady's Entrance into the World*, Jonathan Swift: *Gulliver's Travels*, Lawrence Sterne: *Tristram Shandy*, Henry Fielding: *Tom Jones/Joseph Andrews*

Unit II (Two plays and one prose work)

Dr. Samuel Johnson: *Rambler: (No. 134. 1751)*, Joseph Addison: *Spectator (Selections)*, James Boswell: *Life of Samuel Johnson (Selections)*, John Dryden: Translation of *Plutarch's Lives*, Alexander Pope: Translation of Homer's *Iliad*, John Dryden: *Aurangzebe*, Richard Steele: *The Conscious Lovers*, Richard Brinsley Sheridan: *The School for Scandal*, William Goldsmith: *She Stoops to Conquer*, William Hogarth. *The Rake's Progress*.

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of three questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and five short-answer-type questions out of ten (five to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Paper 202: Eighteenth Century English Literature II

Unit I (Any three)

Mary Shelley: *Frankenstein: or The Modern Prometheus*, Horace Walpole. *The Castle of Otranto: A Gothic Story*, M.G. Lewis: *The Monk: A Romance*, Samuel Richardson: *Pamela or Virtue Rewarded*, Maria Edgeworth: *Castle Rackrent*, Walter Scott: *Ivanhoe/Rob Roy/Waverly*, Jane Austen: *Northanger Abbey /Mansfield Park/Sense and Sensibility*

Unit II: (Any three)

John Dryden: *Macflecknoe*; Alexander Pope: *Dunciad/An Essay on Man Epistle One*; William Cowper: *The Task* (Selections); *The Diverting History of John Gilpin* (Selections); William Thomson: *Seasons* (Selections); William Collins: “Ode on the Death of Mr. Thomson”, “Ode Written in the Beginning of the Year 1746”; Robert Burns: “Elegy written in a Country Churchyard”, “Ode on the Death of a Favourite Cat”; Felicia Hemans: *Casabianca, The Better Land*; William Blake: *Songs of Innocence/Songs of Experience* (Selections)

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of three questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II), one annotation passage out of three (to be set from Unit II) carrying 8 marks and three short-answer-type questions out of six (three to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Recommended Reading for 201 & 202:

Gothic: Routledge Critical Idioms

Andrew Smith. *Gothic literature*

E.M. Forster. *Aspects of the Novel*

Ian Watt: *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*

Michael McKeon. *The Origins of the English Novel 1600-1740*

Cambridge Companion to Eighteenth Century Literature 1740-1830

Cambridge Companion to the Eighteenth Century Novel

Cambridge Introduction to Eighteenth Century Poetry

Paula R. Backshieder and Catherine Gallahar *A Companion to English Novel and Culture*- Eds. (London: Blackwell publishing, 2009)

Norton Anthology of English poetry

Jennie Batchelor and Cora Kaplan eds. *British Women's Writing in the Long Eighteenth Century: Authorship, Politics and History*(Palgrave)

Paper 203 & 204: Nineteenth Century English Literature I & II

The nineteenth century literature course (I and II) focuses on the crystallization of British cultural supremacy in the known world. It engages students with ‘Victoriana’ that is cultural assumptions of the period of Queen Victoria’s rule. It includes literary texts that engage with concerns as varied as industrial conflict, urbanization, crime, detection and horror, life-writing, scientific and technological speculation, women’s issues, children’s issues, education experiments, spiritual and paranormal research, fantasy and nonsense. The course gives the students a feel of the exciting experiments in the field of literature.

Paper 203: Nineteenth Century English Literature I

Unit I

Section A (Any three)

Charlotte Bronte: *Villette/Jane Eyre*, Emily Bronte: *Wuthering Heights*, Charles Dickens: *Bleak House/Great Expectations*, Elizabeth Cleghorn Gaskell: *North and South/Mary Barton*, George Eliot: *Middlemarch/Mill on the Floss*, William Makepeace Thackeray: *Vanity Fair/The History of Henry Esmond*

Section B (Any three poets)

William Wordsworth: *The Prelude* (Selections), Samuel T. Coleridge: *The Rime of the Ancient Mariner*, Lord Byron: *Don Juan* (Canto I-IV), Percy Bysshe Shelley: *Prometheus Unbound*, John Keats: “Ode on a Grecian Urn”, “To Autumn”, “Ode to Psyche”,

Unit II

Section A (Any three)

Lewis Carroll: *Alice’s Adventures in Wonderland/Through the Looking Glass*, Arthur Conan Doyle: *The Hound of Baskervilles/The Sign of Four*, Wilkie Collins: *The Moonstone*, George du Maurier: *Trilby*, W. Rider Haggard: *Allan Quatermain/ King Solomon’s Mines*

Section B (Any one)

Edmund Burke: *Reflections on the Revolution in France*, Thomas Paine: *The Rights of Man*, Mary Wollstonecraft: *Vindication of the Rights of Woman*, William Godwin: *An Enquiry Concerning Political Justice*, Thomas Malthus: *An Essay on the Principle of Population*, Percy Bysshe Shelley: “England in 1819”, Benjamin Disraeli: *Sybil, or The Two Nations*

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of four questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and one annotation passage out of three passages (from Unit I) carrying 8 marks and three short-answer-type questions out of six (three to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Paper 204: Nineteenth Century English Literature II

Unit I

Section A (Any two)

George Gissing: *New Grub Street/The Unclassed*, Anthony Trollope: *Barchester Towers/The Way we live now*, Thomas Hardy: *Jude the Obscure/ Tess of the d’Urbervilles*, Samuel Butler: *Erewhon/Ernest Pontifex or The Way of All Flesh*

Section B (Any two poets and any one prose work)

Lord Alfred Tennyson: *In Memoriam/ The Lady of Shallot*; Robert Browning: “Porphyria’s Lover”, “The Last Ride Together”; Christina Georgina Rossetti: *Goblin Market and Other Poems* (two from this book); Thomas Hardy: “In Time of ‘The Breaking of Nations’”, “Between us Now”; John Henry Newman: *Apologia pro Vita Sua*; Margaret Oliphant: *The Autobiography of Margaret Oliphant*; John Stuart Mill: *Autobiography*

Unit II

Section A (Any three)

John Ruskin. *King of the Golden River*, Charles Kingsley: *The Water Babies: A Fairy Tale for a Land Baby*, H.G. Wells: *The Invisible Man/ Time Machine*, Jules Verne: *Twenty Thousand Leagues under the Sea/ Around the World in Eighty Days* (translation from original French), Arthur Conan Doyle: *The Lost World*, Edwin Arnold: *The Light of Asia* (Translation, life of Gautama Buddha) /*The Song Celestial* (Translation of *Bhagwat Gita*)

Section B (Any one)

Mathew Arnold: *Culture and Anarchy*, Thomas Carlyle: *Chartism*, “The Sign of Times”, Walter Pater: *The Renaissance*, John Ruskin: *Unto this Last/ Stones of Venice*, Charles Darwin: *On the Origin of Species* (1859)/*The Descent of Man and Selection in Relation to Sex*, Sigmund Freud: *Unheimlich* (Tr. Uncanny)

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of four questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and one annotation passage out of three passages (from Unit I) carrying 8 marks and three short-answer-type questions out of six (three to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Recommended Reading for 203 & 204:

Cambridge Companion to British Romanticism

M.H. Abrams. *The Mirror and the Lamp*.

Lytton Strachey. *Eminent Victorians*

Gilbert and Gubar. *The Mad Woman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination*.

Martin Gardener. *The Annotated Alice*.

Kora Caplan. *Victoriana: Histories, Fiction, Criticism*

Michael Foucault. *History of Sexuality: An Introduction*

Steven Marcus. *The Other Victorians: A Study of Sexuality and Pornography*

Linda Anderson. *Autobiography* Routledge Critical Idioms

Janet Oppenheim. *The Other World: Spiritualism and Psychical Research in England*. 1850-1914

The Victorian Web

Martin Priestman. *Cambridge Companion to Crime*

Mathew Kaiser. *Crime and Horror in Victorian Literature and Culture*. Vols I and II

Jack Zipes. *The Brothers Grimm: From Enchanted Forests to the Modern World*

---. *Why Fairy Tales Stick: The Evolution and Relevance of a Genre*.

Shibaji Bandopadhyay. *Gopal/Rakhal Dwandhosamas* (Bengali)

Simon Denith. *Epic and Empire*

205: Literary Criticism: Renaissance to Modern

The course introduces students to critical theory, the ideological assumptions that underpin and shape literature. Tracing aesthetic thought from Sidney to I.A. Richards the course prepares students to think of literary texts in terms of structures.

Unit I

Philip Sidney: *An Apology for Poetry*, John Dryden: From *Preface to Fables, Ancient and Modern*, Alexander Pope: *An Essay on Criticism*, Joseph Addison: *The Pleasures of Imagination*
Samuel Johnson: From *Preface to the Plays of Shakespeare*

Unit II

William Wordsworth: *Preface to Lyrical Ballads*, S. T. Coleridge: *Biographia Literaria* (xiii, xiv, xviii), Matthew Arnold: "Function of Criticism at the Present Time", T.S. Eliot: "Tradition and the Individual Talent", F.R. Leavis: "Reality and Sincerity", I. A. Richards: "Metaphor"

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of three questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and five short-answer-type questions out of ten (five to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Recommended Reading:

J.H.W. Atkins. *Literary Criticism in Antiquity* (2 vols.)

Wimsatt and Brooks. *Literary Criticism: A Short History*

Rene Wellek. *A History of Modern Criticism* (Vols. 7 & 8)

George Saintsbury. *A History of English Criticism*

Semester III

Paper 301: Modern English Literature till 1950

The first few decades of the twentieth century witnessed two world wars that changed geographical boundaries, cultural sensibility, aesthetic and literary values. Several literary and aesthetic movements, such as Imagism, Dadaism, Futurism, Vorticism, articulated the intellectual impulses and responses to the upheavals of the times. This course offers to inculcate in the students an awareness and appreciation of the unique nature of literary and aesthetic modernism.

Unit I (Any two playwrights and three poets)

G. B. Shaw: *Man and Superman/Pygmalion*, Sean O'Casey: *Juno and the Paycock*, W. B. Yeats : *Purgatory*, T.S. Eliot: *Murder in the Cathedral/Family Reunion*, John Osborne: *Look Back in Anger*, Samuel Beckett: *Waiting for Godot*

W. B. Yeats : 'Easter 1916', 'Leda and the Swan', 'Among the School Children'; T. S. Eliot: 'The Waste Land'/ 'Four Quartets'; Ezra Pound: 'In a Station of the Metro'; Wilfred Owen: 'Spring Offensive', 'Arms and the Boy'; Douglas: 'Cairo Jig', 'How to Kill'; Dylan Thomas: 'And Death Shall Have No Dominion'; Stephen Spender: 'A Childhood', 'I Think Continually'

Unit II (Any four)

Virginia Woolf: *Mrs Dalloway/ To the Lighthouse*, D.H.Lawrence: *Rainbow/Women in Love*
E.M.Forster: *A Passage to India/Howard's End*, Joseph Conrad: *Heart of Darkness/ Lord Jim*,
James Joyce: *The Dubliners/Ulysses*

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of four questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and one annotation passage out of three passages (from Unit I) carrying 8 marks and three short-answer-type questions out of six (three to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Recommended Reading:

Modernism: A Guide to European Literature 1890-1930. Malcolm Bradbury and James McFarlane, Penguin, 1991.

Modernism 1910-1945: Images to Apocalypse. Jane Goldman. Palgrave, 2004.

Axel's Castle: A Study in the Imaginative literature of 1870-1930. Scribner, 1931.

Modernism/Postmodernism. Peter Brooker. Longman, 1992.

Modernisms: A Literary Guide. Peter Nicholls, Palgrave, 1995.

The Politics of Modernism. Raymond Williams, Verso, 1989.

The Great War and the Modern Memory. Paul Fussell, OUP, 1975.

A Genealogy of Modernism: A Survey of English Literary Doctrine 1908-1922. M. Levenson, Cambridge UP, 1984.

Paper 302: Post-1950s English Literature

This course proposes to study the Post 1950s English literature in the context of social, political and historical events that contributed to the formation of new cultural trends in England in the post second world war era.

Unit I (Any two plays & two poets)

Harold Pinter: *The Birthday Party* / *The Homecoming*; Arnold Wesker: *The Merchant* / *Roots*; Tom Stoppard: *Rosencrantz and Guildenstern are Dead* / *Travesties*; Caryl Churchill: *Top Girls* / *Cloud Nine*; Philip Larkin: 'Ambulances', 'Church Going'; Ted Hughes: 'Crow's Fall', 'Pike'; Seamus Heaney: 'Death of a Naturalist', 'Exposure'; Thom Gunn: 'A Map of the City', 'Street Song'

Unit II (Any four)

Kingsley Amis: *Lucky Jim* / *The Old Devils*, John Fowles: *The French Lieutenant's Woman* / *A Maggot*, Martin Amis: *Money* / *London Fields*, Doris Lessing: *The Grass is Singing* / *The Golden Notebook*, Anthony Burgess: *Time for a Tiger* / *One Hand Clapping*; Margaret Drabble: *The Gates of Ivory* / *The Seven Sisters*; Iris Murdoch: *Jackson's Dilemma* / *The Unicorn*

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of four questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and one annotation passage out of three passages (from Unit I) carrying 8 marks and three short-answer-type questions out of six (three to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Recommended Reading:

Simon Armitage & Robert Crawford, eds. *The Penguin Book of Poetry from Britain and Ireland since 1945*, 1998.

C.W.E. Bigsby. *Contemporary English Drama*, 1981.

B. Morrison. *The Movement: English Poetry and Fiction in the 1950s*, 1980.

Alan Sinfield. *Literature, Politics and Culture in Postwar Britain*, 1989.

John Russell Taylor. *Anger and After*. 1962.

P. Waugh. *Harvest of the Sixties: English Literature and its Background 1960-1990*, 1995.

R. Welch. *The Abbey Theatre 1899-1999*, 1999.

Laura Marcus & Peter Nicholls, eds. *The Cambridge History of Twentieth-Century English Literature*. 2004.

James Acheson & Romana Huk. *Contemporary British Poetry: Essays in Theory and Criticism*. 1996.

A. Gasiorek. *Post-War British Fiction: Realism and After*. 1995.

R. M. George. *The Politics of Home: Postcolonial Relocations and Twentieth-Century Fiction*. Cambridge University Press, 1996.

Halio, Jay, ed. *British Novelists Since 1960*. 1983.

Paper 303 & 304: Literary Theory

These courses aim at orienting the students in the history and evolution of literary theory in the twentieth and twenty-first centuries. The students will be equipped with insights from different theories which will enable them to read texts critically. Excerpts from a few seminal theoretical texts are prescribed to encourage the students to read the complete texts in original and to make them aware of contemporary critical discourses.

Paper 303: Literary Theory I

Unit I

New Criticism, Russian Formalism, Dialogic Criticism, Psychoanalytic Criticism and Archetypal Criticism

Unit II

Structuralism, Deconstruction, Reader-Response Criticism, Marxist Criticism, Feminisms and Gender Studies

Essays/Chapters for Detailed Studies (Any four):

Fanon: *Black Skin, White Mask* (Selections), Edward Said : *Orientalism* (Selections), Althusser: “Ideology and Ideological State Apparatuses” Frye: *Anatomy of Criticism* (Selections), Derrida: “Structure, Sign and Play”, Bakhtin: *Rabelais and His World* (Selections), Cixous: “Sortis”, Barthes: “Death of the Author”

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of three questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and five short-answer-type questions (out of ten to be set from the texts prescribed for detailed studies) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Paper 304: Literary Theory II

Unit I

New Historicism , Postmodernism, Postcolonialism, Culture Studies and Narratology

Unit II

Nationalism, Subaltern Studies, Race and Caste Studies, Ethnicity, Diaspora Theories, Ecocriticism

Essays/Chapters for Detail Studies (Any four):

Greenblatt : “Invisible Bullets”, Lyotard : *The Postmodern Condition* (Selections), Ashis Nandy : “Nationalism : Genuine and Spurious”, Partha Chatterjee: “More on Modes of Power and

Peasantry”, Stuart Hall: “New Ethnicities”, Tololyan: “Diaspora Studies: Past, Present and Promise”, Cheryl Glotfelty: “Literary Studies in an Age of Environmental Crisis”, Rabindranath Tagore: “Nationalism in India”, B. R. Ambedkar: “The Annihilation of Caste”, Gandhi: *Hind Swaraj* (Selections)

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of three questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and five short-answer-type questions out of ten (to be set from the texts prescribed for detailed studies) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Recommended Reading for paper 303 and 304:

Raman Selden, Peter Widdowson and Peter Brooker. *A Reader’s Guide to Contemporary Theory*, fifth edition, 2005.

Patricia Waugh. *Literary Theory: An Oxford Guide*, 2006.

Peter Barry. *Beginning Theory: An Introduction to Literary and Cultural Theory*, 2010.

Mar Klages. *Literary Theory: A Guide for the Perplexed*, 2008.

Jonathan Culler. *Literary Theory: A Very Short Introduction*, 1997.

Terry Eagleton. *Literary Theory: An Introduction*, 1983.

Terry Eagleton. *After Theory*, 2006.

David Lodge and Nigel Wood, eds. *Modern Criticism and Theory: A Reader*, 1999.

Paper 305: Major Elective (Any one of the following options)

305.i: Indian English Literature

The course introduces students to a body of literature that has now assumed canonicity, and that perhaps most aptly exemplifies the hybrid nature of the operations of English in India today. Coming into existence with the introduction of English as the medium of instruction in India, *pace* the Anglicist victory in the great Indian education debate, Indian English is now acknowledged as a distinct language with a distinct tradition of literature. The course charts the growth, development and new directions of this vibrant body of literature.

Unit I (Any two plays and three poets)

Nissim Ezekiel: “Hymns in Darkness”, “A Morning Walk”; A. K. Ramanujan: “One More After Reading Homer”, “Elements of Composition”; Jayanta Mahapatra: “Bare Face”, “Dawn at Puri”; Shiv K. Kumar: “Trapfalls in the Sky”, “Pilgrimage”; Eunice De Souza: “The Road,” “Outside Jaisalmer”, Ranjit Hoskote: “Ghalib in the Winter of the Great Revolt,” “Colours for a Landscape Held Captive”

Asif Currimbhoy: *Inquilab*, Mahesh Dattani: *Dance Like a Man/ On a Muggy Night in Mumbai*, Manjula Padmanabhan: *Lights Out*

Unit II (Any four)

Mulk Raj Anand: *The Untouchable*, R. K. Narayan: *The Man-Eater of Malgudi*, Raja Rao: *Kanthapura*, Anita Desai: *Cry, the Peacock/Clear Light of Day*, Amitav Ghosh: *Calcutta Chromosomes/The Glass Palace*, Shashi Deshpande: *The Country of Deceit*, Vikram Seth: *The Golden Gate*

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of four questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and one annotation passage out of three passages (from Unit I) carrying 8 marks and three short-answer-type questions out of six (three to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Recommended Reading:

C.D. Narasimhaiah. *The Swan and the Eagle*

William Walsh. *Commonwealth Literature*.

Sisir Kumar Das. *A History of Indian Literature*

M.K. Naik. *A History of Indian English Literature*

Arvind Krishna Mehrotra, ed. *An Illustrated History of Indian Literatures in English*.

Harish Trivedi. *Colonial Transactions*

Meenkshi Mukherjee. *Realism and Reality*

---. *Twice Born Fiction*

Priya Joshi. *In Another World*

305.ii: American Literature

American literature offers a diversity that is reflective of its cultural ethos. The texts have been selected with the objective to make the students aware of the nation's history, politics, and culture which shapes its literature. The course traces the historical and aesthetic evolution of American Literature.

Unit I (Any four)

Hawthorne: *The Scarlet Letter*, Melville: *Moby Dick*, Mark Twain: *Huckleberry Finn*, Steinbeck: *The Grapes of Wrath*, Morrison: *The Bluest Eye*, Hemingway: *The Old Man and the Sea*, Alice Walker: *The Color Purple*

Unit II (Any two plays and three poets)

Arthur Miller: *The Crucible*, Tennessee Williams: *A Streetcar Named Desire*, Eugene O' Neill: *The Glass Menagerie*

Robert Frost: Walt Whitman: 'Song of Myself', 'I Sing of Body Electric'; Emily Dickinson: 'Because I Could Not Stop for Death', 'I Heard A Fly Buzz'; Sylvia Plath: 'Daddy', 'Lady Lazarus'; Allen Ginsberg: 'Howl'; Langston Hughes: 'The Negro Speaks of Rivers', "As I grew Older"

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of four questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and one annotation passage out of three passages (from Unit II) carrying 8 marks and three short-answer-type questions out of six (three to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Recommended Reading:

Cambridge History of American Literature. CUP.

From Puritanism to Postmodernism: A History of American Literature. Penguin, 1991.

Hard Facts: Setting and Form in the American Novel. Philip Fisher. OUP, 1987.

American Realism and Naturalism : Howells to London. Donald Pizer. CUP, 1995.

The Signifying Monkey: A Theory of Afro American Literary Criticism. Henry Louis Gates Jr. OUP, 1989.

The Norton Anthology of American Literature. Nina Baym. Norton, 2007.

A History of American Literature. Richard Gray. Blackwell, 2004.

Black Atlantic. Paul Gilroy. Harvard UP, 1992.

305.iii: Australian Literature

This course proposes to study Australian literature (both white and Aboriginal) by situating it in a politico-historical context. It will also help the students understand how and why Australian literature has emerged as a significant component of postcolonial literatures.

Unit I

Section A (Any two poets)

Henry Lawson: 'Middleton's Rouseabout', 'The Song of Old Joe Swallow'; Kenneth Slessor: 'Sensuality', 'Beach Burial'; A. D. Hope: 'Australia', 'Faustus'; Judith Wright: 'The Company of Lovers', 'Our Love is so Natural'; Peter Porter: 'River Run', 'River Quatrains'; Les Murray: 'A New England Farm, August 1914', 'The Wilderness'

Section B (Any two authors)

Patrick White: *Voss*, Peter Carey: *True Adventures of the Kelly Gang*, David Malouf: *An Imaginary Life*, Peter Goldsworthy: *Three Dog Night*, David Williamson: *Don's Party*

Unit II

Section A (Any two poets)

Oodgeroo: 'We Are Going', 'The Dawn is at Hand'; Jack Davis: 'The First-born', 'A Conversation Between Two Worms in a Cemetery'; Kevin Gilbert: 'Shame', "On Our Black 'Radicals' in Government & Semi-Government Jobs", Kerry-Reed Gilbert: 'My Life, Black Life', 'My Totem'; Anita Heiss: 'Apologies', 'My Other'

Section B (Any three authors)

Robert J. Merritt: *The Cake Man*, Jack Davis: *No Sugar*

Oodgeroo: Selections from *Stradbroke Dreamtime*

Sally Morgan: *My Place*, Jackie Huggins: *Auntie Rita*, Anita Heiss: *Am I Black Enough for You?*

Alexis Wright: *Carpentaria*

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of four questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and one annotation passage out of three passages (from Unit I & II) carrying 8 marks and three short-answer-type questions out of six (three to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Recommended Reading:

Clark, Manning. *A Short History of Australia*, 1963.

Lock, Fred and Alan Lawson. *Australian Literature: A Reference Guide*, 1976.

Goodwin, Ken. *A History of Australian Literature*, 1986.

Bennett, Bruce, and Jennifer Strauss, eds. *The Oxford Literary History of Australia*, 1998.

Hergenhan, Laurie, gen. ed. *The Penguin New Literary History of Australia*, 1988.

Page, Geoff. *A Reader's Guide to Contemporary Australian Poetry*, 1995.

Clancy, Laurie. *A Reader's Guide to Australian Fiction*, 1992.

Fitzpatrick, Peter. *After the Doll: Australian Drama since 1955*, 1979.

Reynolds, Henry. *The Other Side of the Frontier: An Interpretation of the Aboriginal Response to the Invasion and Settlement of Australia*, 1981.

Broome, Richard. *Aboriginal Australians: Black Response to White Dominance 1788-1980*, 1982.

Carter, David. *Dispossession, Dreams & Diversity: Issues in Australian Studies*, 2006.

Davis and Bob Hodge, eds. *Aboriginal Writing Today*, 1985.

Hodge, Bob and Vijay Mishra. *Dark Side of the Dream: Australian Literature and the Postcolonial Mind*, 1991.

Muecke, Stephen. *Textual Spaces: Aboriginality and Cultural Studies*, 1992.

Heiss, Anita & Peter Minter, eds. *Anthology of Australian Aboriginal Literature*, 2008.

Semester IV

401: Major Elective (Any one of the following options)

401.i: Translation Studies

This course introduces students to the emergent discipline of Translation Studies and charts the development of perceptions regarding the translation act (and the translator) as slavish, passive, mechanical and inferior to translation as active intervention and dynamic recasting. The course is practical in nature in that it demands students translate a given text employing the theories they have imbibed.

Unit I

Translation: Definitions, Historiography: i) Translation studies in the Anglo-American Context : a) The Augustans:-Dryden, Pope; b) The Victorians-Edwin Arnold/Mathew Arnold; c) Modern, Contemporary; ii) Translation in the colonial Indian context: a) Translating Epics b) Translating novels

Unit II

Translation Theories: Linguistic School-Equivalence, machine Translation, Cultural translation- Translation as afterlife of a text, The role of the Translator-invisibility to creative intervention, Translation and Postcolonialism, Translation and Gender, The Polysystemic school, Translation and Cannibalism, Translation and Comparative Literature, Translation as Nation Building

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of three questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and three short-answer-type questions out of six (three to be set from each unit) carrying 4 marks each. Candidates are also required to translate a text from Indian Bhasa to English. This will carry 8 marks. Five (5) marks are allotted to internal assessment test.

Recommended Reading:

Susan Bassnett. *Translation Studies*

Bassnett and Henri Lefevre, eds. *Translation; History; Culture*

Lawrence Venuti. *Invisibility of the Translator.*

Mary-Snell Hornby. *Translation Studies: An integrated approach*

Gayatri Spivak. "The Politics of Translation" in Lawrence Venuti eds. *Translation Studies Reader.*

Tejswini Niranjana. *Siting Translation*

Gideon Toury. *Descriptive Translation Studies*

Barbara Godard. in Bassnett and Lefevre eds. *Constructing Cultures: Essays on Literary Translation*

Sherry Simon. *Gender in Translation*.
 Mona Baker. *In Other Words: A Coursebook on Translation*
 -----eds. *Routledge Encyclopedia of Translation Studies*
 Sukanta Chaudhuri. *Translation and Understanding*.
Translation Today (A journal of CIIL)

401.ii: Literature and Films

This course intends to explore the interface of the creative agencies of film and literature. Literature opens up to diverse possibilities of adaptation and interpretation. The transformation of literary texts into film texts promises challenging and interesting discursive paradigms. The course includes canonical (literary and filmic) as well as popular texts.

Unit I

Film Theories: Word-Image liaison, Meaning of Signs, Adaptation Strategies, Realist and Formalist Approaches: Politics of Representations, Critical Inputs after 1968, Birth of the Postcolonial

Unit II (Any four)

Emma, Frankenstein, Pather Panchali (Ray), *Charulata* (Ray), *Throne of Blood* (Kurosowa), *Great Expectations, Gone with the Wind, Meghe Dhaka Tara, Gupi Gayen Bagha Bain, Umrao Jaan, Harry Potter and the Philosopher's Stone, The Kite Runner, Brick Lane, Midnight's Children*

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of three questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and five short notes (out of ten) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Recommended Reading:

A Companion to Literature and Film. Ed. Robert Stam & Alessandea Raengo. Blackwell Pub, 2004.
Films as Literature, Literature as Film: An Introduction to and Bibliography of Film's Relationship to Literature. Harris Ross, Greenwood, 1987.
Stories into Film.ed. William Kittredge and Steven Krauzer. Harper and Row, 1979.
Film and Literature: A Comparative Approach to Adaptation. Texas Tech University, 1988.
Film and Literature : An Introduction. Morris Beja. Longman,1979.
Film and Fiction: The Dynamics of Exchange. Yale University Press,1979.
Narrative in Fiction and Film: An Introduction. Jakob Lothe,OUP,2000.
Made into Movies: From Literature to Film. Stuart Y. McDougal. Holt, Rinehart and Winston,1985.

401.iii: African Literature

This course will offer a broad view of the literary corpus produced by the different African authors writing from the different geographical locations within the African continent. This course proposes to study African literature by situating it in a socio-cultural context. It will also help the students understand how and why African literature has emerged as a significant component of postcolonial literatures.

Unit I: (Any four novelists)

Chinua Achebe: *Things Fall Apart / No Longer at Ease*, Ngugi wa Thiong'o: *Petals of Blood / Wizard of the Crow*, J. M. Coetzee: *Disgrace / Waiting for the Barbarians*, Olive Schreiner: *Story of an African Farm*, Nadine Gordimer *The Conservationist / Burger's Daughter*, Buchi Emecheta: *Joys of Motherhood*, Chimamanda Ngozi Adichie: *Purple Hibiscus / Half of a Yellow Sun*

Unit II: (Any two playwrights, one poet and one short story writer)

Wole Soyinka: *Death and the King's Horseman / The Lion and the Jewel*, Reza de Wet: *Crossing / Concealment*, Athol Fugard: "Master Harold"...and the Boys / *The Road to Mecca*
Selected poems of Ben Okri: "An African Elegy", Gabriel Okara: "The Call of the River Nun",
Wole Soyinka: "Dedication" & Ama Ata Aidoo: "For Bessie Head"
Selected short stories of Chinua Achebe: "The Madman", Nadine Gordimer: "Amnesty", Steve Chimombo: "The Rubbish Dump", Ben Okri: "Converging City"

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of four questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and one annotation passage out of three passages (from Unit II) carrying 8 marks and three short-answer-type questions out of six (three to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Recommended Reading:

Abiola Irele. *The African Experience in Literature and Ideology*. 1990.

Y. Valentin Mudimbe. *The Invention of Africa*. 1988.

Wole Soyinka. *Myth, Literature and the African World*. 1978.

Ato Quayson. *Strategic Transformations in Nigerian Writing*. 1997.

Abiola Irele & Simon Gikandi, eds. *The Cambridge History of African and Caribbean Literature*. 2004.

Tejumola Olaniyan & Ato Quayson. *African Literature: An Anthology of Criticism and Theory*. 2007.

John Edward Philips, ed. *Writing African History*. 2005.

Christopher Heywood. *A History of South African Literature*. 2004.

Mala Pandurang. *Post-Colonial African Fiction: The Crisis of Consciousness*. 1997.

Bonnie Barthold. *Black Time: Fiction of Africa, the Caribbean and the United States*. 1981

Neil Lazarus. *Resistance in Post-Colonial African Fiction*. 1990.

Robert Fraser. *West African Poetry: A Critical History*. 1986.

Biodun Jeyifo. *Modern African Drama: Backgrounds and Criticism*. 2002.

John Coteh-Morgan. *Theatre and Drama in Francophone Africa: A Critical Introduction*. 2006.

Paper 402: Major Elective (Any one of the following options)

402.i: Literature of South Asian Diaspora

This course will offer a broad view of the literary corpus produced by the South Asian writers from the diasporic locations. It will help the students explore the issues specific to the phenomenon of migration that figure in the representation of diasporic experience.

Unit-I

Section A

History of South Asian Diaspora Movements, Theories of Diaspora

Section B (Any three novelists)

V.S. Naipual: *A House for Mr Biswas/Half A Life*, Salman Rushdie: *East, West/Shame*, Bharati Mukherjee: *Jasmine/Desirable Daughters*, Jhumpa Lahiri: *The Lowland/Selections from Interpreter of Maladies*, Chitra Banerjee Divakaruni: *Sister of My Heart/ One Amazing Thing*, Kunal Basu: *Racists/Selections from The Japanese Wife*, Kiran Desai: *The Inheritance of Loss*

Unit-II

Section A (Any three novelists)

Bapsi Sidhwa: *Ice Candy Man/ Water: A Novel*, M.G. VasANJI: *The Gunny Sack/Amriika*, Hanif Kureishi: *My Beautiful Launderette/The Buddha of Suburbia*, Monica Ali: *Brick Lane/ In the Kitchen*, Michael Ondaatje: *The English Patient/The Cat's Table*, Romesh Gunesequera: *Reef/ Heaven's Edge*

Section B (Any two poets)

Meena Alexander: "Art of Pariahs", "Elegy for My Father"; Agha Shahid Ali: "The Correspondent," "After the August Wedding in Lahore, Pakistan,"; Uma Parameswaran: "This Land Whereon I Stand", from *Kavya Bharati* 17 (2005): 3-10); Imtiaz Dharkar: "Purdah 2," "These are the Times We Live in 1"

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of four questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and five short-answer-type questions out of ten (five to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Recommended Reading:

Muhammad, Anwar. *Between Cultures: Continuity and Change in the Lives of Young Asians*, 1998.

Roger, Ballard, ed. *Desh Pardesh*, 1994.

- Avtar, Brah. *Cartographies of Diaspora: Contesting Identities*, 1996.
- Jana Evans Braziel and Anita Mannur, eds. *Theorizing Diaspora*, 2003.
- Paul Gilroy. *The Black Atlantic: Modernity and Double Consciousness*, 1993.
- Jasbir Jain, ed. *Writers of the Indian Diaspora*, 1998.
- Jayaram, N., ed. *The Indian Diaspora*, 2004.
- Waltraud Kokot, Khachig Tölölyan and Carolin Alfonso, eds. *Diaspora, Identity and Religion: New Directions in Theory and Research*, 2004.
- Susan Koshy, and R. Radhakrishnan, eds. *Transnational South Asians: The Making of a Neo-Diaspora*, 2008.
- Sudesh Mishra. *Diaspora Criticism*, 2006.
- Vijay Mishra. *The Literature of the Indian Diaspora*, 2007.
- Makarand Paranjape, ed. *In Diaspora; Theories, Histories, Texts*, 2001.
- Emmanuel S. Nelson, ed. *Reworlding: The Literature of the Indian Diaspora*, 1992.
- Uma, Parameswaran. *Writing the Diaspora: Essays on Culture and Identity*, 2007.
- R. Radhakrishnan. *Diasporic Mediations: Between Home and Location*, 1996. Print.
- Ajaya Kumar Sahoo and Brij Maharaj, eds. *Sociology of Diaspora: A Reader*, 2007.

402.ii: Folklore Studies

This course proposes to map the development of folkloristics as a subject and ground the students into different theories of folklore. It also aims at studying folktales, fairytales, folk music, folk dance, folk theatre, urban and cyber legends with a particular focus on Bengali lores, songs and tales.

Unit I

Folkloristics: Evolution and Growth; History of Folklore Studies: Grimm Brothers, Kaarle Krohne, Mary Alicia Owen, A.K.Ramanujan, Stith Thompson, Vladimir Propp, folklore scholars from the Prague School

Psychoanalytic Approach to Folklore, Feminist Approach to Folklore, Monogenesis and Polygenesis Theory, Finnish Method, Solar-Mythology Theory, Contextual Theory, Functionalism Theory, Performance Theory

Field Methods and Studies:

Statement and Analysis of the Problem; Pre-field Preparation; Methods of Data Collection: Interview method, Observation method, Questionnaires and Schedule, Indexing and Classification, Audio-Visual methods; Processing and Digitization of material; Report Writing.

Unit II

Tales: folktale, fairytale, trickster tale, numbskull tale

Folk Poetry and Folk Songs: Composition, rhetoric, prosody, versification, tune, melody, rhythm, harmony; Folk Epic

Proverb and Riddle; Folk and Colloquial Speech: slang, creolization, tongue-twister.

Urban Legends: Concept and meaning, revenant narratives, ghost-lore, coke-lore, KFC, chain letters.

Computer, Cyber and Cellular Lore: Folklore of computers, blogs, face-books, riddle-joke

Folklore and its commodification, folklore and market forces, the mass consumption of folklore

Selected folktales, fairy tales and folk songs of Bengal: *Thakumar Jhuli*, Rabindranath Tagore's Introduction to *Thakumar Jhuli*, *Kankabati*, Selections from Dinesh Chandra Sen, Banabibi Pala, Baul songs, Muslim marriage songs; Gajan songs, Bhadu and Tusu songs of Bankura and Purulia

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of four questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and five short-answer-type questions out of ten (five to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Recommended Reading:

Propp, V.J. *Theory and History of Folklore*, 1984.

- - . *Morphology of the Folktale*, 1968.

B, Toelken. *The Dynamics of Folklore*, 1996.

Claus, Peter J. and Frank J. Korom. *Folkloristics and Indian Folklore*, 1991.

Dundes, Alan. *Essays in Folkloristics*, 1978.

- - . *Interpreting Folklore*, 1980.

Dorson, Richard M, ed. *Folklore and Folklife: An Introduction*, 1980.

George, Robert and Jones, Michel Owen. *Folkloristics: An Introduction*, 1994.

Handoo, J. 1989. *Folklore: An Introduction*. Mysore: CIIL.

- - -. *Folklore in Modern India*, 1998.

-- -. *Theoretical Essay in Indian Folklore*, 2000.

Dorson, R.M. ed. *Folklore and Folklife: An Introduction*, 1980.

Foley, John Miles. 1990. *Traditional Oral Epic*. California: University of California Press.

Hollis, Susan T. *Feminist Theory and the study of Folklore*, 1993.

Bartis, P. *Folklife and Field Work: A layman's Introduction to Field Techniques*, 1980.

Jackson, B. *Field Work*, 1987.

Islam, Mazrul. *Folklore, the Pulse of the People.*, 1985.

---. *Theoretical Study of Folklore: Context, Discourse and History*, 1998.

402.iii: Trauma and Literature

Human imagination seeks to represent the traumatic experiences individuals or members of a community undergo in familial, societal or national spaces. A good corpus of literary works which depict such traumatic experiences has already emerged. This course will try to understand how creative works represent individual/community trauma and its effect on the human psyche. It will also study the theoretical insights this interdisciplinary field has already developed.

Unit-I (Any four)

Definitions; Psychology of trauma; Biopolitics; Partition narratives; Holocaust narratives

Sigmund Freud: "Mourning and Melancholia", Kali Tal: Select Excerpts from *Worlds of Hurt: Reading the Literatures of Trauma*, Cathy Caruth : Select Excerpts from *Unclaimed Experience: Trauma, Narrative, History*, Giorgio Agamben: *Homo Sacer* (Selections)/State of Exception (Selections), Select Excerpts from *Remnants of Auschwitz: The Witness and the Archive*, Lawrence Langer : Select Excerpts from *The Holocaust and the Literary Imagination*, Sontag, Susan: *Regarding the Pain of Others*; Urvashi Butalia: *The Other Side of Silence: Voices from the Partition of India*; Jasodhara Bagchi: *The Trauma and the Triumph: Gender and Partition in India*. Ritu Menon: *Borders and Boundaries* (Selections); Tapan Basu, ed. *Translating Partition* (Selections)

Unit II (Any four)

Kenzaburo Oe: *Hiroshima Notes*, Philip Gourevitch: *We Wish to Inform You That Tomorrow We Will Be Killed with Our Families: Stories from Rwanda*, Franz Kafka: "In the Penal Colony", Jonathan Safran Foer: *Extremely Loud & Incredibly Close*, Thomas Keneally: *Schindler's Ark*, Joy Kogawa: *Obasan*, Tehmina Anam: *The Golden Age*, Khaled Hossain: *The Kite Runner*, Shauna Singh Baldwin: *What the Body Remembers*; Alok Bhalla, ed. *Selections from Stories about the Partition of India* (3 vols, Selections); Joginder Paul: *Sleepwalkers*, Jyotirmoyi Ganguli: *Epar Ganga Opar Gnaga*

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of four questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and five short-answer-type questions out of ten (five to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Recommended Reading:

James E. Young. *Writing and Rewriting the Holocaust : Narrative and the Consequences of Interpretation*. Bloomington : Indiana UP, 1988.

Marianne Hirsch and IreneKacandes. *Teaching the Representation of the Holocaust* . New York : MLA, 2004.

Anne Whitehead. *Traumatic Fiction*. Edinburgh : Edinburgh UP, 2004.

Jeffrey C. Alexander et al. *Cultural Trauma and Collective Identity*. Berkeley: U of California P, 2004.

Judith Butler. *Precarious Life: The Powers of Mourning and Violence*. London: Verso, 2004.

Cathy Caruth, ed. *Trauma: Explorations in Memory*. Baltimore: Johns Hopkins UP, 1995.

- Norman K. Denzin and Yvonna S. Lincoln. *9-11 in American Culture*. Walnut Creek: AltaMira, 2003.
- Ana Douglas and Thomas A. Vogler, eds. *Witness and Memory: The Discourse of Trauma*. New York: Routledge, 2003.
- Shoshana Felman and Dori Laub. *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*. New York: Routledge, 1992.
- Buelens Gert, Samuel Durrant and Robert Eaglestone, eds. *The Future of Trauma Theory: Contemporary Literary and Cultural Criticism*. London: Routledge, 2014.
- Judith Greenberg, ed. *Trauma at Home: After 9/11*. Lincoln: U of Nebraska P. 2003.
- Geoffrey Hartman. *The Longest Shadow: In the Aftermath of the Holocaust*. Bloomington: Indiana UP, 1996.
- Suzette Henke. *Shattered Subjects: Trauma and Testimony in Women's Life Writing*. Gordonsville: Palgrave MacMillan, 1998.
- Carl Krokell. *War Trauma and English Modernism: T.S. Eliot and D.H. Lawrence*. Basingstoke: Palgrave Macmillan, 2011.
- Efraim Sicher. *The Holocaust Novel*. New York and London: Routledge, 2005.

403: Minor Elective (Any one of the following options)

403.i: Popular Culture

The study of literature, in contemporary times, can only be meaningful, with reference to popular cultural forms, such as films, advertisement, bestsellers, music. The course intends to inculcate awareness among the students about the interrelation with and relevance of popular culture in literary and aesthetic discursive practices.

Unit I

Culture and Popular Culture; Consumerism and Culture; Technology: Position of the individual and Cultural Changes; Political and Power Dimensions of Popular Culture; Different Cultural theories; Subcultures as Resistance

Unit II

Section A (Any two)

Amatory fictions - Eliza Haywood: *Love in Excess*, Aphra Behn: *Unfortunate Bride*
 Crime fictions - Wilkie Collins: *The Moonstone*, Arthur Conan Doyle: *A Study in Scarlet*, "A Scandal in Bohemia", Edgar Allan Poe: "The Murders in the Rue Morgue", "The Purloined Letter", Agatha Christie: *The Murder of Roger Ackroyd*

Section B (Any two)

Chick Lit - Sophie Kinsella: *Mini Shopaholic*, Rajashree: *Trust Me*

Graphic / Comic novels - Joseph Heller: *Catch 22*, David Foster Wallace: *Infinite Jest*, Chetan Bhagat: *Five Point Someone*, Gene Luen Yang: *American Born Chinese*, Art Spiegelman: *Maus*
 Popular songs - Bob Dylan songs: “Blowing in the Wind”, “Forever Young”, Beatles: “Love Me Do”, “Come Together”, Mohinder Ghoraguli: “Ghore Pherar Gaan”, “Bheshe Ashe Kolkata”

Popular Hollywood films: *Spider Man*, *Harry Potter and the Half Blood Prince*, *The Lord of the Rings*

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of four questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and five short-answer-type questions out of ten (five to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Recommended Reading:

Theodor Adorno. *The Culture Industry*. 1991.

A. A. Berger, *Popular Culture Genres*. 1976.

Ian Chambers. *Popular Culture: The Metropolitan Experience*. 1986.

Martin Conboy. *The Press and the Popular Culture*. 2002.

J. Hartley *Popular Reality*. 1996.

Joke Hermes. *Re-reading Popular Culture*. 2005.

D. Kellner *Media Culture: Cultural Studies, Identity and Politics between the Modern and the Postmodern*. 1995.

L. Lewis *The Adoring Audience: Fan Culture and Popular Media*. 1992.

T. Miller *Technologies of Truth: Cultural Citizenship and the Popular Media*. 1998.

J. Radway. *Reading the Romance: Women, Patriarchy and Popular Literature*. 1984.

J. Storey. *An Introduction to Cultural Theory and Popular Culture*. 1997.

J. Street. *Politics and Popular Culture*. 1997.

Y. Tasker. *Working Girls: Gender and Sexuality in Popular Cinema*. 1998.

B. Waites, T. Bennett & G. Martin (eds.). *Popular Culture: Past and Present*. 1982.

L. Zoonen (ed.) *Entertaining the Citizen: When Politics and Popular Culture Converge*. Lanham, MD: Rowman and Littlefield, 2004.

403.ii: Colonial Narratives

The course focuses on the colonial intervention and its cultural ramifications. The course does not provide a recommended reading list as the chosen texts are drawn from varied domains.

Unit I

Section A (Any two)

Colonial city-spaces-the emergence of Kolkata; Education Reforms; Women’s Education and Child rearing; Census, religion and identity politics; Marriage, family related debates; Book history in colonial India; Emerging genres in colonial India.

Bhabanicharan Bandopadhaya. *Kalikata Kamlalaya* (in English Translation) Macaulay's *Minutes*, Wood's Despatch, *The Great Indian Education Debate Papers* (Selections), William Hunter: *The Indian Musalmans: Are they Bound in conscience to Rebel against the Queen*; Sati eradication and age of consent debates; James Long *Descriptive Catalogue; Returns*, obscenity Bills

Section B (Any two)

Gyananadini Tagore eds *Balak* (Selections); Chandranath Basu: *Charupath/Garhastypath*, Bhudev Mukhopadhaya: *Paribarik Prabandha*, *Bamabodhini Patrika*, Pearycharan Sircar: *The First Book of Reading*, Pearychand Mitra: *Ramaranjika*, *Snehalata* (Maleka Begum eds)

Unit II (Any four)

Bankimchandra Chattopadhaya: "Popular Literatures of Bengal", Rabindranath Tagore "Ädhunik Sahitya", Bankimchandra Chattopadhaya: *Rajmohan's Wife/Devi Chaudhurani*, Rabindranath Tagore: *Home and the World/Relationships* (Jogajog), Trailokyanath Mukhopadhaya: *Kankabati*, *Novel Nayika* (Battala anon. farce), Dakshinaranjan Mitra Majumdar: *Thakurmar Jhuli*, Rassundari Devi. *Amar Jiban/Binodini Dasi. Amar Abhinetri Jiban*, *Amir Hamza* (Selections), Bankimchandra Chattopadhaya: *Krishnacharit* (Selections)/*Kathamrita* (Selections), George Reynolds. *Mysteries of the Court of London*

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of four questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and five short-answer-type questions out of ten (five to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

403.iii: Indian Literatures in English Translation

The course is translanguistic in nature. It focuses on Indic *bhasa* texts that have been translated and recast in English, and have thereby assumed a new avatar. The course is one more example of this new syllabus's attempts to widen its horizons; recognize cultural interanimations and cross fertilization between English and the *bhasas*. It explores that third space where literary creations between languages, and cultures are produced. Again, no recommended reading list is provided as those suggested in the Indian English course and the Translation Studies course should suffice.

Unit I (Any four)

Bankim Chandra Chattopadhaya: *Anandamath*,; Rabindranath Tagore: *Gora*; Fakir Mohan Senapati: *Six Acres and a Third*; Premchand: *Godan*; U.R. Anantha Moorthy: *Samskara*; Ashapura Devi: *Pratham Pratishruti*; Mahashweta Devi: *Mother of 1084*; Sunil Gangopadhyay: *The First Light*; Saadat Hasan Manto: "Toba Tek Singh", "The Return", "Colder than Ice"; Ismat Chughtai: *The Quilt and Other Stories* (Selections)

Unit II: (Two plays and three poets)

Vijay Tendulkar: *Kanyadaan*, Girish Karnad: *Hayavadhana*, Badal Sircar: *Ebam Indrajit*, Manoranjan Das: *The Wild Harvest*

Mirza Ghalib: *Complete Mirza Ghalib Shatari Collection in English* (Selections); K. Ayyappa Paniker: ‘The Itch’, ‘Passage to America’; K. Satchidanandan: ‘The Mad’, ‘Stammer’; Kaa Naa Subramanyam: ‘Situation,’ ‘Temple Danceuse’ (Tr? From *Signatures: One Hundred Indian Poets*, ed. K.Sachitanandan), Nirendranath Chakraborty: *The Naked King and Other Poems* (Selections), Shakti Chattopadhyay: *Poems of a Rebel* (Selections) Sitakanta Mahapatra: ‘The Election’ , ‘The Ruined Temple’; Jagannath Prasad Das: ‘The Corpse’ and ‘My World

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of four questions)carrying 25 marks in all (13 for Unit I and 12 for Unit II) and five short-answer-type questions out of ten (five to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

404: Minor Elective (Any one of the following options)

404.i: Gender and Literature

This course sensitizes students to gender assumptions in literary texts and points to ways in which such assumptions shape and produce literature. The course engages with ideologies such as feminisms, masculinities, and transgenderism.

Unit I:

Section A

Definitions, origins, transformation; Sexualities; Class, labour, family and gender; Religion and Gender/Education and Gender; Femininities (Movements); Masculinity studies; Lesbian, gay, transgender studies; Gender and language; Gender: Borders and boundaries (Gender in nationalist, diasporic and other transnationalist discourses); Queer studies; Obscenity, pornography, violence and gender

Section B (Any four)

Mary Wollstonecraft : *A Vindication of the Rights of Woman* (Selections), Simone De Beauvoir : *The Second Sex* (Selections), Virginia Woolf: *A Room of One’s Own*, Gayatri Chakravorty Spivak: : ‘French Feminism in an International Frame’, Audre Lorde : ‘Age, Race, Class, and Sex: Women Redefining Difference’, Michel Foucault: *History of Sexuality* (Selections), Steven Marcus. *The Other Victorians: A Study of Sexuality*, Teresa de Lauretis : ‘The Technology of Gender’, Eve Sedgwick: *Between Men* (Selections), Judith Butler: *Gender Trouble* , Barbara Goddard: ‘Woman handling’

Unit II (Any four)

Therigatha (Selections), *Songs of Mirabai* (Selections), Rassaundari Devi : *Amar Jiban*, Rokeya Shakhawat Hossain : *Sultana's Dream*, Ashapura Devi : *First Promise*, Tagore : *Ghare Baire/ Jogajog*, Angela Carter : *Bloody Chamber and other Stories*, Margaret Atwood : *The Handmaid's Tale*, Saonli Mitra: *Five Lords yet None thy Protector*, Mallicka Sengupta: *Kathamnabi*, Mahesh Dattani : *Dance Like a Man*, Shyam Selvadurai: *Funny Boy*, Alice Walker : *Colour Purple*

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of four questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and five short-answer-type questions out of ten (five to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Recommended Reading:

Teresa A. Meade and M. Hanks eds. *A Companion to Gender History* (Blackwell Companions to History)

David Glover, Cora Kaplan eds. *Gender*. Routledge Critical Idioms.

Catherine Belsey, Jane Moor eds. *The Feminist Reader: Essays in Gender and Politics of Literary Criticism*

Friedman, Marilyn. *Autonomy, Gender, Politics*. (Oxford University Press)

404.ii: Race and Caste Studies

The course introduces students to the categories of race and caste, to ways in which they are produced through literature and how they in turn produce literature. The course is significant in exposing students to concerns that shape contemporary realities.

Unit I

Section A

Origins and transformations; Empire and race: (South Asian and South African context); Race and caste issues in India; Racism and anti-Semitism: (European context); Race and Americas (Slavery); Gender, difference and identity, Ethnicity, immigration and Race: Changing boundaries and spaces, Race/Caste/ethnicity stereotypes, Beauty: New Media representations

Section B (Any three)

Arthur C. Gobineau: *An Essay on the Inequality of Human Races* (Tr. From French); Darwin: *The Origin of Species* (Selections); *The History of Phrenology* (The Victorian Web); Claude Levi Strauss: *Race and History* (Tr. From French); Ilbert Bill Papers; M.K. Gandhi

Autobiography: My experiments with Truth (Tr. From original Gujarati) Romila Thapar: *The Aryans: Recasting Constructs*; Peter Robb: *Concept of Race in South Asia*; B.R. Ambedkar: “Annihilation of Caste”; Sarat Chandra Mukhibodh: “What is Dalit Literature?”; Sharan Kumar Limbale: “Towards Dalit Aesthetics”

Unit II (Any three taking one from each cluster)

Cluster I: *The Hound of Baskervilles*: Charlotte Bronte *Jane Eyre*, Salman Rushdie: *The Satanic Verses/Shame*, Hanif Kureishi: *The Buddha of Suburbia*, Zadie Smith: *White Teeth*, Jean Rhys: *Wide Sargasso Sea*.

Cluster II: Rabindranath Tagore *Gora*, Premchand: *Thakur’s Well/Sadgati*, Mulk Raj Anand: *Untouchable*, Namdeo Dhasal: *Golpitha*, Bama: *Karukku*, Sharan Kumar Limbale: *The Outcaste*

Cluster III: *Anne Frank’s Diary*, Primo Levi: *Survival in Auschwitz*, Ralph Ellison: *Invisible Man*, Alice Walker: *Colour Purple*, Maxine Hong Kingston: *Chinaman*, Nadine Gordimer: *July’s People*, J.M. Coetzee: *Waiting for the Barbarians, Disgrace*

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of three questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and five short-answer-type questions out of ten (five to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Recommended Reading:

Reilly, Kaufmann and Bodino eds. *Racism: A Global Reader*.
Limbale. *Towards a Dalit Aesthetics*.

404.iii: Environment & Literature

This course proposes to study the relationship between environment and literature from critical and historical perspectives. It will orient the students in the theories of ecocriticism and encourage them to close-read a few seminal texts of world literature with a particular focus on Indian responses to environmental concerns.

Unit I

Section A

Ecocriticism and Eco-poetics, Pastoral Writing, Wilderness Writing, Environmentalism, Green Studies, Deep Ecology, Eco-Marxism and Social Ecology, Ecofeminism, Deforestation and Colonialism, Environment and Justice, Eco-tourism, Speciesism

Section B (Any one text)

Selections from Rachel Carson’s *The Silent Spring*, Jonathan Bate’s *The Song of the Earth*, Lawrence Buell’s *Writing for an Endangered World*

Unit II

Section A (Any two texts)

Geoffrey Chaucer: *Prologue to the Canterbury Tales*, William Shakespeare: *As You Like It*, Andrew Marvell: 'The Garden', William Wordsworth: *The Prelude* Book I/ Lucy poems, Peter Reading: *Faunal*

Section B (Any three texts)

Nadine Gordimer: *The Conservationist*, Jamaica Kincaid: *A Small Place*, R.K. Narayan: *A Tiger for Malgudi*, Amitav Ghosh: *The Hungry Tide*
 Selections from Oodgeroo's *We Are Going*, Mamang Dai's *River Poems* and *The Legends of Pensam* and Temsula Ao's *Songs that Tell* and *Songs that Try to Say*

Candidates are required to answer two essay-type questions, choosing one from each Unit (out of four questions) carrying 25 marks in all (13 for Unit I and 12 for Unit II) and five short-answer-type questions out of ten (five to be set from each unit) carrying 4 marks each. Five (5) marks are allotted to internal assessment test.

Recommended Reading:

Glotfelty, Cheryll, and Harold Fromm, eds. *The Ecocriticism Reader: Landmarks in Literary Ecology*, 1996.

Garrard, Greg. *Ecocriticism*, 2004.

Bate, Jonathan. *Romantic Ecology: Wordsworth and the Environmental Tradition*, 1991.

Buell, Lawrence. *Ecocriticism: Some Emerging Trends*, 2011.

---. *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*, 1995.

Gifford, Terry. *Pastoral*, 1999.

Grundmann, R. *Marxism and Ecology*, 1991.

Merchant, Carolyn. *The Death of Nature: Women, Ecology, and the Scientific Revolution*, 1980.

Midgley, Mary. *Animals and Why They Matter: A Journey Around the Species Barrier*, 1983.

Baker, Steve. *Picturing the Beast: Animals, Identity and Representation*, 1993.

Parsons, Howard L. *Marx and Engels on Ecology*, 1977.

Payne, Daniel. *Voices in the Wilderness: American Nature Writing and Environmental Politics*, 1996.

Pepper, D. *Eco-Socialism: From Deep Ecology to Social Justice*, 1993.

Torrin, Ken, ed. *The Ultimate Guide to Feminism Book 10: Ecofeminism*, 2012.

Plumwood, Val. *Feminism and the Mastery of Nature*, 1993.

Roy, Arundhati. *The Cost of Living*, 1999.

Sessions, George, ed. *Deep Ecology for the Twenty-First Century*, 1995.

Singer, Peter. *Animal Liberation: Towards an End to Man's Inhumanity to Animals*, 1975.

Soper, Kate. *What Is Nature?*, 1998.

Yearley, Stephen. *Sociology, Environmentalism, Globalization: Reinventing the Globe*, 1996.

405: Project

Students must undertake one research project, the findings of which are to be submitted in the form of a written term paper. The term paper shall be of 5000 words (approximately), and should follow the MLA Style Sheet (as prescribed in MLA Handbook 7th edition).

Marks Division: Written- 30 marks (25 for content, 5 for format)

Social outreach: 10 marks

Viva-voce: 10 marks