



# SCHOOL OF HUMANITIES

## B.A. English (Hons.)

### Scheme of Examination and Syllabi

(2020-23)

### **B.A. English (Hons.) SYLLABI FOR SEMESTER I to VI**

SCHEME OF EXAMINATIONS FOR B.A.English (Hons)								
SEMESTER I								
Paper/ Course Code	Nomenclature of Paper/Course	Nature of the papers	Course Type	Scheme				Credits (L+T+P) = Total
				Th eo ry	Int er na l	Pr act ica l	Tot al	
	Indian Classical Literature	<b>Compulsory</b>	<b>Core -1</b>	<b>75</b>	<b>25</b>	<b>-</b>	<b>100</b>	<b>6</b>
	European Classical Literature		<b>Core-2</b>	<b>75</b>	<b>25</b>	<b>-</b>	<b>100</b>	<b>6</b>
	Environmental Science		<b>AECC</b>	<b>40</b>	<b>10</b>	<b>-</b>	<b>50</b>	<b>2</b>
	Nationalism in India		<b>GE</b>	<b>75</b>	<b>25</b>	<b>-</b>	<b>100</b>	<b>6</b>
	Information Technology Skills		<b>NON- CREDITS</b>	<b>30</b>	<b>20</b>	<b>-</b>	<b>50</b>	<b>-</b>

Total	5							20
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**SCHEME OF EXAMINATIONS FOR B.A. English (Hons)**

**SEMESTER II**

Paper/ Course Code	Nomenclature of Paper/Course	Nature of the papers	Course Type	Scheme				Credits (L+T+P) = Total
				Th eo ry	Int er na l	Pr act ica l	Tot al	
	Indian Writing in English	<b>Compulsory</b>	<b>Core -1</b>	75	25	-	100	6
	British Poetry and Drama : 14 <sup>th</sup> to 17 <sup>th</sup> Centuries		<b>Core-2</b>	75	25	-	100	6
	English/MIL Communication		<b>AECC</b>	75	25	-	100	4
	Gandhi and contemporary world		<b>GE</b>	75	25	-	100	6
	Basic Mathematics		<b>NON- CREDITS</b>	40	10	-	50	-
	Total	5						22

**SCHEME OF EXAMINATIONS FOR B.A. English (Hons)**

**SEMESTER III**

Paper/ Course Code	Nomenclature of Paper/Course	Nature of the papers	Course Type	Scheme				Credits (L+T+P) = Total
				Th eo ry	Int er na l	Pr act ica l	Tot al	
	American Literature	<b>Compulsory</b>	<b>Core -1</b>	75	25	-	100	6
	Popular Literature		<b>Core-2</b>	75	25	-	100	6
	British Poetry and Drama: 17 <sup>th</sup> and 18 <sup>th</sup> Century		<b>Core- 3</b>	75	25	-	100	6
	English Language Teaching OR		<b>SEC</b>	40	10	-	50	2

	Soft skills OR Translation skills							
	Understanding Ambedkar		<b>GE</b>	<b>75</b>	<b>25</b>	<b>-</b>	<b>100</b>	<b>6</b>
	Total	<b>5</b>						<b>26</b>

**SCHEME OF EXAMINATIONS FOR B.A. English (Hons)**

**SEMESTER IV**

Paper/ Course Code	Nomenclature of Paper/Course	Nature of the papers	Course Type	Scheme				Credits (L+T+P) = Total
				Th eo ry	Int er na l	Pr act ica l	Tot al	
	British Literature: 18th Century	<b>Compulsory</b>	<b>Core -1</b>	<b>75</b>	<b>25</b>	<b>-</b>	<b>100</b>	<b>6</b>
	British Romantic Literature		<b>Core-2</b>	<b>75</b>	<b>25</b>	<b>-</b>	<b>100</b>	<b>6</b>
	British Literature: 19th Century		<b>Core-3</b>	<b>75</b>	<b>25</b>	<b>-</b>	<b>100</b>	<b>6</b>
	Creative Writing Or Business Communication Or Technical Writing		<b>SEC</b>	<b>40</b>	<b>10</b>	<b>-</b>	<b>50</b>	<b>2</b>
	United nation and global conflict		<b>GE</b>	<b>75</b>	<b>25</b>	<b>-</b>	<b>100</b>	<b>6</b>
	Total	<b>5</b>						<b>26</b>

**SCHEME OF EXAMINATIONS FOR B.A.English (Hons)**

**SEMESTER V**

<b>Paper/</b>	<b>Nomenclature of</b>	<b>Nature of the</b>	<b>Course</b>	<b>Scheme</b>	<b>Credits</b>
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Course Code	Paper/Course	papers	Type	Theory	Internal	Practical	Total	(L+T+P) = Total
	Women's Writing	<b>Compulsory</b>	<b>Core -1</b>	<b>75</b>	<b>25</b>	<b>-</b>	<b>100</b>	<b>6</b>
	British Literature: The Early 20th Century		<b>Core-2</b>	<b>75</b>	<b>25</b>	<b>-</b>	<b>100</b>	<b>6</b>
	Modern Indian Writing in English Translation Or Literature of the Indian Diaspora		<b>DSE 1</b>	<b>75</b>	<b>25</b>	<b>-</b>	<b>100</b>	<b>6</b>
	Science Fiction and Detective Literature Or Science Friction and Detective Literature		<b>DSE 2</b>	<b>75</b>	<b>25</b>	<b>-</b>	<b>100</b>	<b>6</b>
	<b>Total</b>	<b>4</b>						<b>24</b>

**SCHEME OF EXAMINATIONS FOR B.A.English (Hons)**

**SEMESTER VI**

Paper/ Course Code	Nomenclature of Paper/Course	Nature of the papers	Course Type	Scheme				Credits (L+T+P) = Total
				Theory	Internal	Practical	Total	
	Modern European Drama	<b>Compulsory</b>	<b>Core -1</b>	<b>75</b>	<b>25</b>	<b>-</b>	<b>100</b>	<b>6</b>
	Postcolonial Literatures		<b>Core-2</b>	<b>75</b>	<b>25</b>	<b>-</b>	<b>100</b>	<b>6</b>
	Literature and Cinema Or World Literatures		<b>DSE 3</b>	<b>75</b>	<b>25</b>	<b>-</b>	<b>100</b>	<b>6</b>
	Partition Literature Or Autobiography		<b>DSE 4</b>	<b>75</b>	<b>25</b>	<b>-</b>	<b>100</b>	<b>6</b>
	<b>Total</b>	<b>4</b>						<b>24</b>

	<b>Total Credits of all Semesters</b>							<b>142</b>
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## Detailed Syllabi

### B. A. English Hons. under CBCS

#### Core Course

#### SEMESTER I

#### Paper : Indian Classical Literature

**Marks:75**

**Internal Assessment: 25**

**Time Allowed: 3 hr.**

**Credits: 6**

**Course Objective:** To equip the students with Indian Classical Literature needed in academic to inculcate human/ ethical values in them.

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, 'The Book of the Assembly Hall', 'The Temptation of Karna', Book V 'The Book of Effort', in *The Mahabharata*: tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.
3. Sudraka *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962).
4. Ilango Adigal 'The Book of Banci', in *Cilappatikaram: The Tale of an Anklet*, tr. R. Parthasarathy (Delhi: Penguin, 2004) book3.

## Suggested Topics and Background Prose Readings for Class Presentations

### Topics

The Indian Epic Tradition: Themes and Recensions  
 Classical Indian Drama: Theory and Practice  
 Alankara and Rasa  
 Dharma and the Heroic

### Readings

1. Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp.100–18.
2. Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp.79–105.
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) pp.33–40.
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) pp.158–95

**Paper : European Classical Literature****Marks:75****Internal Assessment: 25****Time Allowed: 3 hr.****Credits: 6**

**Course Objective:** To equip the students with Classical Literature needed in academic to inculcate ethical values in them.

1. Homer *The Iliad*, tr. E.V. Rieu (Harmondsworth:Penguin,1985).
2. Sophocles *Oedipus the King*, tr. Robert Fagles in *Sophocles: The Three Theban Plays* (Harmondsworth: Penguin,1984).
3. Plautus *Pot of Gold*, tr. E.F. Watling (Harmondsworth: Penguin,1965).
4. Ovid *Selections from Metamorphoses* 'Bacchus', (Book III), 'Pyramus and Thisbe' (Book IV), 'Philomela' (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975).  
Horace Satires I: 4, in *Horace: Satires and Epistles and Persius: Satires*, tr. Niall Rudd (Harmondsworth: Penguin,2005).

### **Suggested Topics and Background Prose Readings for Class Presentations**

#### **Topics**

The Epic  
 Comedy and Tragedy in Classical Drama  
 The Athenian City State  
 Catharsis and Mimesis  
 Satire  
 Literary Cultures in Augustan Rome

#### **Readings**

1. Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
2. Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin,2007).
3. Horace, *Ars Poetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and Ars Poetica* (Cambridge Mass.: Harvard University Press, 2005) pp.451–73.

**Paper : Indian Writing in English****Marks:75****Time Allowed: 3 hr.****Internal Assessment: 25****Credits: 6**

**Course Objective:** To inculcate the ethical values in students by teaching them Indian writings needed in academics.

1. R.K. Narayan *Swami and Friends*
2. Anita Desai *In Custody*
3. H.L.V. Derozio 'Freedom to the Slave'  
'The Orphan Girl'  
Kamala Das 'Introduction'  
'My Grandmother's House'  
Nissim Ezekiel 'Enterprise'  
'The Night of the Scorpion'  
Robin S. Ngangom 'The Strange Affair of Robin S. Ngangom'  
'A Poem for Mother'



4. Mulk Raj Anand 'Two Lady Rams'  
Salman Rushdie 'The Free Radio'  
Rohinton Mistry 'Swimming Lesson'  
Shashi Deshpande 'The Intrusion'

### **Suggested Topics and Background Prose Readings for Class Presentations Topics**

Indian English  
Indian English Literature and its Readership  
Themes and Contexts of the Indian English Novel  
The Aesthetics of Indian English Poetry  
Modernism in Indian English Literature

### **Readings**

1. Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp.v–vi.
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) pp.187–203.
4. Bruce King, 'Introduction', in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp.1–10.

### **Paper : British Poetry and Drama: 14th to 17th Centuries**

**Marks: 75**

**Internal Assessment: 25**

**Time Allowed: 3 hr.**

**Credits: 6**

**Course Objective:** To introduce the students to British Poetry and Drama from the age of Chaucer.

To comprehend the development of trends in British Drama and Poetry.

1. Geoffrey Chaucer *The Wife of Bath's Prologue*  
Edmund Spenser Selections from *Amoretti*:  
Sonnet LXVII 'Like as a huntsman...'

Sonnet LVII 'Sweet warrior...'

Sonnet LXXV 'One day I wrote her name...'

John Donne 'The Sunne Rising'

'Batter My Heart'

'Valediction: forbidding mourning'

2. Christopher Marlowe *DoctorFaustus*
3. William Shakespeare *Macbeth*
4. William Shakespeare *TwelfthNight*

## Suggested Topics and Background Prose Readings for Class Presentations Topics

Renaissance Humanism  
The Stage, Court and City  
Religious and Political Thought  
Ideas of Love and Marriage  
The Writer in Society

### Readings

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) pp.476–9.
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) pp.704–11.
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) pp. 324–8,330–5.
4. Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp. 13–18.

### Paper: English/MIL Communication

**English Communication**

**Marks: 75**

**Internal Assessment: 25**

**Time Allowed: 3hr.**

**Credits: 4**

#### Preamble:

The purpose of this course is to introduce students to the theory, fundamentals and tools of communication and to develop in them vital communication skills which should be integral to personal, social and professional interactions. One of the critical links among human beings and an important thread that binds society together is the ability to share thoughts, emotions and ideas through various means of communication: both verbal and non-verbal. In the context of rapid globalization and increasing recognition of social and cultural pluralities, the significance of clear and effective communication has substantially enhanced.

The present course hopes to address some of these aspects through an interactive mode of teaching-learning process and by focusing on various dimensions of communication skills. Some of these are:

Language of communication, various speaking skills such as personal communication, social interactions and communication in professional situations such as interviews, group discussions and office environments, important reading skills as well as writing skills such as report writing, note-taking etc.

While, to an extent, the art of communication is natural to all living beings, in today's world of complexities, it has also acquired some elements of science. It is hoped that after studying this course, students will find a difference in their personal and professional interactions.

The recommended readings given at the end are only suggestive; the students and teachers have the freedom to consult other materials on various units/topics given below. Similarly, the questions in the examination will be aimed towards assessing the skills learnt by the students rather than the textual content of the recommended books.

1. **Introduction:** Theory of Communication, Types and modes of Communication
2. **Language of Communication:**  
Verbal and Non-verbal  
(Spoken and Written)  
Personal, Social and Business  
Barriers and Strategies  
Intra-personal, Inter-personal and Group communication
3. **Speaking Skills:**  
Monologue  
Dialogue  
Group Discussion  
Effective Communication/ Mis- Communication  
Interview  
Public Speech
4. **Reading and Understanding**  
Close Reading  
Comprehension  
Summary Paraphrasing  
Analysis and Interpretation  
Translation(from Indian language to English and vice-versa) Literary/Knowledge  
Texts
5. **Writing Skills**  
Documenting  
Report Writing  
Making notes  
Letter writing

**SEMESTER III****Paper : American Literature****Marks: 75****Internal Assessment: 25****Time Allowed: 3 hr.****Credits: 6**

**Course Objective:** Students will study works of prose, poetry, drama, and fiction in relation to their historical and cultural contexts. Texts will be selected from among a diverse group of authors for what they reflect and reveal about the evolving American experience and character.

1. Tennessee Williams: *The Glass Menagerie*
2. Toni Morrison *Beloved*
3. Edgar Allan Poe 'The Purloined Letter'  
F. Scott Fitzgerald 'The Crack-up'  
William Faulkner 'Dry September'
4. Anne Bradstreet 'The Prologue'  
Walt Whitman Selections from *Leaves of Grass*:  
'O Captain, My Captain'  
'Passage to India' (lines 1–68)  
Alexie Sherman Alexie 'Crow Testament'  
'Evolution'

**Suggested Topics and Background Prose Readings for Class Presentations**  
**Topics**

The American Dream  
Social Realism and the American Novel  
Folklore and the American Novel

Black Women's Writings  
Questions of Form in American Poetry

**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. Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp.47–87.
3. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.
4. 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).
5. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp.29–39.

**Paper : Popular Literature**

**Marks: 75**

**Internal Assessment: 25**

**Time Allowed: 3 hr.**

**Credits: 6**

1. Lewis Carroll *Through the Looking Glass*
2. Agatha Christie *The Murder of Roger Ackroyd*
3. Shyam Selvadurai *Funny Boy*
4. Durgabai Vyam and Subhash Vyam *Bhimayana: Experiences of Untouchability/ Autobiographical Notes on Ambedkar* (For the Visually Challenged students)

**Suggested Topics and Background Prose Readings for Class Presentations**  
**Topics**

Coming of Age  
The Canonical and the Popular  
Caste, Gender and Identity  
Ethics and Education in Children's Literature  
Sense and Nonsense  
The Graphic Novel

## Readings

1. Chelva Kanaganayakam, '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.



2. Sumathi Ramaswamy, 'Introduction', in *Beyond Appearances?: Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp.xiii–xxix.
3. Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp.29–38.
4. Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978, pp.542–61.

**Paper : British Poetry and Drama: 17th and 18th Centuries**

**Marks: 75**

**Internal Assessment: 25**

**Time Allowed: 3 hr.**

**Credits: 6**

**Course Objective:** To introduce the students to British Poetry and Drama from the age of Chaucer.

To comprehend the development of trends in British Drama and Poetry.

1. John Milton *Paradise Lost: Book1*
2. John Webster *The Duchess of Malfi*
3. Aphra Behn *The Rover*
4. Alexander Pope *The Rape of the Lock*

**Suggested Topics and Background Prose Readings for Class Presentations**  
**Topics**

Religious and Secular Thought in the 17th Century  
The Stage, the State and the Market  
The Mock-epic and Satire  
Women in the 17th Century  
The Comedy of Manners

**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.

## SKILLS ENHANCEMENT COURSE

**Paper: English Language Teaching (Anyfour)**  
**Marks: 40**

**Internal Assessment: 10**

**Time Allowed: 2 hr.**

**Credits: 2**

1. Knowing the Learner
2. Structures of English Language
3. Methods of teaching English Language and Literature
4. Materials for Language Teaching
5. Assessing Language Skills
6. Using Technology in Language Teaching

### Suggested Readings

1. Penny Ur, *A Course in Language Teaching: Practice and Theory* (Cambridge: CUP, 1996).
2. Marianne Celce-Murcia, Donna M. Brinton, and Marguerite Ann Snow, *Teaching English as a Second or Foreign Language* (Delhi: Cengage Learning, 4th edn, 2014).
3. Adrian Doff, *Teach English: A Training Course For Teachers (Teacher's Workbook)* (Cambridge: CUP, 1988).
4. *Business English* (New Delhi: Pearson, 2008).
5. R.K. Bansal and J.B. Harrison, *Spoken English: A Manual of Speech and Phonetics* (New Delhi: Orient Black Swan, 4th edn, 2013).
6. Mohammad Aslam, *Teaching of English* (New Delhi: CUP, 2nd edn, 2009).

**Paper: Soft Skills**  
**Marks: 40**

**Internal Assessment: 10**

**Time Allowed: 2 hr.**

**Credits: 2**

Teamwork

Emotional Intelligence  
Adaptability  
Leadership  
Problem solving

### **Suggested Readings**

1. *English and Soft Skills*. S.P. Dhanavel. Orient BlackSwan 2013
2. *English for Students of Commerce: Precis, Composition, Essays, Poems eds.* Kaushik, et al.

### **Paper: Translation Studies (Any four)**

**Marks: 40**

**Internal Assessment: 10**

**Time Allowed: 2 hr.**

**Credits: 2**

1. Introducing Translation: a brief history and significance of translation in a multi linguistic and multicultural society like India.
2. Exercises in different Types / modes of translation, such as:
  - a. Semantic / Literal translation
  - b. Free / sense/ literary translation
  - c. Functional / communicative translation
  - d. Technical / Official
  - e. Transcreation
  - f. Audio-visual translation
3. a. Introducing basic concepts and terms used in Translation Studies through relevant tasks, for example: Equivalence, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing / Switching.
  - a. Defining the process of translation (analysis, transference, restructuring) through critical examination of standard translated literary/non-literary texts and critiquing subtitles of English and Hindi films.

**Practice:** Translation in Mass Communication / Advertising, subtitling, dubbing,

1. Exercises to comprehend 'Equivalence in translation': Structures (equivalence between the source language and target language at the lexical (word) and syntactical (sentence) levels. This will be done through tasks of retranslation and recreation, and making comparative study of cultures and languages.  
Practice: Tasks of Translation in Business: Advertising
2. Discussions on issues of 'Translation and Gender' by attempting translation for media, films and advertisements from different languages.
3. Developing skills for Interpreting: understanding its dynamics and challenges.  
Interpreting: Simultaneous and Consecutive (practical application)

**Practice:** Using tools of technology for translation: machine / mobile translation,

software for translating different kinds of texts with differing levels of complexity and for transliteration

**Resources for Practice:**

Dictionaries  
 Encyclopedias  
 Thesauri  
 Glossaries  
 Software of translation

**Suggested Readings**

1. Baker, Mona, *In Other Words: A Coursebook on Translation*, Routledge, 2001.  
 (Useful exercises for practical translation and training)
- 2----- (Ed.) *Routledge Encyclopedia of Translation Studies*. London and New York: Routledge, 2001. (Readable entries on concepts and terms) Sherry Simon, *Gender in translation: Cultural Identity and the Politics of Transmission*. New York: Routledge, 1996.
3. Catford, I.C. *A Linguistic Theory of Translation*. London: OUP, 1965. Frishberg, Nancy J. *Interpreting: An Introduction*. Registry of Interpreters, 1990.
4. Gargesh, Ravinder and Krishna Kumar Goswami. (Eds.). *Translation and Interpreting: Reader and Workbook*. New Delhi: Orient Longman, 2007.
5. House, Juliana. *A Model for Translation Quality Assessment*. Tübingen: Gunter Narr, 1977.
6. Lakshmi, H. *Problems of Translation*. Hyderabad: Booklings Corporation, 1993.
7. Newmark, Peter. *A Textbook of Translation*. London: Prentice Hall, 1988.
8. Nida, E.A. and C.R. Taber. *The Theory and Practice of Translation*. Leiden: E.J. Brill, 1974.
9. Toury, Gideon. *Translation Across Cultures*. New Delhi : Bahri Publications Private Limited, 1987.

**SEMESTER IV****Paper: British Literature: 18th Century****Marks: 75****Internal Assessment: 25****Time Allowed: 3 hr.****Credits: 6**

**Course Objective:** To introduce the students to British Poetry and Drama and to comprehend the development of trends in British Drama and Poetry.

1. William Congreve *The Way of the World*
2. Jonathan Swift *Gulliver's Travels* (Books III and IV)

3. Samuel Johnson 'London'

- Thomas Gray 'Elegy Written in a Country Churchyard'
4. Laurence Sterne *The Life and Opinions of Tristram Shandy, Gentleman*

### **Suggested Topics and Background Prose Readings for Class Presentations Topics**

The Enlightenment and Neoclassicism  
 Restoration Comedy  
 The Country and the City  
 The Novel and the Periodical Press

### **Readings**

1. Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).
2. Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
3. Samuel Johnson, 'Essay 156', in *The Rambler*, in *Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194–7; *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.

### **Paper: British Romantic Literature**

**Marks: 75**

**Internal Assessment: 25**

**Time Allowed: 3 hr.**

**Credits: 6**

**Course Objective:** Students will be able to identify components of the Romantic period of English history and literature, as well as understand, analyse, and apply literary devices from the Romantic period. Students will be able to identify, analyse, and interpret literary devices from the Victorian period.

1. William Blake 'The Lamb', 'The Chimney Sweeper' (from *The Songs of Innocence* and *The Songs of Experience*)



- 'The Tyger' (*The Songs of Experience*)  
 'Introduction' to *The Songs of Innocence*  
 Robert Burns 'A Bard's Epitaph'  
 'Scots Wha Hae'
2. William Wordsworth 'Tintern Abbey'  
 'Ode: Intimations of Immortality'  
 Samuel Taylor Coleridge 'Kubla Khan'  
 'Dejection: An Ode'
  3. Lord George Gordon  
 Noel Byron 'Childe Harold': canto III, verses 36–45  
 (lines 316–405); canto IV, verses 178–86  
 (lines 1594–674)

- Percy Bysshe Shelley 'Ode to the West Wind'  
 'Ozymandias'  
 'Hymn to Intellectual Beauty'  
 John Keats 'Ode to a Nightingale'  
 'To Autumn'  
 'On First Looking into Chapman's Homer'
4. Mary Shelley *Frankenstein*

### **Suggested Topics and Background Prose Readings for Class Presentations**

#### **Topics**

Reason and Imagination  
 Conceptions of Nature  
 Literature and Revolution  
 The Gothic  
 The Romantic Lyric

#### **Readings**

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

### **Paper: British Literature: 19th Century**

**Marks: 75**

**Internal Assessment: 25**

**Time Allowed: 3 hr.**

**Credits: 6**

**Course Objective:** To introduce and comprehend in students the development of trends in British Drama and Poetry.

1. Jane Austen *Pride and Prejudice*

2. Charlotte Bronte *JaneEyre*
3. Alfred Charles Dickens *HardTimes*
4. Tennyson 'The Lady of Shalott'  
'Ulysses'  
'The Defence of Lucknow'  
Robert Browning 'My Last Duchess'  
'The Last Ride Together'  
'Fra Lippo Lippi'  
Christina Rossetti 'The Goblin Market'

## **Suggested Topics and Background Prose Readings for Class Presentations Topics**

Utilitarianism  
 The 19th Century Novel  
 Marriage and Sexuality  
 The Writer and Society  
 Faith and Doubt  
 The Dramatic Monologue

## **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.

## **SKILLS ENHANCEMENT COURSE**

### **Paper: Creative Writing**

**Marks: 40**

**Internal Assessment: 10**

**Time Allowed: 2 hr.**

**Credits: 2**

Unit 1. What is Creative Writing  
 Unit 2. The Art and Craft of Writing  
 Unit 3. Modes of creative Writing  
 Unit 4. Writing for the Media  
 Unit 5. Preparing for Publication

**Recommended book: Creative writing: A Beginner's Manual by Anjana Neira Dev and Others, Published by Pearson, Delhi, 2009.**

**Paper: Business Communication (Any four)****Marks: 40****Internal Assessment: 10****Time Allowed: 2 hr.****Credits: 2**

1. Introduction to the essentials of Business Communication: Theory and practice
2. Citing references, and using bibliographical and research tools
3. Writing a project report
4. Writing reports on field work/visits to industries, business concerns etc. /business negotiations.
5. Summarizing annual report of companies
6. Writing minutes of meetings
7. E-correspondence
8. Spoken English for business communication  
(Viva for internal assessment)
9. Making oral presentations  
(Viva for internal assessment)

**Suggested Readings:**

1. Scot, O.; *Contemporary Business Communication*. Biztantra, New Delhi.
2. Lesikar, R.V. & Flatley, M.E.; *Basic Business Communication Skills for Empowering the Internet Generation*, Tata McGraw Hill Publishing Company Ltd. New Delhi.
3. Ludlow, R. & Panton, F.; *The Essence of Effective Communications*, Prentice Hall Of India Pvt. Ltd., New Delhi.
4. R. C. Bhatia, *Business Communication*, Ane Books Pvt Ltd, New Delhi

**Paper: Technical Writing****Marks: 40****Internal Assessment: 10****Time Allowed: 2 hr.****Credits: 2**

1. Communication: Language and communication, differences between speech and writing, distinct features of speech, distinct features of writing.
2. Writing Skills; Selection of topic, thesis statement, developing the thesis introductory, developmental, transitional and concluding paragraphs, linguistic

unity, coherence and cohesion, descriptive, narrative, expository and argumentative writing.

3. Technical Writing: Scientific and technical subjects; formal and informal writings; formal writings/reports, handbooks, manuals, letters, memorandum, notices, agenda, minutes; common errors to be avoided.

### **SUGGESTED READINGS**

1. M. Frank. *Writing as thinking: A guided process approach*, EnglewoodCliffs, Prentice Hall Regents.

2. L. Hamp-Lyons and B. Heasley: *Study Writing; A course in written English*. For academic and professional purposes, Cambridge Univ.Press.
3. R. Quirk, S. Greenbaum, G. Leech and J. Svartik: *A comprehensive grammar of the English language*, Longman,London.
4. Daniel G. Riordan & Steven A. Panley: *“Technical Report Writing Today”* - Biztaantra.

### **Additional ReferenceBooks**

5. Daniel G. Riordan, Steven E. Pauley, Biztantra: *Technical Report Writing Today*, 8th Edition(2004).

## **SEMESTER V**

### **Paper 11: Women’s Writing**

**Marks: 75**

**Internal Assessment: 25**

**Time Allowed: 3 hr.**

**Credits: 6**

1. Emily Dickinson ‘I cannot live with you’  
‘I’m wife; I’ve finishedthat’  
Sylvia Plath ‘Daddy’  
‘Lady Lazarus’  
Eunice De Souza ‘Advice to Women’  
‘Bequest’
2. Alice Walker *The ColorPurple*
3. Charlotte Perkins Gilman ‘The YellowWallpaper’  
Katherine Mansfield‘Bliss’  
Mahashweta Devi ‘Draupadi’, tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)
4. Mary Wollstonecraft *A Vindication of the Rights of Woman* (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp.19–38.  
Ramabai Ranade ‘A Testimony of our Inexhaustible Treasures’, in *Pandita Ramabai Through Her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324.

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.

### **Suggested Topics and Background Prose Readings for Class Presentations**

The Confessional Mode in Women's Writing  
Sexual Politics  
Race, Caste and Gender  
Social Reform and Women's Rights

### **Readings**

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
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. Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp.172–97.

### **Paper: British Literature: The Early 20th Century**

**Marks: 75**

**Internal Assessment: 25**

**Time Allowed: 3 hr.**

**Credits: 6**

1. Joseph Conrad *Heart of Darkness*
2. D.H. Lawrence *Sons and Lovers*
3. Virginia Woolf *Mrs Dalloway*
4. W.B. Yeats 'Leda and the Swan'  
'The Second Coming'  
'No Second Troy'  
'Sailing to Byzantium'  
T.S. Eliot 'The Love Song of J. Alfred Prufrock'  
'Sweeney among the Nightingales'  
'The Hollow Men'



**Suggested Topics and Background Prose Readings for Class Presentations**  
**Topics**

Modernism, Post-modernism and non-European Cultures  
The Women's Movement in the Early 20th Century  
Psychoanalysis and the Stream of Consciousness

The Uses of Myth  
The Avant Garde

### Readings

1. 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.
2. 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.
3. Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

### DSE (DISCIPLINE SPECIFIC ELECTIVE)-I

**Paper: Modern Indian Writing in English Translation**

**Marks: 75**

**Internal Assessment: 25**

**Time Allowed: 3 hr.**

**Credits: 6**

1. Premchand 'The Shroud', in *Penguin Book of Classic Urdu Stories*, ed. M. Assaduddin (New Delhi: Penguin/Viking, 2006).  
Ismat Chughtai 'The Quilt', in *Lifting the Veil: Selected Writings of Ismat Chughtai*, tr. M. Assaduddin (New Delhi: Penguin Books, 2009).  
Gurdial Singh 'A Season of No Return', in *Earthy Tones*, tr. Rana Nayar (Delhi: Fiction House, 2002).  
Fakir Mohan Senapati 'Rebati', in *Oriya Stories*, ed. Vidya Das, tr. Kishori Charan Das (Delhi: Srishti Publishers, 2000).
2. 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).  
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. Ramanujam (New Delhi: OUP, 2000).  
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).  
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).
3. Dharamveer Bharati *Andha Yug*, tr. Alok Bhalla (New Delhi: OUP, 2009).
  4. G. Kalyan Rao *Untouchable Spring*, tr. Alladi Uma and M. Sridhar (Delhi: Orient BlackSwan, 2010)

### **Suggested Topics and Background Prose Readings for Class Presentations**

#### **Topics**

The Aesthetics of Translation  
 Linguistic Regions and Languages  
 Modernity in Indian Literature  
 Caste, Gender and Resistance  
 Questions of Form in 20th Century Indian Literature.

## 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, and 14.
3. Sujit Mukherjee, 'A Link Literature for India', in *Translation as Discovery* (Hyderabad: Orient Longman, 1994) pp.34–45.
4. G.N. Devy, 'Introduction', from *After Amnesia* in *The G.N. Devy Reader* (New Delhi: Orient BlackSwan, 2009) pp.1–5.

## Paper: Literature of the Indian Diaspora

Marks: 75

Internal Assessment: 25

Time Allowed: 3 hr.

Credits: 6

1. M. G. Vassanji            The Book of Secrets (Penguin, India)
2. Rohinton Mistry A Fine Balance ( Alfred A Knopf)
3. MeeraSyal                Anita and Me (HarperCollins)
4. JhumpaLahiri            The Namesake (Houghton MifflinHarcourt)

## Suggested Topics and Background Prose Readings for Class Presentations

### Topics

The Diaspora  
Nostalgia  
New Medium  
Alienation

### 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: GrantaBooks.

**DSE-II****Paper : British Literature: Post World War II****Marks: 75****Internal Assessment: 25****Time Allowed: 3 hr.****Credits: 6**

1. John Fowles *The French Lieutenant's Woman*
2. Jeanette Winterson *Sexing the Cherry*
3. Hanif Kureishi *My Beautiful Laundrette*
4. Phillip Larkin 'Whitsun Weddings'  
'Church Going'  
Ted Hughes 'Hawk Roosting'  
'Crow's Fall'  
Seamus Heaney 'Digging'  
'Casualty'  
Carol Anne Duffy 'Text'  
'Stealing'

**Suggested Topics and Background Prose Readings for Class Presentations**  
**Topics**

Postmodernism in British Literature  
 Britishness after 1960s  
 Intertextuality and Experimentation  
 Literature and Counterculture

**Readings**

1. 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.
2. Seamus Heaney, 'The Redress of Poetry', in *The Redress of Poetry* (London: Faber, 1995) pp.1–16.
3. Patricia Waugh, 'Culture and Change: 1960-1990', in *The Harvest of The Sixties: English Literature And Its Background, 1960-1990* (Oxford: OUP, 1997).

**Paper: Science Fiction and Detective Literature**

**Marks: 75**

**Internal Assessment: 25**

**Time Allowed: 3 hr.**

**Credits: 6**

1. Wilkie Collins *The Woman in White*
2. Arthur Conan Doyle *The Hound of the Baskervilles*
3. Raymond Chandler *The Big Sleep*
4. H.R.F. Keating *Inspector Ghote Goes by Train*

**Suggested Topics and Readings for Class Presentation  
Topics**

Crime across the Media  
Constructions of Criminal Identity  
Cultural Stereotypes in Crime Fiction  
Crime Fiction and Cultural Nostalgia  
Crime Fiction and Ethics  
Crime and Censorship

## Readings

1. J. Edmund Wilson, 'Who Cares Who Killed Roger Ackroyd?', *The New Yorker*, 20 June 1945.
2. George Orwell, *Raffles and Miss Blandish*, available at: <[www.george-orwell.org/Raffles\\_and\\_Miss\\_Blandish/0.html](http://www.george-orwell.org/Raffles_and_Miss_Blandish/0.html)>
3. W.H. Auden, *The Guilty Vicarage*, available at: <[harpers.org/archive/1948/05/the-guilty-vicarage/](http://harpers.org/archive/1948/05/the-guilty-vicarage/)>
4. Raymond Chandler, 'The Simple Art of Murder', *Atlantic Monthly*, Dec. 1944, available at: <<http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html>>

## SEMESTER VI

### Paper: Modern European Drama

Marks: 75

Internal Assessment: 25

Time Allowed: 3 hr.

Credits: 6

1. Henrik Ibsen *Ghosts*
2. Bertolt Brecht *The Good Woman of Szechuan*
3. Samuel Beckett *Waiting for Godot*
4. Eugene Ionesco *Rhinoceros*

## Suggested Topics and Background Prose Readings for Class Presentations

### Topics

Politics, Social Change and the Stage  
 Text and Performance  
 European Drama: Realism and Beyond  
 Tragedy and Heroism in Modern European Drama  
 The Theatre of the Absurd

## 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: Postcolonial Literatures**  
**Marks: 75**

**Internal Assessment: 25**

**Time Allowed: 3 hr.**

**Credits: 6**

1. Chinua Achebe *Things Fall Apart*
2. Gabriel Garcia Marquez *Chronicle of a Death Foretold*
3. Bessie Head 'The Collector of Treasures'  
 Ama Ata Aidoo 'The Girl who can'  
 Grace Ogot 'The Green Leaves'
4. Pablo Neruda 'Tonight I can Write'  
 'The Way Spain Was'  
 Derek Walcott 'A Far Cry from Africa'  
 'Names'  
 David Malouf 'Revolving Days'  
 'Wild Lemons'  
 Mamang Dai 'Small Towns and the River'  
 'The Voice of the Mountain'

### **Suggested Topics and Background Prose Readings for Class Presentations**

#### **Topics**

De-colonization, Globalization and Literature  
 Literature and Identity Politics  
 Writing for the New World Audience  
 Region, Race, and Gender  
 Postcolonial Literatures and Questions of Form

#### **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 wa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
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).

**DSE-III****Paper: Literature and Cinema****Marks: 75****Internal Assessment: 25****Time Allowed: 3 hr.****Credits: 6**

1. James Monaco, 'The language of film: signs and syntax', in *How To Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) chap. 3, pp. 170–249.
2. William Shakespeare, *Romeo and Juliet*, and its adaptations: *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th CenturyFox).
3. Bapsi Sidhwa, *Ice Candy Man* and its adaptation *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.); and Amrita Pritam, *Pinjar: The Skeleton and Other Stories*, tr. Khushwant Singh (New Delhi: Tara Press, 2009) and its adaptation: *Pinjar* (2003; dir. C.P. Dwivedi, Lucky StarEntertainment).
4. Ian Fleming, *From Russia with Love*, and its adaptation: *From Russia with Love* (1963; dir. Terence Young, Eon Productions).

### **Suggested Topics and Background Prose Readings for Class Presentations**

#### **Topics**

Theories of Adaptation  
 Transformation and Transposition  
 Hollywood and 'Bollywood'  
 The 'Two Ways of Seeing'  
 Adaptation as Interpretation

#### **Readings**

1. Linda Hutcheon, 'On the Art of Adaptation', *Daedalus*, vol. 133,(2004).
2. Thomas Leitch, 'Adaptation Studies at Crossroads', *Adaptation*, 2008, vol. 1, no. 1, pp.63–77.
3. Poonam Trivedi, 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2,2007.

4. Tony Bennett and Janet Woollacott, 'Figures of Bond', in *Popular Fiction: Technology, Ideology, Production, Reading*, ed. Tony Bennet (London and New York: Routledge,1990).

**Other films that may be used for class presentations:**

1. William Shakespeare, *Comedy of Errors*, *Macbeth*, and *Othello* and their adaptations: *Anoor* (dir. Gulzar, 1982), *Maqbool* (dir. Vishal Bhardwaj, 2003), *Omkara* (dir. Vishal Bhardwaj, 2006) respectively.
2. Jane Austen, *Pride and Prejudice* and its adaptations: BBC TV mini-series (1995), Joe Wright (2005) and Gurinder Chadha's *Bride and Prejudice*(2004).
3. *Rudaali* (dir. Kalpana Lajmi, 1993) and *Gangor* or 'Behind the Bodice' (dir. Italo Spinelli, 2010).
4. Ruskin Bond, *Junoon* (dir. Shyam Benegal, 1979), *The Blue Umbrella* (dir. Vishal Bhardwaj, 2005), and *Saat Khoon Maaf* (dir. Vishal Bhardwaj,2011).
5. E.M. Forster, *Passage to India* and its adaptation dir. David Lean(1984).

**Note:**

- a) For every unit, 4 hours are for the written text and 8 hours for its cinematic adaptation (Total: 12hours)
- b) To introduce students to the issues and practices of cinematic adaptations, teachers may use the following criticalmaterial:
  1. Deborah Cartmell and Imelda Whelehan, eds., *The Cambridge Companion to Literature on Screen* (Cambridge: Cambridge University Press,2007).
  2. John M. Desmond and Peter Hawkes, *Adaptation: Studying Film andLiterature* (New York: McGraw-Hill, 2005).
  3. Linda Hutcheon, *A Theory of Adaptation* (New York: Routledge,2006).
  4. J.G. Boyum, *Double Exposure* (Calcutta: Seagull,1989).
  5. B. Mcfarlens, *Novel to Film: An Introduction to the Theory of Adaptation* (Clarendon University Press,1996).

**Paper: World Literatures**

**Marks: 75**

**Internal Assessment: 25**

**Time Allowed: 3 hr.**

**Credits: 6**

1. V.S. Naipaul, *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)  
Julio Cortazar, 'Blow-Up', in *Blow-Up and other Stories* (New York: Pantheon, 1985).

4. Judith Wright, 'Bora Ring', in *Collected Poems* (Sydney: Angus & Robertson, 2002) p. 8.  
 Gabriel Okara, 'The Mystic Drum', in *An Anthology of Commonwealth Poetry*, ed. C.D. Narasimhaiah (Delhi: Macmillan, 1990) pp. 132–3.  
 Kishwar Naheed, 'The Grass is Really like me', in *We the Sinful Women* (New Delhi: Rupa, 1994) p. 41.  
 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).  
 Jean Arasanayagam, 'Two Dead Soldiers', in *Fussilade* (New Delhi: Indialog, 2003) pp. 89–90.

### **Suggested Topics and Background Prose Readings for Class Presentations**

#### **Topics**

The Idea of World Literature  
 Memory, Displacement and Diaspora  
 Hybridity, Race and Culture  
 Adult Reception of Children's Literature  
 Literary Translation and the Circulation of Literary Texts  
 Aesthetics and Politics in Poetry

#### **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: Partition Literature**  
**Marks: 75**

**Internal Assessment: 25**

**Time Allowed: 3 hr.**

**Credits: 6**

1. Intizar Husain, *Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).
2. Amitav Ghosh, *The Shadow Lines*.
3. a) 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.

- b) Manik Bandhopadhyaya, 'The Final Solution', tr. Rani Ray, *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp. 23–39.
  - c) Sa'adat Hasan Manto, 'Toba Tek Singh', in *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp.212–20.
  - d) 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.
4. a) 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.
- b) Jibananda Das, 'I Shall Return to This Bengal', tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp.8–13.
  - c) Gulzar, 'Toba Tek Singh', tr. Anisur Rahman, in *Translating Partition*, ed. Tarun Saint et. al. (New Delhi: Katha, 2001) p.x.

### **Suggested Topics and Readings for Class Presentation Topics**

Colonialism, Nationalism, and the Partition  
 Communalism and Violence  
 Homelessness and Exile  
 Women in the Partition

### **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**

*Garam Hawa* (dir. M.S. Sathyu, 1974).  
*Khamosh Paani: Silent Waters* (dir. Sabiha Sumar, 2003).  
*Subarnarekha* (dir. Ritwik Ghatak, 1965)

**Paper: Autobiography**  
**Marks: 75**

**Internal Assessment: 25**

**Time Allowed: 3 hr.**

**Credits: 6**

1. Jean-Jacques Rousseau's *Confessions*, Part One, Book One, pp. 5-43, Translated by Angela Scholar (New York: Oxford University Press, 2000). Benjamin Franklin's *Autobiography*, pp.5-63, Edited by W. Macdonald (London: J.M. Dent and Sons, 1960).
2. M. K. Gandhi's *Autobiography or the Story of My Experiments with Truth*, Part I Chapters II to IX, pp. 5-26 (Ahmedabad: Navajivan Trust, 1993). Annie Besant's *Autobiography*, Chapter VII, Atheism As I Knew and Taught It, pp. 141- 175 (London: T. Fisher Unwin,1917).
3. Binodini Dasi's *My Story and Life as an Actress*, pp. 61-83 (New Delhi: Kali for Women,1998).  
 A. Revathi's *Truth About Me: A Hijra Life Story*, Chapters One to Four, pp. 1-37 (New Delhi: Penguin Books,2010.)
4. Richard Wright's *Black Boy*, Chapter 1, pp. 9-44 (United Kingdom: Picador, 1968). Sharankumar Limbale's *The Outcaste*, Translated by Santosh Bhoomkar, pp. 1-39 (New Delhi: Oxford University Press,2003)

**Suggested Topics and Background Prose Readings for class Presentations**

**Topics:**

Self and society  
 Role of memory in writing autobiography  
 Autobiography as resistance  
 Autobiography as rewriting history



**Readings:**

1. James Olney, 'A Theory of Autobiography' in *Metaphors of Self: the meaning of autobiography* (Princeton: Princeton University Press, 1972) pp.3-50.
2. Laura Marcus, 'The Law of Genre' in *Auto/biographical Discourses* (Manchester: Manchester University Press, 1994) pp.229-72.
3. Linda Anderson, 'Introduction' in *Autobiography* (London: Routledge, 2001) pp.1-17.
4. Mary G. Mason, 'The Other Voice: Autobiographies of women Writers' in *Life/Lines: Theorizing Women's Autobiography*, Edited by Bella Brodzki and Celeste Schenck (Ithaca: Cornell University Press, 1988) pp.19-44.

