

**CURRICULUM, CREDIT FRAMEWORK AND COURSE STRUCTURE
OF FOUR YEAR UG DEGREE PROGRAMME WITH SINGLE MAJOR**

BASED ON NEP 2020

for

SEMESTER – V & SEMESTER – VI

in

B.A. with ENGLISH MAJOR,

B.A. with ENGLISH as a MINOR SUBJECT

and

B.A. with ENGLISH as a MULTIDISCIPLINARY OPTIONAL



(w.e.f. ACADEMIC SESSION 2025-26)

BANKURA UNIVERSITY

P.O. – PURANDARPUR, DIST. – BANKURA

WEST BENGAL, INDIA, PIN - 722 155.

SCHEME OF COURSES

SEMESTER – V

Course Code	Course Title	Credits	Marks			No. of Hours/Week		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
A/ENG/501/MJC-9 (Discipline-Specific Major)	British Literature: The Early 20th Century	4	10	40	50	03	01	--
A/ENG/502/MJC-10 (Discipline-Specific Major)	Indian Writing in English	4	10	40	50	03	01	--
A/ENG/503/MJC-11 (Discipline-Specific Major)	Literature of the Indian Diaspora	4	10	40	50	03	01	--
A/ENG/504/MJC-12 (Discipline-Specific Major)	British Literature: Post World War II	4	10	40	50	03	01	--
A/ENG/505/MN-5 (Discipline-Specific Minor)	Popular Literature	4	10	40	50	03	01	--
ACS/506/INT-3		2	10	40	50	02	--	--
Total in Semester – V		22	60	240	300	17	05	..

A=ARTS, ENG=ENGLISH (Subject Code),

MJC= Major Core Course, MN=Minor Course, MD=Multidisciplinary Course,

SEC= Skill Enhancement Course, AEC= Ability Enhancement Course,

VAC=Value Added Courses

IA= Internal Assessment, ESE= End-Semester Examination,

Lec. = Lecture, Tu. = Tutorial, and Pr. = Practical

SEMESTER – VI

Course Code	Course Title	Credits	Marks			No. of Hours/Week		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
A/ENG/601/MJC-13 (Discipline-Specific Major)	Modern Indian Writing in English Translation	4	10	40	50	03	01	--
A/ENG/602/MJC-14 (Discipline-Specific Major)	Postcolonial Literatures	4	10	40	50	03	01	--
A/ENG/603/MJC-15 (Discipline-Specific Major)	Science Fiction and Detective Literature	4	10	40	50	03	01	--
A/ENG/604/MJC-16 (Discipline-Specific Major)	Partition Literature	4	10	40	50	03	01	--
A/ENG/605/MN-6 (Discipline-Specific Minor)	Literature and Cinema	4	10	40	50	03	01	--
Total in Semester – VI		20	50	200	250	15	05	

A=ARTS, ENG=ENGLISH (Subject Code),

MJC= Major Core Course, MN=Minor Course, MD=Multidisciplinary Course,

SEC= Skill Enhancement Course, AEC= Ability Enhancement Course,

VAC=Value Added Courses

IA= Internal Assessment, ESE= End-Semester Examination,

Lec. = Lecture, Tu. = Tutorial, and Pr. = Practical

SEMESTER – V

Course Title (Core Course): British Literature: The Early 20th Century

Course Code: A/ENG/501/MJC-9

Credit: 04

Contact Hours/week: 04

Maximum Marks: 50 (ESE-40; IA-10)

Examination Duration: 2 Hours

Course Objectives:

- To enhance in students disciplinary knowledge of English Literature and Literary Studies in the context of modernism and its interdisciplinary entanglements with various movements, forms and genres in music, painting, architecture, films etc.
- To train the students in close literary-critical exegesis of the prescribed texts as mapped against their co-texts and socio-political contexts, with special attention to characteristic themes, generic conventions and experiments, as also linguistic and stylistic innovations and their implications
- To cultivate a comparative perspective on early 20th century British literature by a student in an Indian classroom, encouraging her/him to connect between the local and the global through a reading of imperial/Eurocentric literatures composed during the early twentieth century from her/his own position as a located Indian citizen of the world today
- To hone critical thinking, analytical reasoning and creative questioning
- To kindle research questions and reflective thinking around modernism in Europe and its representational politics, legacies and afterlives
- To be able to cogently represent one's contentions through verbal presentations and well-argued essays

Course Outcomes:

- To trace the history of modernism in the socio-cultural and intellectual contexts of the late nineteenth and early twentieth century Europe.
- To be able to link and distinguish between modernity and modernism
- To be able to compare, connect and comment on the links between developments in science including medicine and psychoanalysis, and co-eval experiments in literature
- To explain the history of early twentieth century modernism in the light of the stream of consciousness technique, Jungian and Freudian ideas, psychoanalysis, imagism, cubism etc.

- To identify and analyse the use of modernist techniques and forms in different genres in early twentieth century British literature and their transdisciplinary tendencies
- To trace the history of the self and subjectivity in modernist literature in the light of colonial consciousness
- To be able to cultivate a trans-cultural, transnational perspective on the legacies of modernism in a post-colonial world, in the context of the rise of alternative modernities

Course Content:

Unit I

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

Bernard Shaw: *Candida*

Unit II

W.B. Yeats: “The Wild Swans at Coole”, “An Acre of Grass”

T.S. Eliot: “The Love Song of J. Alfred Prufrock”

Virginia Woolf: "Street Haunting: A London Adventure"

Unit III

History of English Literature: Early 20th century (Till 1940s)

Marks Division:

The course will have an Internal Assessment Test of 10 marks.

Question Pattern for End Semester Examination: Total 40 marks

No of questions to be attempted	From Unit No.	Total no. of questions from the Unit	Marks per question	Total Marks
01	Unit I	04	10	01 x 10 = 10
01	Unit II	02	10	01 x 10 = 10
02	Unit III	04	05	02 x 05 = 10
05	Units I and II	10	02	05 x 02 = 10
TOTAL MARKS				40

1 long question worth 10 marks to be attempted out of 4 questions from Unit I: **1x10=10**

1 long question worth 10 marks to be attempted out of 2 questions from Unit II: **1x10=10**

2 short questions/short notes worth 5 marks each to be attempted out of 4 from Unit III: **2x5=10**

5 short questions worth 2 marks each to be attempted out of 10 questions from Units I & II: **5x2=10**

Recommended Reading:

1. Albert, A. E. *History of English Literature*. Oxford University Press, 1979.
2. Alexander, Michael. *A History of English Literature*. Palgrave Foundations Series, 2013.
3. Calvin, John. "Predestination and Free Will." *The Portable Renaissance Reader*, edited by James Bruce Ross and Mary Martin McLaughlin, Penguin Books, 1953.
4. Carter, Ronald, and John McRae. *The Routledge History of Literature in English: Britain and England*. Routledge, 2013.
5. Compton-Rickett, Arthur. *A History of English Literature*. 1912. Ingram short title, 2012.
6. Daiches, David. *A Critical History of English Literature* Vol. I & II. 1960. Reprint. Supernova Publishers, 2022.
7. Ford, Boris. *The New Pelican Guide to English Literature: The Age of Shakespeare*. Vol. 2. Reprint. Penguin Books, 1982.
8. Long, William J. *English Literature: Its History and its Significance for the Life of the English Speaking World*. 1909. Project Gutenberg E-book, 2004.
9. Sainstsbury, George. *A Short History of English Literature*. 1898. Reprint. Macmillan, 1962.
10. Sampson, George. *The Concise Cambridge History of English Literature*, 1941. Cambridge University Press, 1965.
11. Sanders, Andrew. *A Short Oxford History of English Literature*. Oxford University Press, 1994.
12. Spurgeon, Caroline F. *Shakespeare's Imagery and What It Tells Us*. Cambridge University Press, 1935. Online Publication. Cambridge University Press, 2010.
13. Trevelyan, G. M. *English Social History*. Penguin, 1987.
14. Ward, A. C. *Illustrated History of English Literature*. 1953. Penguin, 2012.
15. Joyce, James. *A Portrait of the Artist as a Young Man*. Edited by Jeri Johnson, Oxford UP, 2008.
16. Kenner, Hugh. *Dublin's Joyce*. Columbia UP, 1987.
17. Deane, Seamus, editor. *The Cambridge Companion to James Joyce*. 2nd ed., Cambridge UP, 2004.
18. Daiches, David. *The Novel and the Modern World*. University of Chicago Press, 1960.
19. Longley, Edna. *The Living Stream: Literature and Revisionism in Ireland*. Bloodaxe Books, 1994.
20. Moretti, Franco. *The Way of the World: The Bildungsroman in European Culture*. Verso, 2000.
21. Bakhtin, Mikhail. *Speech Genres and Other Late Essays*. Translated by Vern W. McGee, edited by Caryl Emerson and Michael Holquist, University of Texas Press, 1986.
22. Rabaté, Jean-Michel. *James Joyce and the Politics of Egoism*. Cambridge UP, 2001.
23. Auerbach, Erich. *Mimesis: The Representation of Reality in Western Literature*. Translated by Willard R. Trask, Princeton UP, 2003.

24. Valente, Joseph. *James Joyce and the Problem of Justice: Negotiating Sexual and Colonial Difference*. Cambridge UP, 2022.
25. Kiberd, Declan. *Inventing Ireland: The Literature of the Modern Nation*. Harvard UP, 1995.
26. Eagleton, Terry. *Heathcliff and the Great Hunger: Studies in Irish Culture*. Verso, 1995.
27. Ellmann, Richard. *James Joyce*. Revised ed., Oxford UP, 1982.
28. Joyce, James. *Selected Letters of James Joyce*. Edited by Richard Ellmann, Faber and Faber, 1975.
29. Shaw, George Bernard. *Candida: A Mystery*. Edited by Nicholas Grene, Methuen Drama, Bloomsbury Academic, 2006.
30. Shaw, George Bernard. *Plays: Pleasant and Unpleasant – Vol. 1: Pleasant*. Penguin Books, 1986.
31. Holroyd, Michael. *Bernard Shaw: The Search for Love*. Random House, 1989.
32. Innes, Christopher. *The Cambridge Companion to George Bernard Shaw*. Cambridge UP, 1998.
33. Raina, Ananda Lal. *Shaw: The Chameleon Playwright*. Rawat Publications, 2002.
34. Peters, Sally. *Bernard Shaw: The Ascent of the Superman*. Yale UP, 1996.
35. Dukore, Bernard F. *Bernard Shaw: Playwright and Preacher*. UP of Florida, 1973.
36. Booth, Michael R. *George Bernard Shaw: The Critical Heritage*. Routledge, 1995.
37. Laurence, Dan H. *Shaw: An Autobiography, 1856–1898*. Random House, 1969.
38. Bentley, Eric. *Bernard Shaw*. New Directions Publishing, 1947.
39. Reinert, Otto. “Shaw’s *Candida*: The New Woman as Morality’s Latest Avatar.” *Modern Drama*, vol. 4, no. 2, 1961, pp. 155–165.
40. Yeats, W. B. *The Collected Poems of W. B. Yeats*. Edited by Richard J. Finneran, Scribner, 1996.
41. Yeats, W. B. *The Wild Swans at Coole: Other Verses and a Play in Verse*. Macmillan, 1919.
42. Yeats, W. B. *The Tower*. Macmillan, 1928.
43. Bloom, Harold, editor. *W. B. Yeats*. Chelsea House, 2001.
44. Foster, R. F. *W. B. Yeats: A Life, Volume II: The Arch-Poet 1915–1939*. Oxford UP, 2003.
45. Jeffares, A. Norman. *W. B. Yeats: Man and Poet*. Routledge, 1989.
46. Unterecker, John. *A Reader’s Guide to William Butler Yeats*. Syracuse UP, 1996.
47. Vendler, Helen. *Our Secret Discipline: Yeats and Lyric Form*. Harvard UP, 2007.
48. Ellmann, Richard. *Yeats: The Man and the Masks*. Faber and Faber, 1987.
49. Holdeman, David. *The Cambridge Introduction to W. B. Yeats*. Cambridge UP, 2006.
50. Eagleton, Terry. *Yeats and Politics*. Verso, 1991.
51. Bornstein, George. *Yeats and Shelley*. U of Chicago P, 1970.
52. Eliot, T. S. *The Waste Land and Other Poems*. Edited by Frank Kermode, Penguin Classics, 2003.
53. Eliot, T. S. *Collected Poems: 1909–1962*. Faber and Faber, 2002.
54. Eliot, T. S. *Prufock and Other Observations*. The Egoist Press, 1917.

55. Moody, A. David, editor. *The Cambridge Companion to T. S. Eliot*. Cambridge UP, 1994.
56. Ricks, Christopher. *T. S. Eliot and Prejudice*. University of California Press, 1994.
57. Southam, B. C. *A Student's Guide to the Selected Poems of T. S. Eliot*. Faber and Faber, 1994.
58. Kenner, Hugh. *The Invisible Poet: T. S. Eliot*. Methuen, 1969.
59. Bush, Ronald. *T. S. Eliot: A Study in Character and Style*. Oxford UP, 1984.
60. North, Michael. *T. S. Eliot's The Waste Land: A Casebook*. Oxford UP, 2001.
61. Miller, J. Hillis. *Poets of Reality: Six Twentieth-Century Writers*. Harvard UP, 1966.
62. Bergonzi, Bernard. *T. S. Eliot*. Macmillan, 1972.
63. Woolf, Virginia. *Selected Essays*. Edited by David Bradshaw, Oxford UP, 2009.
64. Briggs, Julia. *Virginia Woolf: An Inner Life*. Harcourt, 2005.
65. Marcus, Laura. *Virginia Woolf*. Northcote House, 2004.
66. Snaith, Anna. *Virginia Woolf: Public and Private Negotiations*. Palgrave Macmillan, 2000.
67. Bowlby, Rachel. "Walking, Women and Writing: Virginia Woolf as Flâneuse." *Women: A Cultural Review*, vol. 1, no. 2, 1990, pp. 183–197. Taylor & Francis.
68. Benjamin, Walter. *The Arcades Project*. Translated by Howard Eiland and Kevin McLaughlin, Belknap Press of Harvard UP, 1999.
69. Wolff, Janet. *Feminine Sentences: Essays on Women and Culture*. Polity Press, 1990.
70. Parsons, Deborah. *Streetwalking the Metropolis: Women, the City and Modernity*. Oxford UP, 2000.
71. Whitworth, Michael H. *Virginia Woolf*. Oxford UP, 2005.

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SEMESTER-V

Course Title (Core Course): Indian Writing in English

Course Code: A/ENG/502/MJC-10

Credit: 04

Contact Hours/week: 04

Maximum Marks: 50 (ESE-40; IA-10)

Examination Duration: 2 Hours

Course Objectives:

- To enable students to appreciate the historical, political, cultural and social trajectories of various genres of Indian Writing in English from colonial times till the present
- To trace the role of Indian writing in English and in English translation within the nationing project
- To train students to identify, analyse and appreciate the thematic concerns, genres and trends of Indian Writing in English in terms of colonialism/postcolonialism, regionalism and nationalism
- To introduce students to the works of some of the iconic figures in Indian Literature in English through close critical exegesis of select literary texts from the pre and post - independence periods, as mapped against their socio-historical contexts.
- To critically appreciate the creative use of the English language in Indian Writing in English with its literary traditions and experiments in form, theme and language forged in translational continuum with the regional bhashas

Course Outcomes:

- The course introduces the students to canonical authors in the genre like R.K. Narayan, H.L.V. Derozio, Kamala Das, Nissim Ezekiel, Mulk Raj Anand and Salman Rushdie, among others. Students will learn to read the cross-cultural transfusions – both regional and international – in Indian writings in English.
- On completing the course learners will grow familiar with the growth, development and emerging trends of this vibrant domain of Indian Literature.
- They will have the ability to appreciate and trace diverse influences in the growth and development of various genres of Indian Writing in English from colonial times till the present.

- After completing the course learners will learn to explore Indian Writing in English from postcolonial, locationally aware perspectives.
- The course will kindle research interest among interested students in reading Indian Writing in English from a comparative, cross-cultural perspective, both in collusion-collision with bhasha literatures and transatlantic literary-political movements

Course Content:

Unit I

R.K. Narayan: *The Man Eater of Malgudi*

Anita Desai: *Fire on the Mountain*

Unit II

H.L.V. Derozio: “Freedom to the Slave”, “The Orphan Girl”

Kamala Das: “My Grandmother’s House”, “The Anamalai Hills”

Nissim Ezekiel: “Soap”, “Enterprise”

Unit III

Mulk Raj Anand: “Two Lady Rams”

Khuswant Singh: 'A Bride For The Sahib'

Marks Division:

The course will have an Internal Assessment Test of 10 marks.

Question Pattern for End Semester Examination: Total 40 marks

No of questions to be attempted	From Unit No.	Total no. of questions from the Unit	Marks per question	Total Marks
01	Unit I	04	10	01 x 10 = 10
01	Unit II	02	10	01 x 10 = 10
01	Unit III	02	10	01 x 10 = 10
05	Units I and II	Unit I (03+03) + Unit II (04)	02	05 x 02 = 10
TOTAL MARKS				40

1 long question worth 10 marks to be attempted out of 4 questions from Unit I: **1x10=10**

1 long question worth 10 marks to be attempted out of 2 questions from Unit II: **1x10=10**

1 long question worth 10 marks to be attempted out of 2 questions from Unit III: **1x10=10**

5 short questions worth 2 marks each out of 10 questions to be attempted

from Units I (3 questions + 3 questions) and II (4 questions): **5x2=10**

Recommended Reading:

1. Desai, Anita. *Fire on the Mountain*. Vintage Publication, 2001.
2. King, Bruce. *Introduction. Modern Indian Poetry in English*, 2nd ed., Oxford University Press, 2005, pp. 1–10.
3. Kundu, Rama. *Fire on the Mountain*. Atlantic, 2005.
4. Mehrotra, Arvind Krishna. *An Illustrated History of Indian Literature in English*. Orient Black Swan, 2013.
5. Mukherjee, Meenakshi. “Divided by a Common Language.” *The Perishable Empire*, Oxford University Press, 2000, pp. 187–203.
6. Naik, M K. *A History of Indian English Literature*. Sahitya Akademi, 1982.
7. Naik, M. K., editor. *Selected Short Stories of Mulk Raj Anand*. Arnold Heinemann, 1977.
8. Nair, Rama, editor. *Trends and Techniques in Contemporary Indian English Poetry*. Prestige Books, 2001.
9. Narayan, R. K. *Swami and Friends*. 1935. Penguin Vintage International, 2012.
10. Narayan, R. K. *Waiting for the Mahatma*. Indian Thought Publications / Penguin Books, 2006.
11. Narayan, R. K. *Waiting for the Mahatma*. With an introduction by Graham Greene, University of Chicago Press, 1981.
12. Mehrotra, Arvind Krishna, editor. *An Illustrated History of Indian Literature in English*. Permanent Black, 2003.
13. Paranjape, Makarand R. *Inside the Narrative: R. K. Narayan’s Fictional World*. Indialog Publications, 2000.
14. Iyengar, K. R. Srinivasa. *Indian Writing in English*. Sterling Publishers, 1984.
15. Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. Heinemann, 1971.
16. Narayan, R. K. *My Days: A Memoir*. Viking, Penguin Books India, 2006.
17. Desai, Anita. *Fire on the Mountain*. HarperCollins Publishers India, 2008.
18. Dhawan, R. K., ed. *The Novels of Anita Desai*. Prestige Books, 1991.
19. Sharma, R. S. *Anita Desai: Fire on the Mountain – A Critical Study*. Lakshmi Narain Agarwal, 1992.
20. Lal, Malashri. *The Law of the Threshold: Women Writers in Indian English*. B.R. Publishing Corporation, 1995.
21. Bande, Usha. *The Novels of Anita Desai: A Study in Character and Conflict*. Prestige Books, 1988.
22. Pathak, R. S., ed. *The Fiction of Anita Desai*. Creative Books, 1988.

23. Kanwar, Asha. *The Novels of Anita Desai: A Feminist Perspective*. Classical Publishing Company, 1994.
24. Prakash, Anand, editor. *Interventions: Indian Writing in English*. Worldview Publications, 2013.
25. Prasad, G. J. V. *Writing India, Writing English: Literature, Language, Location*. Routledge, 2011.
26. Rao, Raja. Foreword. *Kanthapura*. Oxford University Press, 1989, pp. v-vi.
27. Rushdie, Salman. "Commonwealth Literature does not exist." *Imaginary Homelands*, Granta Books, 1991, pp. 61–70.
28. Thayil, Jeet, editor. *The Penguin Book of Indian Poets*. Penguin Hamish Hamilton, 2022.

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SEMESTER-V

Course Title (Core Course): Literature of the Indian Diaspora

Course Code: A/ENG/503/MJC-11

Credit: 04

Contact Hours/week: 04

Maximum Marks: 50 (ESE-40; IA-10)

Examination Duration: 2 Hours

Course Objectives:

- To inculcate in students an awareness of the concept of “diaspora” in its etymological, historical and cultural contexts
- To develop a historical understanding of the formations of Indian diasporic movements within India and outside
- To be able to identify different aspects of the Indian diasporic consciousness and literary features of the Indian diasporic texts
- To cultivate in students the analytical ability for close literary-critical exegesis of diasporic texts when mapped against their socio-historical contexts and the theoretical framework shaped by key diasporic issues such as displacement, nostalgia, alienation, belonging, identity, gender, racism and assimilation

Course Outcomes:

- To develop a creative-critical understanding of the writings of the Indian diaspora within the discourse of postcolonialism, postmodernity, hybridity, globalization and transnationalism
- To explore Indian diasporic texts as markers of Indian diasporic lives, cultural practices, experiences, religion and the proliferation of new media
- To be able to identify the main currents of Indian diasporic narratives, their links to other diasporas and fringes and present and argue cogently on one’s contentions and findings in the area
- To kindle research interest in the Indian diaspora and diasporic narratives, and the tensions/transfusions they perform between history, homes, memory, belonging and unhomedness

Course Content:

Unit I

V.S. Naipaul: *A House for Mr. Bismarck*

Kiran Desai: *The Inheritance of Loss*

Unit II

Essay / Short Stories

Salman Rushdie: “The Riddle of Midnight”

Jhumpa Lahiri: “Unaccustomed Earth” (*Unaccustomed Earth*)

Rohinton Mistry: “Swimming Lessons”

Deepak Unnikrishnan: ‘Birds’ (*Temporary People*)

Unit III

Poems

A.K. Ramanujan: “Take care”

Uma Parameswaran: “This Land whereon I Stand”

Sujata Bhatt: “The One who Goes Away”, “A Different History”

Suggested Topics and Background Prose Readings (for Internal Examination)

- The Diaspora
- Nostalgia / Memory
- New Medium/Technology
- Alienation
- Globalization
- Home and homelessness
- Transnationalism

Marks Division:

The course will have an Internal Assessment Test of 10 marks.

Question Pattern for End Semester Examination: Total 40 marks

No of questions to be attempted	From Unit No.	Total no. of questions from the Unit	Marks per question	Total Marks
01	Unit I	04	10	01 x 10 = 10
01	Unit II	02	10	01 x 10 = 10
01	Unit III	02	10	01 x 10 = 10
05	Units I, II and III	04 + 03 + 03	02	05 x 02 = 10
TOTAL MARKS				40

1 long question worth 10 marks to be attempted out of 4 questions from Unit I: **1x10=10**

1 long question worth 10 marks to be attempted out of 2 questions from Unit II: **1x10=10**

1 long question worth 10 marks to be attempted out of 2 questions from Unit III: **1x10=10**

5 short questions worth 2 marks each out of 10 questions to be attempted from Units I (4 questions), II (3 questions) and III (3 questions): **5x2=10**

Recommended Reading:

1. Appadurai, Arjun. *Modernity At Large: Cultural Dimensions of Globalization*. University of Minnesota Press, 1996.
2. Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back*. Routledge, 1989.
3. Bassnett, Susan, and Harish Trivedi. *Introduction: Of Colonies, Cannibals and Vernaculars*. *Post-Colonial Translation: Theory and Practice*, edited by Bassnett and Trivedi, Routledge, 1999, pp. 1-18.
4. Bhabha, Homi K. "Culture's in-between." *Questions of Cultural Identity*, edited by S. Hall and P. du Gay, Sage, 1996, pp. 53-60.
5. Bhatt, Sujata. *The One Who Goes Away*. Carcanet Press, 1989.
6. Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. Routledge, 1996.
7. Kalra, V., R. Kaur and J. Hutynuk. "Cultural Configurations of Diaspora." *Diaspora & Hybridity*. Sage Publications, 2005.
8. Kumar, Sudhir. "Gandhi and the Diasporic Question: Histories, Texts and Readings." In *Diaspora: Theories, Histories, Texts*, edited by Makarand Paranjape, Indialog, 2001, pp. 68-78.
9. Lahiri, Jhumpa. *Unaccustomed Earth*. Random House, 2008.
10. Mishra, V. "Introduction: The Diasporic Imaginary." *Literature of the Indian Diaspora*. Routledge, 2008.
11. Pandurang, Mala. "Mapping diasporic subjectivities." *South Asian Diaspora*, vol. 6, no. 1, 2013, pp. 1-5.

12. Parameswaran, Uma. "This Land Whereon I Stand." *South Asian Review*, vol. 27, no. 3, 2006, pp. 195-198.
13. Ramanujan, A. K. "Take Care." *Relations: Poems*. Oxford University Press, 1971, pp. 47-48.
14. Rushdie, S. "The New Empire within Britain." *Imaginary Homelands*. Granta Books, 1991, pp. 129-138.
15. Satchidanandan, K. "That Third Space: Interrogating the Diasporic Paradigm." In *Diaspora: Theories, Histories, Texts*, edited by Makarand Paranjape, Indialog, 2001, pp. 15-23.
16. Spivak, Gayatri Chakravorty. *In Other Worlds: Essays in Cultural Politics*. Routledge, 1988.
17. Naipaul, V. S. *A House for Mr Bismarck*. Vintage, 2001.
18. King, Bruce. *V. S. Naipaul*. Palgrave Macmillan, 1993.
19. Thieme, John. *The Web of Tradition: Uses of Allusion in V. S. Naipaul's Fiction*. Hansib, 1987.
20. Nixon, Rob. *London Calling: V. S. Naipaul, Postcolonial Mandarin*. Oxford University Press, 1992.
21. Fraser, Robert. *V. S. Naipaul: A Critical Introduction*. Macmillan, 1995.
22. Mustafa, Fawzia. *V. S. Naipaul*. Cambridge University Press, 1995.
23. Mehta, Brinda J. *Diasporic (Dis)locations: Indo-Caribbean Women Writers Negotiate the Kala Pani*. University of the West Indies Press, 2004.
24. Mohan, Ramesh. *V. S. Naipaul's Fiction: A Study in Expatriate Consciousness*. B.R. Publishing Corporation, 1983.
25. Desai, Kiran. *The Inheritance of Loss*. Penguin Books, 2006.
26. Mishra, Vijay. *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. Routledge, 2007.
27. Upstone, Sara. *Spatial Politics in the Postcolonial Novel*. Routledge, 2009.
28. Ponzanesi, Sandra, and Daniela Merolla, eds. *Migrant Cartographies: New Cultural and Literary Spaces in Post-Colonial Europe*. Lexington Books, 2005.
29. Thieme, John. *Postcolonial Con-Texts: Writing Back to the Canon*. Continuum, 2001.
30. Choudhury, Mita. *Interrogating Postcolonialism: Theory, Text and Context*. Vikas Publishing House, 2006.
31. Singh, Amardeep. "Home and the World: Kiran Desai's *The Inheritance of Loss*." *Wasafiri*, vol. 22, no. 2, 2007, pp. 25-31. Taylor & Francis.
32. Grewal, Inderpal. *Transnational America: Feminisms, Diasporas, Neoliberalisms*. Duke University Press, 2005.
33. Nayar, Pramod K. *Postcolonial Literature: An Introduction*. Pearson Longman, 2008.
34. 1. Rushdie, Salman. *Imaginary Homelands: Essays and Criticism 1981-1991*. Granta Books in association with Penguin Books, 1991.

35. Ahmed, Aijaz. *In Theory: Classes, Nations, Literatures*. Verso, 1992.
36. Ghosh, Bishnupriya. *When Borne Across: Literary Cosmopolitics in the Contemporary Indian Novel*. Rutgers UP, 2004.
37. Loomba, Ania. *Colonialism/Postcolonialism*. 3rd ed., Routledge, 2015.
38. Mishra, Vijay. *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. Routledge, 2007.
39. Teverson, Andrew. *The Cambridge Companion to Salman Rushdie*. Cambridge UP, 2007.
40. Chatterjee, Partha. *The Nation and Its Fragments: Colonial and Postcolonial Histories*. Princeton UP, 1993.
41. Guha, Ranajit, editor. *Subaltern Studies: Writings on South Asian History and Society*, Vol. 1. Oxford UP, 1982.
42. Khilnani, Sunil. *The Idea of India*. Farrar, Straus and Giroux, 1999.
43. Nandy, Ashis. *The Intimate Enemy: Loss and Recovery of Self under Colonialism*. Oxford UP, 1983.

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SEMESTER-V

Course Title (Core Course): British Literature: Post World War II

Course Code: A/ENG/504/MJC-12

Credit: 04

Contact Hours/week: 04

Maximum Marks: 50 (ESE-40; IA-10)

Examination Duration: 2 Hours

Course Objectives:

- To enable students to understand the socio-historical, economic and political contexts of post-World War, post-imperial British Literature
- To explore the relationship between World War II and the end of colonialism and the significance of this scenario of global shrinking in terms of British national identity
- To identify the socio-historical and political changes in England post World War II
- To train students in close literary-critical exegesis of prescribed texts against their socio-cultural contexts, mapping the rise of multiculturalism and socio-political upheavals in England in the wake of post-colonial migrations to the country from erstwhile colonial territories

Course Outcomes:

- To be able to grasp the changing role of England and the English language with its many postcolonial and translational mutants in the new world order
- To be able to critically analyse and link the changes in social norms to new literary forms emergent in post 1950s British literature within the post-colonial, post-imperial theoretical framework
- To engage with the idea of the postmodern and the rise of the postmodernist aesthetics
- To analyse and appreciate the importance of location in understanding self and the other
- To kindle research interest in the domain, especially in the post-1950s refashioning of Englishness and of the British nation

Course Contents:

Unit I:

Kazuo Ishiguro – The Remains of the Day

Douglas Adams: *The Hitchhiker's Guide to the Galaxy*

Unit II:

Phillip Larkin: “An Arundel Tomb”, “Aubade”

Ted Hughes: “Hawk Roosting”, “Thought Fox”

Seamus Heaney: “Bogland”, “Punishment”

Carol Anne Duffy: “Text”, “Originally”

Unit III:

History of English Literature: Post 1950s British Literature

Suggested Topics and Background Prose Readings (for Internal Examination)

- Postmodernism in British Literature
- Britishness after 1960s
- Multiculturalism and the Rise of the *Other*
- Literature and Counterculture
- The South Asian Diaspora in Britain

Marks Division:

The course will have an Internal Assessment Test of 10 marks.

Question Pattern for End Semester Examination: Total 40 marks

No of questions to be attempted	From Unit No.	Total no. of questions from the Unit	Marks per question	Total Marks
01	Unit I	04	10	01 x 10 = 10
01	Unit II	02	10	01 x 10 = 10
02	Unit III	04	05	02 x 05 = 10
05	Units I and II	10	02	05 x 02 = 10
TOTAL MARKS				40

1 long question worth 10 marks to be attempted out of 4 questions from Unit I: **1x10=10**

1 long question worth 10 marks to be attempted out of 2 questions from Unit II: **1x10=10**

2 short notes/questions worth 5 marks each out of 4 to be attempted from Unit III: **2x5=10**

5 short questions worth 2 marks each out of 10 questions to be attempted from Units I and II: **5x2=10**

Recommended Reading:

1. Adams, Douglas. *The Hitchhiker's Guide to the Galaxy*. 1979. Pan Macmillan, 2020.
2. Alexander, Michael. *A History of English Literature*. 2000. Palgrave Foundations Series, 2013.
3. Carter, Ronald, and John McRae. *The Routledge History of Literature in English: Britain and England*. 1997. 3rd ed., Routledge, 2013.
4. Duffy, Carol Ann. *Collected Poems*. Picador, 2019.
5. Ford, Boris. *The New Pelican Guide to English Literature: From Orwell to Naipaul*. Vol. 8. Penguin Books, 1983.
6. Goldberg, Theo David. *Multiculturalism: A Critical Reader*. Wilie-Blackwell, 1995.
7. Heaney Seamus. *Door into the Dark*. Faber & Faber, 1969.
8. Heaney, Seamus. *Field Work*. Faber & Faber, 2017.
9. Heaney, Seamus. "The Redress of Poetry." *The Redress of Poetry*. Faber, 1995, pp. 1–16.
10. Hughes, Ted. *Poems*. Selected by Simon Armitage. Faber & Faber, 2004.
11. King, P. R. *Nine Contemporary Poets: A Critical Introduction*. 1979. Routledge, 2021.
12. Larkin, Philip. *Collected Poems*. Faber & Faber, 2003.
13. Sanders, Andrew. *A Short Oxford History of English Literature*. Oxford University Press, 1994.
14. Sinfield, Alan. "Literature and Cultural Production." *Literature, Politics, and Culture in Postwar Britain*. University of California Press, 1989, pp. 23–38.
15. Waugh, Patricia. "Culture and Change: 1960-1990." *The Harvest of The Sixties: English Literature And Its Background, 1960-1990*. Oxford University Press, 1997.
16. Ishiguro, Kazuo. *The Remains of the Day*. Faber and Faber, 1989.
17. Ishiguro, Kazuo. *The Remains of the Day*. Vintage International, 1993.
18. Shaffer, Brian W. *Understanding Kazuo Ishiguro*. University of South Carolina Press, 1998.
19. Wong, Cynthia F. *Kazuo Ishiguro*. Northcote House / British Council, 2005.
20. Groes, Sebastian, and Barry Lewis, editors. *Kazuo Ishiguro: Contemporary Critical Perspectives*. Continuum, 2011.
21. Tamaya, Meera. "Ishiguro's Remains of the Day: The Empire Strikes Back." *World Literature Today*, vol. 68, no. 1, 1994, pp. 41–46.
22. Whitehead, Anne. *Memory*. Routledge, 2009.
23. Anderson, Linda. *Autobiography*. 2nd ed., Routledge, 2011.
24. LaCapra, Dominick. *Writing History, Writing Trauma*. Johns Hopkins UP, 2001.
25. Koppes, Clayton R., and Gregory D. Black. *Hollywood Goes to War: How Politics, Profits and Propaganda Shaped World War II Movies*. Free Press, 1987.
26. Judt, Tony. *Postwar: A History of Europe Since 1945*. Penguin Books, 2005.

27. Said, Edward W. *Culture and Imperialism*. Knopf, 1993.
28. Ishiguro, Kazuo. *My Twentieth Century Evening and Other Small Breakthroughs: The Nobel Lecture*. Faber and Faber, 2017.
29. Childs, Peter. *Kazuo Ishiguro*. Manchester UP, 2011.
30. Adams, Douglas. *The Hitchhiker's Guide to the Galaxy*. Pan Books, 1979.
31. Adams, Douglas. *The Ultimate Hitchhiker's Guide to the Galaxy*. Del Rey, 2002.
32. Chapman, James. *Inside the TARDIS: The Worlds of Doctor Who – A Cultural History*. 2nd ed., I.B. Tauris, 2013.
33. Goss, James. *The Frod: The Authorised and Very Official History of Douglas Adams & The Hitchhiker's Guide to the Galaxy*. Preface by Neil Gaiman, BBC Books, 2014.
34. Roberts, Adam. *Science Fiction*. Routledge, 2006.
35. Brooker, Will, and Deborah Jermyn, editors. *The Audience Studies Reader*. Routledge, 2003.
36. Nichols, Charles. *Science Fiction and Philosophy: From Time Travel to Superintelligence*. Wiley-Blackwell, 2009.
37. Porter, Lynnette R. *Unsung Heroes of The Hitchhiker's Guide: A Critical Role of Themes, Characters, and Narratives*. McFarland, 2011.
38. Palmer, Christopher. *Philip K. Dick: Exhilaration and Terror of the Postmodern*. Liverpool UP, 2003.
39. Luckhurst, Roger. *Science Fiction: A Literary History*. British Library Publishing, 2017.
40. Simpson, M. J. *Hitchhiker: A Biography of Douglas Adams*. Hodder & Stoughton, 2003.
41. Gaiman, Neil. *Don't Panic: Douglas Adams and the Hitchhiker's Guide to the Galaxy*. Titan Books, 2009.
42. Larkin, Philip. *Collected Poems*. Edited by Anthony Thwaite, Faber and Faber, 2003.
43. Larkin, Philip. *High Windows*. Faber and Faber, 1974.
44. Larkin, Philip. *The Whitsun Weddings*. Faber and Faber, 1964.
45. Booth, James. *Philip Larkin: Life, Art and Love*. Bloomsbury, 2014.
46. Motion, Andrew. *Philip Larkin: A Writer's Life*. Faber and Faber, 1993.
47. Booth, James. *Philip Larkin: The Poet's Plight*. Palgrave Macmillan, 2005.
48. Swarbrick, Andrew. *Out of Reach: The Poetry of Philip Larkin*. Palgrave Macmillan, 1995.
49. Regan, Stephen, editor. *Philip Larkin*. Palgrave Macmillan, 1997.
50. Becker, Ernest. *The Denial of Death*. Free Press, 1973.
51. Taylor, Charles. *A Secular Age*. Belknap Press of Harvard UP, 2007.
52. Kermode, Frank. *The Sense of an Ending: Studies in the Theory of Fiction*. Oxford UP, 2000.
53. Alvarez, A. *The Savage God: A Study of Suicide*. W. W. Norton, 1990.
54. Culler, Jonathan. *Theory of the Lyric*. Harvard UP, 2015.

55. Day, Gary. *Philip Larkin*. Northcote House, 2007.
56. Hughes, Ted. *The Hawk in the Rain*. Faber and Faber, 1957.
57. Hughes, Ted. *Lupercal*. Faber and Faber, 1960.
58. Hughes, Ted. *Collected Poems*. Edited by Paul Keegan, Faber and Faber, 2003.
59. Hughes, Ted. *Poetry in the Making: An Anthology of Poems and Programmes from Listening and Writing*. Faber and Faber, 1967.
60. Gifford, Terry. *Ted Hughes*. Routledge, 2009.
61. Roberts, Neil. *Ted Hughes: A Literary Life*. Palgrave Macmillan, 2006.
62. Sagar, Keith. *The Art of Ted Hughes*. Cambridge UP, 1978.
63. Kendall, Tim. *Modern English War Poetry*. Oxford UP, 2006.
64. Reid, Christopher. *Letters of Ted Hughes*. Faber and Faber, 2007.
65. Gifford, Terry, and Neil Roberts. *Ted Hughes: A Critical Study*. Faber and Faber, 1981.
66. Bates, Milton J. *The Wars We Took to Vietnam: Cultural Conflict and Storytelling*. University of California Press, 1996.
67. Jung, Carl. *Man and His Symbols*. Dell, 1964.
68. Heaney, Seamus. *Door into the Dark*. Faber and Faber, 1969.
69. Heaney, Seamus. *North*. Faber and Faber, 1975.
70. Heaney, Seamus. *Opened Ground: Selected Poems 1966–1996*. Faber and Faber, 1998.
71. Corcoran, Neil. *The Poetry of Seamus Heaney: A Critical Study*. Faber and Faber, 1998.
72. O'Brien, Eugene. *Seamus Heaney – Creating Irelands of the Mind*. Liffey Press, 2002.
73. Vendler, Helen. *Seamus Heaney*. Harvard UP, 1998.
74. Hart, Henry. *Seamus Heaney, Poet of Contrary Progressions*. Syracuse UP, 1992.
75. Curtis, Tony. *The Art of Seamus Heaney*. 4th ed., Wolfhound Press, 2001.
76. Moss, John. *Myth, Memory and the Irish Question: Seamus Heaney and the Politics of Identity*. Irish Academic Press, 2005.
77. Lloyd, David. *Anomalous States: Irish Writing and the Post-Colonial Moment*. Duke UP, 1993.
78. Eiléan Ní Chuilleanáin, et al., editors. *The Field Day Anthology of Irish Writing, Vols. I–III*. Field Day Publications, 1991.
79. Heaney, Seamus. *Finders Keepers: Selected Prose 1971–2001*. Faber and Faber, 2002.
80. O'Driscoll, Dennis. *Stepping Stones: Interviews with Seamus Heaney*. Faber and Faber, 2008.
81. Parker, Michael. *Seamus Heaney: The Making of the Poet*. U of Iowa P, 1993.
82. Duffy, Carol Ann. *Rapture*. Picador, 2005.
83. Duffy, Carol Ann. *Mean Time*. Anvil Press Poetry, 1993.
84. Duffy, Carol Ann. *New Selected Poems 1983–2009*. Picador, 2009.

85. Rees-Jones, Deryn. *Carol Ann Duffy*. Northcote House Publishers, 1999.
86. Wainwright, Jeffrey. *Carol Ann Duffy*. Palgrave Macmillan, 2012.
87. Montefiore, Jan. *Feminism and Poetry: Language, Experience, Identity in Women's Writing*. Pandora Press, 2004.
88. Ellis, Steve. *British Writers and the Media, 1930–2000*. Cambridge UP, 2005.
89. Hirsch, Marianne. *The Generation of Postmemory: Writing and Visual Culture After the Holocaust*. Columbia UP, 2012.
90. Turkle, Sherry. *Alone Together: Why We Expect More from Technology and Less from Each Other*. Basic Books, 2011.

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SEMESTER-V

Course Title (Discipline-Specific Minor): Popular Literature

Course Code: A/ENG/505/MN-5

Credit: 04

Contact Hours/week: 04

Maximum Marks: 50 (ESE-40; IA-10)

Examination Duration: 2 Hours

Course Objectives:

- To introduce the students to the definitive issues and debates that nucleate the category termed “popular literature”, including questions around the role of mass marketing both local and global invested in by publishing houses, distributors and retailers of books, book promotions for targeted readerships, roles of reception and readership and shifts therein, bestsellers and corporate interest in curating the lists, branding, pricing and the like.
- To promote an understanding and appreciation of popular literature as a socially relevant, located and pleasurable form of writing which engages with contemporary issues and especially in case of popular literature published in English in India, plays with the new possibilities of language
- To train students to identify and articulate the characteristics of various genres of non-literary fiction

Course Outcomes:

- To enable students to trace the early history of print culture in England and explore the economic and socio-historical contexts that led to the emergence of genre fiction and bestsellers, while training them in a comparative analytical perspective on the phenomenon of the rise of popular literature in English in contemporary India
- To make students engage in debates on the categories of “high” and “low” culture, “canonical” and “non-canonical” literature, resonant with the domain of popular literature
- To explore the social, historical, economic and political relevance of popular texts and bestsellers as products of their time and age that refract and reflect the aspirations and anxieties of the society and the socio-economic classes of their intended readership
- To train students in close reading and various methods of literary-critical analysis so as to interpret popular literature as mapped against their time and place of production, promotion and sales

Course Content:

Unit I

J.K. Rowling: *Harry Potter and the Sorcerer's Stone*

Unit II

HERGE: *Tintin In Tibet*

Or,

René Goscinny: *Asterix the Gaul* (Translator -Anthea Bell, Derek Hockridge)

Unit III

Sukumar Ray, *Abol Tabol* ('Nonsense Rhymes', Translated Satyajit Ray)

Poems:

1. THE KING OF BOMBARDIA
2. THE MISSING WHISKERS
3. ODOUR IN THE COURT
4. THE SONS OF RAMGAROO
5. BABURAM THE SNAKE CHARMER
6. OLD TICKLER
7. GROOMY TIDINGS
8. UNCLE'S INVENTION

Marks Division:

The course will have an Internal Assessment Test of 10 marks.

Question Pattern for End Semester Examination: Total 40 marks

No of questions to be attempted	From Unit No.	Total no. of questions from the Unit	Marks per question	Total Marks
01	Unit I	02	10	01 x 10 = 10
01	Unit II	04	10	01 x 10 = 10
01	Unit III	02	10	01 x 10 = 10
05	Units I and II	04 + (03 + 03)	02	05 x 02 = 10
TOTAL MARKS				40

1 long question worth 10 marks to be attempted out of 2 questions from Unit I: **1x10=10**
1 long question worth 10 marks to be attempted out of 4 questions from Unit II: **1x10=10**
1 long question worth 10 marks to be attempted out of 2 questions from Unit III: **2x5=10**
5 short questions worth 2 marks each out of 10 questions to be attempted from Units I
(4 questions) and II (3 questions+ 3 questions): **5x2=10**

Recommended Reading:

1. Chute, Hillary. "Comics as Literature? Reading Graphic Narrative." *PMLA*, vol. 123, no. 2, March 2008, pp. 452-465.
2. Fiedler, Leslie. "Towards a Definition of Popular Literature." *Super Culture: American Popular Culture and Europe*. Edited by C.W.E. Bigsby, Bowling Green University Press, 1975, pp. 29–38.
3. Grenby, M. O., and Andrea Immel, editors. *The Cambridge Companion to Children's Literature*. Cambridge University Press, 2010.
4. Hahn, Daniel. *The Oxford Companion to Children's Literature*. 2nd ed., Oxford University Press, 2017.
5. Hughes, Felicity. "Children's Literature: Theory and Practice." *English Literary History*, Vol. 45, 1978, pp. 542–61.
6. Mccloud, Scott. *Making Comics. Story-telling Secrets of Comics, Manga and Graphic Novels*. Harper Paperbacks, 2006.
7. Pawling, Christopher. "Popular Fiction: Ideology or Utopia?." *Popular Fiction and Social Change*. Edited by Christopher Pawling, Palgrave Macmillan, 1984, pp. 1-19.
8. Suvin, Darco. "On Teaching SF Critically." *Positions and Presuppositions in Science Fiction*, The MacMillan Press, 1988, pp. 86-96
9. Tabachnick, Stephen E. *The Cambridge Companion to the Graphic Novel*. Cambridge University Press, 2017.
10. Rowling, J. K. *Harry Potter and the Philosopher's Stone*. Bloomsbury, 1997.
11. Anatol, Giselle Liza, editor. *Reading Harry Potter: Critical Essays*. Praeger, 2003.
12. Whited, Lana A., editor. *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*. University of Missouri Press, 2002.
13. Nel, Philip. *J.K. Rowling's Harry Potter Novels: A Reader's Guide*. Continuum, 2001.
14. Blake, Andrew. *The Irresistible Rise of Harry Potter*. Verso, 2002.
15. Gupta, Suman. *Re-Reading Harry Potter*. Palgrave Macmillan, 2003.

16. Zipes, Jack. *Sticks and Stones: The Troublesome Success of Children's Literature from Slovenly Peter to Harry Potter*. Routledge, 2001.
17. Nikolajeva, Maria. *The Rhetoric of Character in Children's Literature*. Scarecrow Press, 2002.
18. Hergé. *Tintin in Tibet*. Translated by Leslie Lonsdale-Cooper and Michael Turner, Little, Brown / Egmont, 1975.
19. Peeters, Benoît. *Hergé: Son of Tintin*. Translated by Tina A. Kover, Johns Hopkins UP, 2012.
20. Thompson, Harry. *Tintin: Hergé and His Creation*. Hodder & Stoughton, 1991.
21. Farr, Michael. *Tintin: The Complete Companion*. John Murray, 2001.
22. Apostolidès, Jean-Marie. *The Metamorphoses of Tintin: Or Tintin for Adults*. Translated by Jocelyne Zucco, Stanford UP, 2010.
23. McCloud, Scott. *Understanding Comics: The Invisible Art*. HarperCollins, 1993.
24. Huggan, Graham. *The Postcolonial Exotic: Marketing the Margins*. Routledge, 2001.
25. Lent, John A., editor. *Illustrating Asia: Comics, Humor Magazines, and Picture Books*. University of Hawaii Press, 2001.
26. Goscinny, René, and Albert Uderzo. *Asterix the Gaul*. Translated by Anthea Bell and Derek Hockridge, Orion / Hachette Children's Books, 2004.
27. McKinney, Mark. *History and Politics in French-Language Comics and Graphic Novels*. University Press of Mississippi, 2008.
28. Sadoul, Numa. *Uderzo: D'Uderzo à Astérix*. Editions du Chêne, 2000.
29. Rollason, Christopher. "From Gaul to Global: Asterix and the World." *International Journal of Comic Art*, vol. 6, no. 2, 2004, pp. 185–202.
30. Lofficier, Jean-Marc, and Randy Lofficier. *French Science Fiction, Fantasy, Horror and Pulp Fiction: A Guide to Cinema, Television, Radio, Animation, Comic Books and Literature*. McFarland, 2000.
31. Eco, Umberto. *Apocalypse Postponed*. Edited by Robert Lumley, Indiana UP, 1994.
32. Hainsworth, Peter, and David Robey, editors. *The Oxford Companion to Italian Literature*. Oxford UP, 2002.
33. Donald, James, and Anne Rattansi, editors. 'Race', Culture and Difference. Sage, 1992.
34. McCloud, Scott. *Understanding Comics: The Invisible Art*. Harper Perennial, 1993.
35. Groensteen, Thierry. *The System of Comics*. Translated by Bart Beaty and Nick Nguyen, UP of Mississippi, 2007.
36. Oring, Elliott. *Engaging Humor*. University of Illinois Press, 2003.
37. Sorlin, Pierre. *European Cinemas, European Societies 1939–1990*. Routledge, 1991.
38. Goscinny, René. *The Magic Pen of René Goscinny: Editorials 1959–1977*. Translated by Anthea Bell, Paperview France, 2017.

39. Bell, Anthea, and Derek Hockridge. *Translating for Laughs: The Story Behind Translating Asterix*. Orion Books, 2005.
40. Ray, Sukumar. *Abol Tabol*. U. Ray and Sons, 1923.
41. Ray, Sukumar. *Abol Tabol: The Nonsense World of Sukumar Ray*. Translated by Sukanta Chaudhuri, Oxford UP, 2004.
42. Ray, Sukumar. *Abol Tabol and Other Writings*. Translated by Sampurna Chattarji, Penguin Books, 2004.
43. Ray, Satyajit. *Childhood Days: A Memoir*. Translated by Gopa Majumdar, Penguin Books, 2000.
44. Majumdar, Amlan. *Sukumar Ray: A Profile*. Sahitya Akademi, 2004.
45. Chaudhuri, Sukanta. *The Metaphysics of Nonsense: Sukumar Ray and Lewis Carroll*. Jadavpur University Press, 2002.
46. Datta, Kalpana. *Sukumar Ray: The Rambunctious Genius of Bengali Children's Literature*. Niyogi Books, 2017.
47. Sen, Nabaneeta Dev. *Nonsense as Protest: The Politics of Laughter in Bengali Children's Literature*. Sahitya Akademi, 1992.
48. Chaudhuri, Rosinka. *Freedom and Beef Steaks: Colonial Calcutta Culture*. Orient BlackSwan, 2012.
49. Gardner, Martin. *The Annotated Alice: The Definitive Edition*. W. W. Norton, 2000.
50. Tigges, Wim. *Anatomy of Nonsense*. Rodopi, 1987.
51. Green, Laura Morgan, and Fiona Robertson, editors. *Nineteenth-Century Literature in Transition: The 1890s*. Cambridge UP, 2021.

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SEMESTER-VI

Course Title (Core Course): Modern Indian Writing in English Translation

Course Code: A/ENG/601/MJC-13

Credit: 04

Contact Hours/week: 04

Maximum Marks: 50 (ESE-40; IA-10)

Examination Duration: 2 Hours

Course Objectives:

- To cultivate in students an understanding of the diversity of modern Indian literatures and their interconnections, conversations, confluences
- To make students creatively engage with the notion of nation and nationalism as refracted through modern Indian writings in English translation
- To explore translation as a pivotal technology, aesthetic and ethic of the nationing project in India
- To critically engage with significant social issues like caste and gender through close Literary - critical exegesis of prescribed bhasha literature texts in English translation

Course Outcomes:

- To cultivate in students an understanding of the historical trajectories of Indian literature and the interconnections historically forged through translation between themes, forms and debates in bhasha literatures and Indian Writing in English
- To appreciate the impact of transnational and regional literary movements on various Indian literatures through translation
- To kindle research interest in translation as an indispensable tool, epistemology and trope in the production, transmission and outreach of modern Indian literature, in English and the bhashas

Course Content:

Unit I:

Utpal Dutt: *Barricade*. Translated by Ananda Lal

Vijay Tendulkar, *Silence! The Court Is In Session*. Translated by Priya Adarkar

Unit II:

Rabindranath Nath Tagore: “Light, Oh Where is the Light?” and “When My Play was with Thee”. Translated by William Radice

G. M. Muktibodh: “The Void.” Translated by Vinay Dharwadker

Thangjam Ibopishak Singh: “Dali, Hussain, or Odour of Dream, Colour of Wind” and “The Land of the Half-Humans”. Translated by Robin S. Ngangom

Unit III:

Premchand: “The Shroud.” Translated by M. Asaduddin

Fakir Mohan Senapati: “Rebati.” Translated by Kishori Charan Das

Ismat Chughtai: 'The Quilt'

Suggested Topics and Background Prose Readings (for Internal Examination)

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

Marks Division:

The course will have an Internal Assessment Test of 10 marks.

Question Pattern for End Semester Examination: Total 40 marks

No of questions to be attempted	From Unit No.	Total no. of questions from the Unit	Marks per question	Total Marks
01	Unit I	04	10	01 x 10 = 10
01	Unit II	02	10	01 x 10 = 10
01	Unit III	02	10	01 x 10 = 10
05	Units I and II	10	02	05 x 02 = 10
TOTAL MARKS				40

1 long question worth 10 marks to be attempted out of 4 questions from Unit I: **1x10=10**

1 long question worth 10 marks to be attempted out of 2 questions from Unit II: **1x10=10**

1 long question worth 10 marks to be attempted out of 2 questions from Unit III: **1x10=10**

5 short questions worth 2 marks each to be attempted out of 10 questions from Units I & II: **5x2=10**

Recommended Reading:

1. Asaduddin, M., editor. "The Shroud." By Premchand, *Penguin Book of Classic Urdu Stories*, Penguin/Viking, 2006.
2. Bassnett, Susan, and Harish Trivedi, editors. *Post-Colonial Translation: Theory and Practice*, Routledge, 1999.
3. Chaudhuri, Sukanta. *Translation and Understanding*. Oxford University Press, 1999.
4. Das, Vidya, editor. *Oriya Stories*. Translated by Kishori Charan Das, Srishti Publishers, 2000.
5. Devy, G. N. Introduction. *After Amnesia, The G. N. Devy Reader*, Orient BlackSwan, 2009, pp. 1-5.
6. Dharwadker, Vinay, and A. K. Ramanujam, editors. *The Oxford Anthology of Modern Indian Poetry*, Oxford University Press, 2000.
7. George, K. M., editor. *Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems*. Vol. 3. Sahitya Akademi, 1992.
8. Kidwai, Ayesha, translator. *In Freedom's Shade*. By Anis Kidwai, Penguin Books India, 2011.
9. Lal, Ananda, translator. *Barricade*. By Utpal Dutt, Seagull Books, 2022.
10. Lal, P. *Transcreation: Two Essays*. Writers Workshop, 1972.
11. Mukherjee, Sujit. "A Link Literature for India." *Translation as Discovery*, Orient Longman, 1994, pp. 34-45.
12. Ngangom, Robin S., editor and translator. *The Anthology of Contemporary Poetry from the Northeast*, NEHU, 2003.
13. Prasad, GJV, editor. *India in Translation: Translation in India*. Bloomsbury Publishing, 2019.
14. Prasad, GJV, translator. "The City that Rises from Ashes." *A Red-necked Green Bird*, by Ambai, Simon & Schuster India, 2021, pp. 11-23.
15. Prasad, G.J.V. "Writing Translation: The Strange Case of the Indian English Novel." *Post-Colonial Translation*, edited by Susan Bassnett and Harish Trivedi, Routledge UK, 1999, pp. 41-57.
16. Singh, Namwar. "Decolonising the Indian Mind." Translated by Harish Trivedi, *Indian Literature*, vol. 35, no. 5 (151), Sept./Oct. 1992, pp 145-156.

17. Tagore, Rabindranath. *Gitanjali: A New Translation with an Introduction*. Translated by William Radice, Penguin India, 2011.
18. Tagore, Rabindranath. "Nationalism in India." *Nationalism*, Penguin Books, 2009, pp. 63-83.

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SEMESTER – VI

Course Title (Core Course): Postcolonial Literatures

Course Code: A/ENG/602/MJC-14

Credit: 04

Contact Hours/week: 04

Maximum Marks: 50 (ESE-40; IA-10)

Examination Duration: 2 Hours

Course Objectives:

- To cultivate in students an understanding of the social, historical, political and economic contexts of colonialism and postcolonialism in India and other countries affected by colonial rule
- To understand the scope of postcolonial literatures in India and elsewhere, primarily as a complex, many-shaded response to the long shadow of colonialism, in excess of mere colonial occupation
- To learn to analyse the effects of colonial rule on the language, culture, economy and habitat of specific groups of people affected by it through close literary-critical exegesis of a corpus Of representative postcolonial texts from different erstwhile colonial locations
- To link colonialism to modernity and debate and discuss the emergence of alternative modernities

Course Outcomes:

- To appreciate and analyse the spectre of growing inequality arising out of colonial occupation and the role played by postcolonial literatures to resist it in India and other postcolonial locations across the world

- To critically engage with issues of racism, imperialism and exploitation along gender lines during and after colonial occupation
- To understand the legacies of colonialism in shaping contemporary realities both post-colonial and post-imperial, including the matrix of neo-colonial conglomerates and the movements of resistance
- To explore the changing role and status of English in postcolonial literatures and its myriad links through translation-transmission to the global as also bhasha literatures, the latter in the context of India
- To kindle research interest among students in exploring the postcolonial phenomenon as refracted through literatures across Asia, Africa and South America from a comparative perspective, highlighting conversations and possibilities of collaboration-collusion between extra-metropolitan parts of the erstwhile empire

Course Content:

Unit I:

Ngũgĩ wa Thiong’o – *Petals of Blood*

Monica Ali: *Brick Lane*

Unit II:

Pablo Neruda: “Tonight I can Write”, “The United Fruit Co.,”

David Malouf: “Revolving Days”, “Wild Lemons”

Mamang Dai: “Small Towns and the River”, “The Voice of the Mountain”

Unit III:

Background Prose Readings

De-colonization, Globalisation and Literature, Region, Race and Religion, Women and Postcolonialism/Gender and Identity, English and Bhasha: The Languages of Postcolonialism, Postcolonialism and Resistance, Literature and Identity Politics

Marks Division:

The course will have an Internal Assessment Test of 10 marks.

Question Pattern for End Semester Examination: Total 40 marks

No of questions to be attempted	From Unit No.	Total no. of questions from the Unit	Marks per question	Total Marks
01	Unit I	04	10	01 x 10 = 10
01	Unit II	02	10	01 x 10 = 10
02	Unit III	04	05	02 x 05 = 10
05	Units I and II	10	02	05 x 02 = 10
TOTAL MARKS				40

1 long question worth 10 marks to be attempted out of 4 questions from Unit I: **1x10=10**

1 long question worth 10 marks to be attempted out of 2 questions from Unit II: **1x10=10**

2 short questions/short notes worth 5 marks each to be attempted out of 4 from Unit III: **2x5=10**

5 short questions worth 2 marks each to be attempted out of 10 questions from Units I & II: **5x2=10**

Recommended Reading:

1. Ali, Monica. *Brick Lane*. Scribner, 2003.
2. Dai, Mamang. *River Poems*. Writers Workshop, 2004.
3. Devy, G. N. *After Amnesia*. Orient BlackSwan, 2017.
4. Fanon, Franz. "The Negro and Language." *Black Skin, White Masks*, translated by Charles Lam Markmann, Pluto Press, 2008, pp. 8–27.
5. Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. Routledge, 1998.
6. Malouf, David. *Revolving Days*. University of Queensland Press, 2008.
7. Marquez, Gabriel Garcia. *Chronicle of a Death Foretold*. 1981. Penguin India, 2000.
8. Marquez, Gabriel Garcia. *The Nobel Prize Acceptance Speech. Gabriel Garcia Marquez: New Readings*, edited by Bernard McGuirk and Richard Cardwell, Cambridge University Press, 1987.
9. McLeod, John. *Beginning Postcolonialism*. Manchester University Press, 2000.
10. Neruda, Pablo. *Twenty Love Poems and a Song of Despair*. 1924. Translated by W. S. Merwin, Penguin Classics, 2006.
11. Sharrad, Paul, et al., editors. *The Novel in Australia, Canada, New Zealand and the Asia Pacific since 1950*. Oxford University Press, 2017.
12. Thiong'o, Ngugi wa. "The Language of African Literature." *Decolonising the Mind*, Chapter 1, sections 4-6, James Curry, 1986.
13. Ngũgĩ wa Thiong'o. *Petals of Blood*. Heinemann, 1977.
14. Ngũgĩ wa Thiong'o. *Petals of Blood*. Penguin Books, 2005.

15. Gikandi, Simon. *Ngugi wa Thiong'o*. Cambridge UP, 2000.
16. Cook, David, and Michael Okenimkpe. *Ngugi wa Thiong'o: An Exploration of His Writings*. Heinemann, 1983.
17. Killam, G. D. *The Novels of Ngugi: A Study of His Writings and Literary Ideology*. Heinemann, 1980.
18. Nazareth, Peter. "Ngugi's Novels and African History." *The Journal of Modern African Studies*, vol. 17, no. 3, 1979, pp. 505–522. Cambridge UP.
19. wa Thiong'o, Ngũgĩ. *Decolonising the Mind: The Politics of Language in African Literature*. Heinemann, 1986.
20. wa Thiong'o, Ngũgĩ. *Writers in Politics: Essays*. Heinemann, 1981.
21. Fanon, Frantz. *The Wretched of the Earth*. Translated by Richard Philcox, Grove Press, 2004.
22. Nkrumah, Kwame. *Neo-Colonialism: The Last Stage of Imperialism*. Thomas Nelson, 1965.
23. Parry, Benita. *Postcolonial Studies: A Materialist Critique*. Routledge, 2004.
24. Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. Verso, 1992.
25. Stratton, Florence. *Contemporary African Literature and the Politics of Gender*. Routledge, 1994.
26. Ali, Monica. *Brick Lane*. Black Swan, 2004.
27. Bentley, Nick. "Re-writing Englishness: Monica Ali's Brick Lane." *The Journal of Commonwealth Literature*, vol. 41, no. 2, 2006, pp. 49–65. Sage Publications.
28. Upstone, Sara. *British Asian Fiction: Twenty-First Century Voices*. Manchester UP, 2010.
29. Lau, Lisa. "Making the Difference: The Differentiation of the 'South Asian' in Contemporary Britain." *South Asian Review*, vol. 27, no. 1, 2006, pp. 155–177. Routledge.
30. Stein, Mark. *Black British Literature: Novels of Transformation*. Ohio State UP, 2004.
31. Shukla, Sandhya. *India Abroad: Diasporic Cultures of Postwar America and England*. Princeton UP, 2003.
32. Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. Routledge, 1996.
33. Gopinath, Gayatri. *Impossible Desires: Queer Diasporas and South Asian Public Cultures*. Duke UP, 2005.
34. Tyler, Imogen. "Chav Mum, Chav Scum: Class Disgust in Contemporary Britain." *Feminist Media Studies*, vol. 8, no. 1, 2008, pp. 17–34. Routledge.
35. Brah, Avtar, and Annie E. Coombes, editors. *Hybridity and Its Discontents: Politics, Science, Culture*. Routledge, 2000.
36. Malouf, David. *Selected Poems: 1959–1989*. Chatto & Windus, 1992.
37. Mead, Philip. *Networked Language: Culture and History in Australian Poetry*. Australian Scholarly Publishing, 2008.
38. Dixon, Robert. *David Malouf*. Oxford UP, 2018.

39. Gunew, Sneja. "Postcolonial Memory and Homeland in David Malouf's Poetry." *Southerly*, vol. 53, no. 3, 1993, pp. 93–104.
40. Turcotte, Gerry. *Peripheral Visions: Images of Nationhood in Contemporary Australian Culture*. University of Queensland Press, 1995.

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SEMESTER – VI

Course Title (Core Course): Science Fiction and Detective Literature

Course Code: A/ENG/603/MJC-15

Credit: 04

Contact Hours/week: 04

Maximum Marks: 50 (ESE-40; IA-10)

Examination Duration: 2 Hours

Course Objectives:

- To enable students to write critically about the two genres of literature termed "Science Fiction" and "Detective Literature"
- To encourage students to explore the meanings and multiple facets of hitherto naturalized categories such as "crime" and "human/humanity" and their shifting contours
- To train students to analyze individual or multiple texts in the two genres in terms of key concepts including genre, implied audience, plot construction, linguistic texture, authorial identity, publication context and socio-historical contexts, co-texts

Course Outcomes:

- To make students engage with the socio-political, philosophical and psychological issues and debates pivotal to both the formats
- To train students to think through the concept of progress, the role of technology in our life and the many unfolding implications of the smudged borderlines between technological applications and the human condition
- To be able to trace and engage with the social and historical construction of crime

- To kindle research interest in both these formats with increasing resonance in contemporary literature

Course Content:

Unit I:

Manjula Padmanabhan: “Exile”, “2099”

H.G. Wells: *The War of the Worlds*

Unit II:

Arthur Conan Doyle: *The Sign of Four*

Agatha Christie: *Murder on the Orient Express*

Unit III:

Saradindu Bandyopadhyay: "*Shajarur Kanta*" (*The Quills of the Porcupine*)

Translated by Sreejata Guha

Suggested Topics and Background Prose Readings (for Internal Examination)

- Crime across the Media
- Constructions of Criminal Identity
- Cultural Stereotypes in Crime Fiction
- Science Fiction and the Present
- Science Fiction and Utopia/Dystopia
- Technology and Science Fiction
- Crime Fiction and Ethics
- Crime and Censorship

Marks Division:

The course will have an Internal Assessment Test of 10 marks.

Question Pattern for End Semester Examination: Total 40 marks

No of questions to be attempted	From Unit No.	Total no. of questions from the Unit	Marks per question	Total Marks
01	Unit I	04	10	01 x 10 = 10
01	Unit II	02	10	01 x 10 = 10
01	Unit III	02	10	01 x 10 = 10
05	Units I and II	10	02	05 x 02 = 10
TOTAL MARKS				40

1 long question worth 10 marks to be attempted out of 4 questions from Unit I: **1x10=10**

1 long question worth 10 marks to be attempted out of 2 questions from Unit II: **1x10=10**

1 long question worth 10 marks to be attempted out of 2 questions from Unit III: **1x10=10**

5 short questions worth 2 marks each to be attempted out of 10 questions from Units I & II: **5x2=10**

Recommended Reading:

- Allan, Janice, et al., editors. *The Routledge Companion to Crime Fiction*. Routledge, 2020.
- Batchelor, John. *H. G. Wells*. Cambridge University Press, 1985.
- Bould, Mark, et al., editors. *The Routledge Companion to Science Fiction*. Routledge, 2011.
- Chandler, Raymond. *The Big Sleep and Other Novels*. Penguin, 2000.
- Chandler, Raymond. "The Simple Art of Murder." *Atlantic Monthly*, Dec. 1944, <http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html>.
- Chernaik, Warren, et al., editors. *The Art of Detective Fiction*. Palgrave Macmillan, 2000.
- Edmund, Wilson J. "Who Cares Who Killed Roger Ackroyd?". *The New Yorker*, 20 June 1945.
- Freedman, Carl. *Critical Theory and Science Fiction*. Wesleyan University Press, 2000.
- Gailor, Denis. "'Wells's War of the Worlds', the 'Invasion Story' and Victorian Moralism." *Critical Survey*, Vol. 8, no. 3, 1996, pp. 270-76.
- James, Edward, and Farah Mendlesohn, editors. *The Cambridge Companion to Science Fiction*. Cambridge University Press, 2003.
- Lantham, Rob, editor. *Science Fiction Criticism: An Anthology of Essential Writings*. Bloomsbury Academic, 2017.
- Orwell, George. "Raffles and Miss Blandish." *Horizon*, Oct. 1944, www.georgeorwell.org/Raffles_and_Miss_Blandish/0.html
- Padmanabhan, Manjula. "2099." *Outlook*, 1999, <https://weirdfictionreview.com/2016/09/2099/>
- Padmanabhan, Manjula. *Three Virgins and Other Stories*. Zubaan, 2013.

15. Palmer, Joy. "Tracing Bodies: Gender, Genre, and Forensic Detective Fiction." *Whose Body: Recognizing Feminist Mystery and Detective Fiction*, special issue of *South Central Review*, Vol. 18, No 3/4, Autumn-Winter 2001, pp. 54-71.
16. Parrinder, Patrick. *Science Fiction: Its Criticism and Teachings*. Routledge, 2005.
17. Priestman, Martin, editor. *The Cambridge Companion to Crime Fiction*. Cambridge University Press, 2003.
18. Rzepka, Charles J. "Introduction: What is Crime Fiction?". *Companion to Crime Fiction: Blackwell Companions to Literature and Culture*, edited by Charles J Rzepka and Lee Horsley, Wiley and Blackwell, 2010, pp. 1-9.
19. Suvin, Darko. "On the Poetics of the Science Fiction Genre." *College English*, vol. 34, no. 3, December 1972, pp. 372–82.
20. Wells. H. G. *The War of the Worlds*. 1897. With an Introduction by Brian Aldiss, Penguin Books, 2005.
21. Wells, H. G. *The War of the Worlds*. Edited by Patrick Parrinder, Penguin Classics, 2005
22. Parrinder, Patrick. *Shadows of the Future: H. G. Wells, Science Fiction, and Prophecy*. Syracuse UP, 1995.
23. Batchelor, John. *H. G. Wells*. Cambridge UP, 1985.
24. Philmus, Robert M. *Into the Unknown: The Evolution of Science Fiction from Francis Godwin to H. G. Wells*. University of California Press, 1970.
25. Seed, David. *H. G. Wells's "Scientific Romance": Empire, Evolution, and the Martians*. Liverpool UP, 2018.
26. Greenslade, William. *Degeneration, Culture and the Novel, 1880–1940*. Cambridge UP, 1994.
27. Luckhurst, Roger. *The Invention of Telepathy, 1870–1901*. Oxford UP, 2002.
28. Suvin, Darko. *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre*. Yale UP, 1979.
29. Hume, Kathryn. *Fantasy and Mimesis: Responses to Reality in Western Literature*. Methuen, 1984.
30. Doyle, Arthur Conan. *The Sign of Four*. Edited by Shafquat Towheed, Broadview Press, 2022.
31. Doyle, Arthur Conan. *The Sign of Four*. Penguin Classics, 2001.
32. Knight, Stephen. *Form and Ideology in Crime Fiction*. Indiana UP, 1980.
33. Thomas, Ronald R. *Detective Fiction and the Rise of Forensic Science*. Cambridge UP, 1999.
34. Rzepka, Charles J. *Detective Fiction*. Polity Press, 2005.
35. Gagnier, Regenia. *Subjectivities: A History of Self-Representation in Britain, 1832–1920*. Oxford UP, 1991.

36. Arata, Stephen D. "The Occidental Tourist: 'Dracula' and the Anxiety of Reverse Colonization." *Victorian Studies*, vol. 33, no. 4, 1990, pp. 621–645. Indiana UP.
37. Mukherjee, Ankhi. *What Is a Classic? Postcolonial Rewriting and Invention of the Canon*. Stanford UP, 2014.
38. Christie, Agatha. *Murder on the Orient Express*. HarperCollins, 2001.
39. Christie, Agatha. *Murder on the Orient Express: A Hercule Poirot Mystery*. Harper Perennial Modern Classics, 2011.
40. Osborne, Charles. *The Life and Crimes of Agatha Christie*. HarperCollins, 1999.
41. Makinen, Merja. *Agatha Christie: Investigating Femininity*. Palgrave Macmillan, 2006.
42. Knight, Stephen. *Crime Fiction 1800–2000: Detection, Death, Diversity*. Palgrave Macmillan, 2004.
43. Curran, John. *Agatha Christie's Secret Notebooks: Fifty Years of Mysteries in the Making*. HarperCollins, 2009.
44. Rowland, Susan. *From Agatha Christie to Ruth Rendell: British Women Writers in Detective and Crime Fiction*. Palgrave, 2001.
45. Porter, Dennis. *The Pursuit of Crime: Art and Ideology in Detective Fiction*. Yale UP, 1981.
46. Cawelti, John G. *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture*. University of Chicago Press, 1976.
47. Todorov, Tzvetan. "The Typology of Detective Fiction." *The Poetics of Prose*, translated by Richard Howard, Cornell UP, 1977, pp. 42–52.
48. Mukherjee, Meenakshi. *Realism and Reality: The Novel and Society in India*. Oxford UP, 1985.
49. Ganguly, Suranjan. *Indian Detective Fiction: A Study in Genre and Narrative*. Worldview Publications, 2017.
50. Chatterjee, Partha. *The Nation and Its Fragments: Colonial and Postcolonial Histories*. Princeton UP, 1993.
51. Datta, Pradip Kumar. *The Byomkesh Mystique: Saradindu Bandyopadhyay and the Bengali Mind*. Sahitya Akademi, 2002.
52. Fraser, Hilary. *The Victorians and the Visual Imagination*. Cambridge UP, 2000.
53. Joshi, Priti. *Empire News: The Anglo-Indian Press Writes India*. SUNY Press, 2021.
54. Chaudhuri, Rosinka. *The Literary Thing: History, Poetry, and the Making of a Modern Literary Culture*. Oxford UP, 2013.
55. Trivedi, Harish, and Susan Bassnett, eds. *Post-Colonial Translation: Theory and Practice*. Routledge, 1999.

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SEMESTER – VI

Course Title (Core Course): Partition Literature

Course Code: A/ENG/604/MJC-16

Credit: 04

Contact Hours/week: 04

Maximum Marks: 50 (ESE-40; IA-10)

Examination Duration: 2 hours

Course Objectives:

- To introduce students to topics and texts related to colonialism, nationalism, the partition of India, communalism and violence, homelessness and exile, and the situation of women during partition
- To train students in close literary-critical reading of the prescribed texts as mapped against their socio-historical, political and economic contexts
- To sensitize students to the historical trajectory of the partition of the Indian subcontinent and its aftermath, as reflected in, also reflected on in the representative texts included in the curriculum

Course Outcomes:

- The texts selected focus on partition and its multidimensional issues, tremors and aftermaths, thereby nudging the learners to enter and explore the lives of the people as represented before and after the partition.
- The course aims to sensitize students to the legacies and afterlives of partition and cultivate an empathetic understanding of their contemporary resonances in the Indian subcontinent
- The course could kindle research interest among a set of students regarding multi-medial representations of the partition and the ethics and politics of such representations, including the preservation of memory-archives and oral narratives surrounding the issue, and also at the same time, the forgiving and tenderness sometimes embedded in the contrapuntal right to forget

Course Content:

Unit I

Khushwant Singh: *Train to Pakistan*

Anis Kidwai: *In Freedom's Shade*

Unit II

Dibyendu Palit: "Alam's Own House"

Manik Bandyopadhyay: "The Final Solution"

Sa'adat Hasan Manto: "Toba Tek Singh"

Vswajyoti Ghosh (edited collection): "A Good Education", "The Taboo", "The Last Circus"

Unit III

Faiz Ahmad Faiz: "For Your Lanes, My Country"

Jibanananda Das: "I Shall Return to This Bengal"

Gulzar: "Toba Tek Singh"

Amrita Pritam: "To Waris Shah"

Suggested Topics and Readings for Class Presentation Topics (Internals)

Colonialism, Nationalism, and the Partition

Communalism and Violence

Homelessness and Exile

Women in the Partition

Marks Division:

The course will have an Internal Assessment Test of 10 marks.

Question Pattern for End Semester Examination: Total 40 marks

No of questions to be attempted	From Unit No.	Total no. of questions from the Unit	Marks per question	Total Marks
01	Unit I	04	10	01 x 10 = 10
01	Unit II	02	10	01 x 10 = 10
01	Unit III	02	10	01 x 10 = 10
05	Units I and II	Unit I (03+03) + Unit II (04)	02	05 x 02 = 10
TOTAL MARKS				40

1 long question worth 10 marks to be attempted out of 4 questions from Unit I: **1x10=10**

1 long question worth 10 marks to be attempted out of 2 questions from Unit II: **1x10=10**

1 long question worth 10 marks to be attempted out of 2 questions from Unit III: **1x10=10**

5 short questions worth 2 marks each to be attempted out of 10 questions from Units I (03+03)

& II (04): **5x2=10**

Recommended Background Readings and Screenings:

1. Antharajanam, Lalithambika. "A Leaf in the Storm." Translated by K. Narayana Chandran. *Stories about the Partition of India*, edited by Alok Bhalla, Manohar, 2012, pp. 137-145.
2. Bandyopadhyay, Manik. "The Final Solution." Translated by Rani Ray. *Mapmaking: Partition Stories from Two Bengals*, edited by Debjani Sengupta, Srishti, 2003.
3. Butalia, Urvashi. *The Other Side of Silence: Voices from the Partition of India*. Kali for Women, 2000.
4. Das, Jibanananda. "I Shall Return to This Bengal." Translated by Sukanta Chaudhuri, *Modern Indian Literature*, Oxford University Press, 2004.
5. Freud, Sigmund. "Mourning and Melancholia." *The Complete Psychological Works of Sigmund Freud*, translated by James Strachey, Hogarth Press, 1953, pp. 3041-53.
6. Ghatak, Ritwik. *Stories*. Translated by Rani Ray, Niyogi Books, 2018.
7. Gulzar. "Toba Tek Singh." Translated by Anisur Rahman. *Translating Partition*, edited by Tarun Saint et al., Katha, 2001.
8. Hussain, Intizar. *Basti*. Translated by Frances W. Pritchett, Rupa, 1995.
9. Kumar, Sukrita P. *Narrating Partition*. Indialog, 2004.

10. Manto, Sa'adat Hasan. "Toba Tek Singh." *Black Margins: Manto*, translated by M. Asaduddin, Katha, 2003.
11. Menon, Ritu, and Kamla Bhasin. Introduction. *Borders and Boundaries*, Kali for Women, 1998.
12. Nandy, Pritish, editor. *Selected Poems of Amrita Pritam*. Dialogue Calcutta Publications, 1970.
13. Palit, Dibyendu. "Alam's Own House." Translated by Sarika Chaudhuri. *Bengal Partition Stories: An Unclosed Chapter*, edited by Bashabi Fraser, Anthem Press, 2008.
14. Ramhim, Riz, translator and editor. *In English: Faiz Ahmed Faiz, A Renowned Urdu Poet*. Xlibris, 2008.
15. Singh, Khushwant. *Train to Pakistan*. 1956. Orient Longman, 2005.

Films

Garam Hawa (dir. M.S. Sathyu, 1974).

Khamosh Paani: Silent Waters (dir. Sabiha Sumar, 2003).

Subarnarekha (dir. Ritwik Ghatak, 1965).

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SEMESTER – VI

Course Title (Minor Stream Course): Literature and Cinema

Course Code: A/ENG/605/MN-6

Credit: 04

Contact Hours/week: 04

Maximum Marks: 50 (ESE-40; IA-10)

Examination Duration: 2 Hours

Course Objectives:

- To enable students to present a coherent view of the relationship between written and cinematic texts by studying the points of contact of literary and cinematic praxis.
- To explore cinema as a syncretistic art form which could represent diverse time frames, situations, literary cultures and other media/forms
- To communicate the role of location in cinematic adaptations
- To enable students to study cinema as a composite medium of possibilities – as audio-visual articulation, medium of adaptation/translation of literature across space and time, form of (popular) culture with massive outreach and a craft with its distinct parameters of reception and histories

Course Outcomes:

- To provide a theoretical framework to sensitize students to the possibilities of collaboration, intertextuality and difference between the media of literature and cinema
- To highlight the interdisciplinarity of culture studies and humanities by training students in close located readings and interpretations of literary texts and their cinematic adaptations, and to introduce them to related critical vocabularies and perspectives
- To examine different theories of adaptation and link them to contexts of cinematic expression and reception/interpretation, taking classics in fiction and film as case studies
- To identify and illustrate the distinction between the literary and cinematic crafts of seeing.
- To demonstrate a systematic and historically-grounded knowledge of literature and cinema as expressive arts, and their transformation, transposition and transfusion in the in-between land of adaptation.

Course Content:

Unit I:

Satyajit Ray: “An Indian New Wave?” (*Our Films, Their Films*)

Blake Snyder: "Give me the same thing...Only different!" (*Save the Cat*, Chapter 2)

Unit II:

William Shakespeare: *Hamlet*, and its adaptations: *Hamlet* (Original title: *Gamlet*) (1964; dir. Grigori Kozintsev) and *Haider* (2014; dir. Vishal Bhardwaj)

Unit III:

Ritwik Ghatak: *Ajantrik* (1958)

Satyajit Ray: *Sonar Kella* (1974)

Suggested Topics and Background Prose Readings (for Internal Examination)

- Theories of Adaptation
- Transformation and Transposition
- Hollywood and ‘Bollywood’
- The ‘Two Ways of Seeing’
- Adaptation as Interpretation

Marks Division:

The course will have an Internal Assessment Test of 10 marks.

Question Pattern for End Semester Examination: Total 40 marks

No of questions to be attempted	From Unit No.	Total no. of questions from the Unit	Marks per question	Total Marks
01	Unit I	02	10	01 x 10 = 10
01	Unit II	02	10	01 x 10 = 10
01	Unit III	02	10	01 x 10 = 10
05	Units I and II	10	02	05 x 02 = 10
TOTAL MARKS				40

- 1 long question worth 10 marks to be attempted out of 2 questions from Unit I: **1x10=10**
- 1 long question worth 10 marks to be attempted out of 2 questions from Unit II: **1x10=10**
- 1 long question worth 10 marks to be attempted out of 2 questions from Unit III: **1x10=10**
- 5 short questions worth 2 marks each to be attempted out of 10 questions from Units I & II: **5x2=10**

Recommended Reading:

1. Bennett, Tony, and Janet Woollacott. "Figures of Bond." *Popular Fiction: Technology, Ideology, Production, Reading*, edited by Tony Bennet, Routledge, 1990.
2. Boyum, J.G. *Double Exposure*. Seagull, 1989.
3. Cartmell, Deborah, and Imelda Whelehan, editors. *The Cambridge Companion to Literature on Screen*. Cambridge University Press, 2007.
4. Dasgupta, Chidananda. *Talking about Films*. Orient BlackSwan, 1981.
5. Desmond, John M., and Peter Hawkes. *Adaptation: Studying Film and Literature*. McGraw-Hill, 2005.
6. Hutcheon, Linda. "On the Art of Adaptation." *Daedalus*, vol. 133, no. 2, 2004, pp. 108-111.
7. Hutcheon, Linda. *A Theory of Adaptation*. Routledge, 2006.
8. Leitch, Thomas. "Adaptation Studies at Crossroads." *Adaptation*, vol. 1, no. 1, 2008, pp. 63-77.
9. Mcfarlens, B. *Novel to Film: An Introduction to the Theory of Adaptation*. Clarendon University Press, 1996.
10. Monaco, James. "Film as an Art." *How To Read a Film: The World of Movies, Media & Multimedia*. Oxford University Press, 2009, chapter 1, pp. 1-46.
11. Trivedi Poonam. "Filmi Shakespeare." *Litfilm Quarterly*, vol. 35, issue 2, 2007, 148-158.
12. Trivedi, Poonam, and Paromita Chakravarti. *Shakespeare and Indian Cinema: Local Habitations*. Routledge, 2020.
13. Sanders, Julie. *Adaptation and Appropriation*. Routledge, 2005.
14. Snyder, Blake. *Save the Cat! The Last Book on Screenwriting You'll Ever Need*. Michael Wiese Productions, 2005.
15. Snyder, Blake. *Save the Cat! Goes to the Movies: The Screenwriter's Guide to Every Story Ever Told*. Michael Wiese Productions, 2007.
16. Snyder, Blake. *Save the Cat! Strikes Back: More Trouble for Screenwriters to Get Into... and Out Of*. Michael Wiese Productions, 2009.
17. Brody, Jessica. *Save the Cat! Writes a Novel: The Last Book On Novel Writing You'll Ever Need*. Ten Speed Press, 2018.

18. Pontius, Jamie Nash. *Save the Cat! Writes for TV: The Last Book on Creating Binge-Worthy Content You'll Ever Need*. Ten Speed Press, 2021.
19. McKee, Robert. *Story: Substance, Structure, Style and the Principles of Screenwriting*. Regan Books, 1997.
20. Field, Syd. *Screenplay: The Foundations of Screenwriting*. Delta, 2005.
21. Maras, Steven. *Screenwriting: History, Theory and Practice*. Wallflower Press, 2009.
22. Epstein, Edward Jay. *The Hollywood Economist: The Hidden Financial Reality Behind the Movies*. Melville House, 2012.
23. Shakespeare, William. *Hamlet: The Texts of 1603 and 1623*. Edited by Ann Thompson and Neil Taylor, Arden Shakespeare, 2006.
24. Greenblatt, Stephen. *Will in the World: How Shakespeare Became Shakespeare*. W. W. Norton, 2004.
25. Bloom, Harold. *Shakespeare: The Invention of the Human*. Riverhead Books, 1998.
26. Freud, Sigmund. "The Interpretation of Dreams" (on Hamlet). *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol. 4, Hogarth Press, 1953.
27. Lacan, Jacques. "Desire and the Interpretation of Hamlet." *Literature and Psychoanalysis: The Question of Reading*, edited by Shoshana Felman, Johns Hopkins UP, 1982.
28. Dollimore, Jonathan. *Radical Tragedy: Religion, Ideology and Power in the Drama of Shakespeare and His Contemporaries*. Duke University Press, 2004.
29. Adelman, Janet. *Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare's Plays, Hamlet to The Tempest*. Routledge, 1992.
30. Prosser, Eleanor. *Hamlet and Revenge*. Stanford University Press, 1971.
31. Thompson, Ann, and Neil Taylor. *Shakespeare's "Hamlet": A Reader's Guide to Essential Criticism*. Palgrave Macmillan, 2006.
32. Shapiro, James. *1599: A Year in the Life of William Shakespeare*. Faber & Faber, 2005.
33. Styan, J. L. *Shakespeare's Stagecraft*. Cambridge University Press, 1967.
34. Kozintsev, Grigori, director. *Gamlet*. Lenfilm, 1964.
35. Bhardwaj, Vishal, director. *Haider*. UTV Motion Pictures, 2014.
36. Sanders, Julie. *Adaptation and Appropriation*. Routledge, 2006.
37. Burt, Richard. *Shakespeares after Shakespeare: An Encyclopedia of the Bard in Mass Media and Popular Culture*. Greenwood Press, 2007.
38. Desmet, Christy, and Robert Sawyer, eds. *Shakespeare and Appropriation*. Routledge, 1999.
39. Trivedi, Poonam, and Dennis Bartholomeusz, eds. *India's Shakespeare: Translation, Interpretation, and Performance*. University of Delaware Press, 2005.

40. Burnett, Mark Thornton, and Ramona Wray, eds. *Shakespeare, Film, Fin de Siècle*. Palgrave Macmillan, 2000.
41. Laurence Olivier, director and star. *Hamlet*. Rank Organisation, 1948.
42. Kenneth Branagh, director and star. *Hamlet*. Castle Rock Entertainment, 1996.
43. Michael Almereyda, director. *Hamlet*. Miramax Films, 2000.
44. Ghatak, Ritwik, director. *Ajantrik [The Unmechanical]*. Aurora Film Corporation, 1958.
45. Ghosh, Subodh. *Ajantrik o Anyanya Galpo [Ajantrik and Other Stories]*. Dey's Publishing, 1975.
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Other films that may be used for class presentations:

1. William Shakespeare, *Comedy of Errors*, *Macbeth*, and *Othello* and their adaptations: Anuroo (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).

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