

**CHRIST COLLEGE (AUTONOMOUS), IRINJALAKUDA**

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# **DEGREE OF M. A. English Language and Literature**

**MASTER OF ARTS IN ENGLISH LANGUAGE AND LITERATURE**

**(CHOICE BASED CREDIT AND SEMESTER SYSTEM FOR  
UNDERGRADUATE CURRICULUM)**

**UNDER THE FACULTY OF ARTS**

## **SYLLABUS**

**(FOR THE STUDENTS ADMITTED FROM THE ACADEMIC YEAR 2019 – '20 ONWARDS)**

**BOARD OF STUDIES IN ENGLISH (PG)**

***CHRIST COLLEGE (AUTONOMOUS), IRINJALAKUDA - 680125, KERALA, INDIA***

**JUNE, 2019**

## **MA in English Language and Literature in the Affiliated Colleges (CBCSS Scheme) 2019 of the Christ College (Autonomous).**

This is the revised syllabus of the MA programme in English Language and Literature offered by the affiliated colleges and SDE/private registration of the Christ College (Autonomous) as per the PG Regulations 2019 and comes into effect from 2019 admissions onwards.

The M.A. English syllabus in the CBCSS scheme comprises of 19 courses to be taught over 4 semesters in 2 years. Among these, 13 are core compulsory courses, 4 are elective courses and 2 are audited courses. 18 elective courses are spread over third and fourth semesters, out of which the students shall be taught four courses. The audited courses (Ability Enhancement and Professional competency Course) with 4 credits each, have to be done one each in the first two semesters.

The admission to all PG programmes shall be as per the rules and regulations of the University. The eligibility criteria for applicants to the MA English programme are as follows:

Under Mark System:- BA English Lang. & Litt./BA English & History/BA Functional English with at least 45% marks for English Main Papers or BA/BSc (excluding alternative pattern) Degree with at least 45% marks in Part I English, of this University or equivalent degree. OBC/OEC candidates are eligible to relaxation up to 5%. SC/ST candidates need only to get a pass. Under Grade System:- BA English Lang. & Litt./BA English & History/BA Functional English/ or BA/BSc (excluding alternative pattern) Degree with English as Common Course of this University or equivalent degree with Overall CGPA, at least equivalent to 50%. OBC/OEC candidates are eligible to relaxation up to 5%. SC/ST candidates need only to get a pass.

### **Semester 1**

#### **Core courses**

- |  |             |
|--|-------------|
| 1. ENG1CO1 British Literature from Chaucer to 18th century | (5 credits) |
| 2. ENG1CO2 British Literature - 19th century               | (5 credits) |
| 3. ENG1CO3 History of English Language                     | (5 credits) |
| 4. ENG1CO4 Indian Literature in English                    | (5 credits) |

**Total Credits** **20**

### **Semester 2**

#### **Core courses**

- |   |             |
|---|-------------|
| 5. ENG2 CO5 Twentieth century British Literature up to 1940 | (5 credits) |
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6. ENG2 CO6 Literary Criticism and Theory - Part 1(up to New Criticism)	(5 credits)
7. ENG2 CO7 American Literature	(5 credits)
8. ENG2 CO8 Postcolonial writings	(5 credits)
<b>Total Credits</b>	<b>20</b>

### Semester 3

#### Core courses

9. ENG3 CO9 Twentieth century British Literature post 1940	(5 credits)
10. ENG3 C10 Literary Criticism and Theory - Part 2	(5 credits)
11. Elective 1	(5 credits)
12. Elective 2	(5 credits)
<b>Total Credits</b>	<b>20</b>

### List of Electives

1. ENG3 E01 Shakespeare Studies
2. ENG3 E02 European Fiction in Translation
3. ENG3 E03 Women's Writing
4. ENG3 E04 Introduction to Linguistics
5. ENG3 E05 Introduction to Cultural Studies
6. ENG3 E06 Teaching of English
7. ENG3 E07 World Drama
8. ENG3 E08 Latino Literature
9. ENG3 E09 American Ethnic Writing

### Semester 4

#### Core courses

13. ENG4 C11 English Literature in the 21 <sup>st</sup> century	(4 credits)
14. ENG4 P01 Dissertation / Project	(4 credits)
15. ENG4 V01 Comprehensive viva-voce	(4 credits)
16. Elective 1	(4 credits)
17. Elective 2	(4 credits)
<b>Total Credits</b>	<b>20</b>

## List of Electives

1. ENG4 E10 Film Studies
2. ENG4 E11 Queer Studies
3. ENG4 E12 Literature & Ecology
4. ENG4 E13 Regional Indian Literature in Translation
5. ENG4 E14 Indian English Fiction
6. ENG4 E15 Introduction to Children's Literature
7. ENG4 E16 Dalit Studies
8. ENG4 E17 Writings from the Middle East
9. ENG4 E18 Malayalam Literature in English Translation

**Maximum Credits**

**80**

### Audit courses

**AEC (Ability Enhancement Course) (4 credits)**

ENG1 A01 Writing Skills

**Professional Competency Course (PCC) (4 credits)**

ENG2 A02 Translation Theory and Practice

## SEMESTER I

### ENG1C01 – BRITISH LITERATURE FROM CHAUCER TO 18TH CENTURY

*Number of Credits: 5*

#### Course Outline

##### Section A: Poetry

Geoffrey Chaucer : “The General Prologue to Canterbury Tales” (first 100 lines)

William Shakespeare : Sonnet 18. “Shall I Compare thee to a Summer's Day”

John Donne : “The Canonization”

John Milton : “Paradise Lost” Book 1 (lines up to 270)

John Dryden : “Mac Flecknoe”

Andrew Marvell : “To His Coy Mistress”

Thomas Gray : “Elegy written in a Country Churchyard”

(All poems in section A are marked for annotation)

## **Section B: Drama**

Shakespeare	: Hamlet
Webster	: The Duchess of Malfi
Sheridan	: The Rivals

## **Section C: Prose and Fiction**

Francis Bacon	: “Of Marriage”,
Joseph Addison	: Sir Roger at Church
Swift	: Gulliver’s Travels
Henry Fielding	: Joseph Andrews
Daniel Defoe	: Robinson Crusoe

# **ENG1C02 – BRITISH LITERATURE - 19TH CENTURY**

*Number of Credits: 5*

## **Course Outline**

### **Section A: Poetry**

William Blake	: The Tiger, The Lamb
William Wordsworth	: Lines Composed a Few Miles above Tintern Abbey
S.T. Coleridge	: Kubla Khan
P.B. Shelley	: Ozymandias
John Keats	: Ode to a Nightingale
Byron	: She Walks in Beauty
Tennyson	: Tithonus
Browning	: Fra Lippo Lippi
Elizabeth Barret Browning	: A Musical Instrument
Mathew Arnold	: Dover Beach
D.G Rossetti	: The Blessed Damozel

(All poems in section A are marked for annotation)

### **Section B: Drama**

Oscar Wilde	: The Importance of Being Earnest
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## **Section C: Fiction and Prose**

Charles Lamb	: “Dream Children – A Reverie”
William Hazlitt	: On Reading Old Books
Charles Dickens	: A Tale of Two Cities
Emily Bronte	: Wuthering Heights
Thomas Hardy	: Tess of the D’Urbevilles

## **ENG1C03 – HISTORY OF ENGLISH LANGUAGE**

*Number of Credits: 5*

### **Objective**

The course offers an overview of the History of English Language from its origin to the present.

### **Course Outline**

#### **Section A**

Language families - The Indo-European family of languages; Germanic Family of languages and the origin of English - The early history of English language; Old English Period - Scandinavian invasions - Middle English Period: The Impact of the Norman Conquest on the English Language; - Middle English Literature. Modern English Period – Latin and Greek influence – Loan words - The impact of the Renaissance – Bible Translations. Sound changes in English – The Great Vowel Shift - Changes in Grammar, vocabulary, phonology and morphology – Semantics – word formations

#### **Section B**

Foreign influences on English in the Seventeenth, Eighteenth and the Nineteenth Centuries – Colonialism and the English language – Expansion of Vocabulary – Semantic change- Pidgins and Creoles. Contributions of major writers to the growth of English vocabulary.

#### **Section C**

The discrepancy between spelling and pronunciation - Attempts to reform English spelling – Evolution of Standard English - Dialects of English: British and American – English in India – English in the postcolonial world – English as a global language — The rise of ‘englishes’ – impact of Science and Technology – English in the digital age.

### **Reference**

1. F. T. Wood : An Outline History of the English language
2. C. L. Wrenn : The English Language
3. C. Baugh : A History of the English Language

4. David Crystal : English as a Global Language
5. David Crystal: The English Language: A guided Tour of the Language
6. Bill Ashcroft, et al : The Empire Writes Back
7. Christian Mair :The Politics of English as a World Language
8. Andreas Sedlatschek : Contemporary Indian English: Variation and Change
9. Pingali Sailaja : Indian English
10. Michael Hanrahan & Deborah L Madsen (Ed.): Teaching, Technology, Textuality: Approaches to New Media

## ENG1C04 – INDIAN LITERATURE IN ENGLISH

*Number of Credits: 5*

### Objective

The course is intended to familiarize the students with the various trends and movements in Indian English literature from its inception to the present.

### Course Outline

Growth and rise of Indian writing in English - A Historical perspective –The beginning - Renaissance in India - Toru Dutt, Tagore, Aurobindo, Sarojini Naidu - Indian English poetry and fiction - Mulk Raj Anand, Raja Rao, R.K. Narayanan: The Trio of Indian English fiction - Indian English prose – Indian English Drama –Partition novels- Contemporary writers

### Section A: Poetry

Toru Dutt	: “Our Casuarina Tree”
Rabindranath Tagore	: “The Child”
Nizzim Ezekiel	: “In the Country Cottage”
Jayantha Mahapatra	: “Hunger”
A.K. Ramanujan	: “Obituary”
R. Parthasarathy	: “River, Once”
Kamala Das	: “The Old Playhouse”
Gieve Patel	: “The Ambiguous fate of Gieve Patel, he being neither Muslim nor Hindu in India”
Meena Alexander	: “Blue Lotus”
Arundhati Subramaniam	: “Home”
MeenaKandasamy	: ”Dead Woman Walking”

(All poems in section A are marked for annotation)

## **Section B: Fiction**

Mulk Raj Anand : Coolie

R.K. Narayanan : The Guide

Salman Rushdie : Midnight's Children

Amitav Ghosh : The Hungry Tide

## **Section C: Drama**

Girish Karnad : Yayati (English Translation by the author)

Mahesh Dattani : Tara

## **Section D: Prose**

Jawahar Lal Nehru : "What is Culture?"

Amartya Sen : "Reason and Identity" (From: The Argumentative Indian, Part IV)

# **ENG1A01 – WRITING SKILLS (AUDIT COURSE)**

*Number of Credits: 4*

## **Objective**

This course aims at imparting practical skills in writing to students. The focus will be on developing the linguistic, cognitive and logical skills required in writing different types of essays, anecdotes, academic papers and reports.

## **Course Outline**

The course material would consist of textbooks on good writing and specimen pieces representing various kinds of essays, articles, advertisements and anecdotes.

## **Reference**

1. Palmer, Richard - Write in Style: A guide to Good English.
2. Strunk William, E B White and Maria Kalman - The Elements of Style
3. McCarthy and O'Dell - English Vocabulary in Use

**Evaluation: Based on the translation of a work not below 600 words**

## **SEMESTER II**

# **ENG2C05 – TWENTIETH CENTURY BRITISH LITERATURE UP TO 1940**

*Number of Credits: 5*

## Course Outline

### Section A

- G.M. Hopkins : “The Windhover”  
W.B. Yeats : The Second Coming, Byzantium  
T S Eliot : The Waste Land  
W.H.Auden : Funeral Blues  
Wilfred Owen : A Strange Meeting

### Section B: Drama

- GB Shaw : Caesar and Cleopatra  
T S Eliot : Murder in the Cathedral  
Sean O Casey : Juno and The Paycock

### Section C: Prose and Fiction

- Virginia Woolf : “Modern Fiction”  
Joseph Conrad : Heart of Darkness  
D.H. Lawrence : Sons and Lovers  
James Joyce : A Portrait of the Artist as a Young Man  
(All Poems in section A are marked for annotation purpose also)

## ENG2C06 – LITERARY CRITICISM AND THEORY – PART 1(UP TO NEW CRITICISM)

*Number of Credits: 5*

## Course Outline

### Section A

- Plato : The Republic (Books 2 and 3)  
Aristotle : Poetics  
Longinus : On the Sublime (Chapters 7 – 9)

### Section B

- Sir Philip Sydney : An Apology for Poetry  
William Wordsworth : Preface to Lyrical Ballads  
F. R Leavis : Hard Times: An Analytic note (From 'The Great Tradition')  
T.S. Eliot - : Tradition and Individual Talent

Cleanth Brooks : The Language of Paradox

Northrop Frye : The Archetypes of Literature

### Section C

S.N. Das Gupta : The Theory of Rasa

Kunjunni Raja : Theory of Dhvani

## ENG2C07 – AMERICAN LITERATURE

*Number of Credits: 5*

### Objective

This course is aimed at acquainting students with the dominant trends in American Literature from the early colonial period to the twentieth century.

### Course Outline

#### Section A

Edgar Allan Poe : The Raven

Walt Whitman : A passage to India

Emily Dickinson : There is a certain slant of light

Robert Frost : Home Burial

Wallace Stevens : The Emperor of Ice Cream

EE Cummings : Buffalo Bill

Langston Hughes : I Too

Robert Lowell : For the Union Dead

Allen Ginsberg : America

Sylvia Plath : Edge

Gloria E. Anzaldua : To live in the Borderlands means you

(All poems in section A are marked for annotation)

#### Section B: Prose and Fiction

Ralph Waldo Emerson : "Self-reliance"

Herman Melville : Moby Dick

Mark Twain : Huckleberry Finn

William Faulkner : The Sound and the Fury

Tony Morrison : Tar Baby

#### Section C: Drama

Eugene O'Neill : The Emperor Jones  
Tennessee Williams : The Glass Menagerie  
Amiri Baraka (LeRoi Jones) : Dutchman

## ENG2C08 – POSTCOLONIAL WRITINGS

*Number of Credits: 5*

### Objective

This course on Postcolonial literature will explore colonialism and its cultural impacts, through writings produced by people from countries with a history of colonialism, primarily those concerned with the workings and legacy of colonialism and the postcolonial resistance to them.

### Course Outline

#### Section A: Poetry

A. K. Ramanujan : “Self Portrait”  
Dom Moraes : “A Letter”, “Sinbad”  
Leopold Senghor : “New York”  
Gabriel Okara : “The Mystic Drum”  
David Diop : “Africa”  
Allen Curnow : “House and Land”  
A.D. Hope : “Australia”  
Jack Davis : “Aboriginal Australian”  
Margaret Atwood : “Journey to the Interior”  
Derek Walcott : “Ruins of a Great House”  
E. E. Tiang Hong : “Arrival”  
Almaghir Hashmi : “So What if I Live in a House Made by Idiots”  
Kamau Brathwaite : “Negus”

#### Section B: Drama

Wole Soyinka : The Road  
GirishKarnad : Hayavadana  
Timberlake Wertenbaker : Our Country’s Good

#### Section C: Fiction

Chinua Achebe : Things Fall Apart  
V. S. Naipaul : A House for Mr.Biswas

Margaret Laurence :The Stone Angel

Khaled Hosseini : The Kite Runner

## ENG2A02 – TRANSLATION THEORY AND PRACTICE

*Number of Credits: 4*

### Objective

The course aims at familiarizing the students with the core of translation theory and some of the current theoretical positions, and at offering training in translation and interpretation of literary and non-literary texts. The students can also obtain a general understanding of the current debates in the discipline.

### Course Outline

#### UNIT I – Theoretical and Descriptive translation studies

Types of translation – equivalence in translation – process of translation – language and culture in translation – translatability - Audiovisual Translation – Translation in Journalism - basic features of interpreting – introduction to Machine Translation - historicity and politics in literary translation – Indian tradition in translation theory.

#### Reference

Susan Bassnett : Translation Studies. Chapter I, “Central Issues.”

Andre Lefevere : “Beyond Interpretation or the Business of (Re)Writing.

Ayyappa Panikker : “Towards an Indian Theory of Literary Translation.”

P. Raveendran : “Translation and Sensibility: The Khasak Landscape in English and Malayalam”

Jorge Diaz Cintas : “Audio-Visual Translation: An Overview of its Potential,” *New Trends in Audio Visual Translation* (Ed. Jorge Diaz Cintas)

Sara Bani : “An Analysis of Press Translation Process,” *Translation in Global News*, (Ed. Kyle Conway and Susan Bassnett)

John Milton : “Translation Studies and Adaptation Studies”

#### UNIT II – Translation Practice

Practice in translation and interpretation

The direction of translation/interpreting will be from Malayalam or Hindi into English and from English into Malayalam/Hindi. Tamil and Gujarati may be considered as additional source/target languages for translation practice on demand by students registered for the course.

**Evaluation: Based on the translation of a work not below 600 words.**

## SEMESTER III

### ENG3C09 – TWENTIETH CENTURY BRITISH LITERATURE POST 1940

*Number of Credits: 5*

#### Objective

The course is intended to introduce to students' various trends in British literature after the 1940s

#### Course Outline

##### Section A: Poetry

Dylan Thomas : "Fern Hill"  
Philip Larkin : "Church Going"  
Thom Gunn : "On the Move"  
Ted Hughes : "View of a Pig",  
Seamus Heaney : "Punishment"  
Charles Tomlinson : "Swimming Chenango Lake"  
Geoffrey Hill : "In Memory of Jane Frazer"  
Elizabeth Jennings : "One Flesh"  
Andrew Motion : "The Last Call"  
(Annotations will cover the entire section)

##### Section B: Drama

Samuel Beckett : Waiting for Godot  
Caryl Churchill : Top Girls  
Harold Pinter : The Birthday Party  
Edward Bond : Lear

##### Section C: Fiction

John Fowles : The French Lieutenant's woman  
Kingsley Amis : Lucky Jim  
Alan Sillitoe : Loneliness of the Long Distance Runner  
Kazuo Ishiguro : Remains of the Day

### ENG3C10 – LITERARY CRITICISM AND THEORY: PART 2

*Number of Credits: 5*

#### Course Outline

##### 1. Structuralism: An Overview

Major theorists: Ferdinand de Saussure, Claude- Levi-Strauss, Roland Barthes, Gerrard Genette

Key concepts : Structure, Sign, Signifier, Signified, Semiology, Semiotics, Langue and Parole, Mythemes, Structuralist Narratology.

Text for Detailed Study: Roland Barthes: “Structuralist Activity”

## **2. Post-Structuralism/ Deconstruction: An Overview**

Major theorists: Jacques Derrida, Roland Barthes, Michel Foucault, The Yale School.

Key concepts : Deconstruction of Sign, Decentering, Logocentrism, Aporia, Supplement, The Death of the Author, Knowledge, Power, Discourse.

Text for Detailed Study: Jacques Derrida: “Structure, Sign and Play in the Discourse of Social Sciences”

## **3. Psychoanalysis: An Overview**

Major theorists: Sigmund Freud, Jacques Lacan.

Key concepts : Id, Ego, Superego, Dream Mechanism, Oedipus Complex, Unconscious, Mirror Stage, Imaginary, Symbolic and Real, Ego Formation and Constructions of Selfhood, Jouissance, Unconscious is structured like a Language.

Text for Detailed Study: Jacques Lacan: “The Mirror Stage as Formative of the Function of the I”

## **4. Feminism: An Overview**

Major theorists: Virginia Woolf, Kate Millet, Elaine Showalter, Helene Cixous, Adrienne Rich.

Key concepts : Gynocriticism, Ecriture Feminine, Womanism, The Language Problem in Feminism, Marxist Feminism, French Feminism, Lesbian Feminism, Black Feminism, Dalit Feminism, Post-feminism.

Text for Detailed Study: Elaine Showalter: “Towards a Feminist Poetics”

## **5. Cultural Materialism/ New Historicism: An Overview**

Major theorists: Raymond Williams, Jonathan Dollimore, Stephen Greenblatt, Louis Montrose.

Key concepts : Neo-Marxism, Culture: New Definitions, Thin and Thick Descriptions, Textuality and Historicity, Texts, Contexts and Co-texts, Rereading the Renaissance and Shakespeare, The Politics of Representation and Power.

**Text for Detailed Study:** Louis Montrose: “Professing the Renaissance: The Poetics and Politics of Culture”

## **6. Postcolonialism: An Overview**

Major theorists : Frantz Fanon, Edward Said, HomiBhabha, GayatriSpivak, Benedict Anderson.

Key concepts : Critique of Eurocentrism and Universalism, Decolonization, National Consciousness, Critiquing Nationalism, Postnationalism, Imagined Communities, Orientalism, Strategic Essentialism, Subaltern Studies, Hybridity, Ambivalence, Mimicry.

**Text for Detailed Study:** Edward Said: “Jane Austen and Empire”

## 7. Ecocriticism: An Overview

Major theorists : Jonathan Bate, Cheryll Glotfelty, Laurence Coupe, Patrick DMurphy, William Rueckert.

Key concepts : Anthropocentrism, Shallow Ecology vs Deep Ecology, The Crisis of Humanism, Nature/Culture, Green Studies, Environmental Imagination, Ecofeminism.

**Text for Detailed Study:** Cheryll Glotfelty: “Introduction: Literary Studies in an age of Environmental Crisis” (From the Ecocriticism Reader)

## 8. Critiquing Theory: An Overview

**Text for Detailed Study:** Graham Good: “Presentism: Postmodernism, Poststructuralism, Postcolonialism”

# ELECTIVES

## ENG3E01 – SHAKESPEARE STUDIES

*Number of Credits: 5*

### Objective

This course will explore the works of Shakespeare, in terms of their social and dramatic contexts, while at the same time locating the discourses on the works as well as the author as significant cultural/political phenomena, with the aid of contemporary theoretical and critical work.

### Course Outline

#### Module 1. Introduction to Shakespeare

Elizabethan theatre – theatrical companies – publishing of works – prompt book- Quartos and Folios – Bad and good quartos – First Folio 1623- Apocrypha – Shakespearean sonnet – Comedies, Histories, Tragedies and Tragi-comedies. Shakespeare’s craftsmanship.

#### Module 2. A - Plays and Poems (1591-1600)

This module is to familiarize the students with the plays and poems Shakespeare wrote in the sixteenth century, in which the dominant genres were comedies and histories, with tragedy an emergent presence towards the end. The module will cover the first half of Shakespeare’s career in chronological order, from 1591 to 1600.

### Reference

1. Sonnets (18, 24, 29, 116& 138)
2. The Merchant of Venice
3. Henry IV part 1

#### Module 2. B Plays and Poems (1601-1613)

This module contains plays and poems Shakespeare wrote in the seventeenth century, in which the dominant

genres were tragedies and tragicomedies. The module will cover the second half of Shakespeare's career in chronological order, from 1601 to 1613.

Plays: Hamlet, Othello, King Lear

### **Module 3. Textual Studies in Shakespeare**

This module investigates the production of the text in the theatre and in print, explores controversies surrounding the interpretation of this material, and introduces students to the techniques of editing. Topics include: the relationship between a modern edition of a play and the earliest printed texts; the nature of the printing process that first made the plays available to readers of books; the characteristics of Shakespeare's dramatic composition; the treatment of the text in the theatre (including censorship, revision and adaptation); and Shakespeare as a collaborator.

Plays discussed will include: Hamlet, King Lear, Romeo and Juliet, Measure for Measure.

### **Module 4. Shakespeare in Performance**

This module approaches Shakespeare through the culture of the early modern playhouses where dramatists wrote with particular companies, performance spaces and audiences in mind. The aim of the module is to find out how the social, cultural, spatial, professional and technological make-up of venues such as the Globe and Blackfriars shaped early modern drama by Shakespeare and others. The module will also consider trends of acting and directing Shakespeare from the Restoration to the present day, and contributions of individual actors and directors from the eighteenth century onwards like Colley Cibber, David Garrick, Henry Irving and Ellen Terry, Laurence Olivier, Peter Brook, John Barton and Sam Mendes.

Plays discussed will include: Richard III, Antony and Cleopatra, and A Midsummer Night's Dream

### **Module 5. Shakespeare and Theatre Practice**

This module will provide students information about three different systematic approaches to performing the language of Shakespeare: 1. the verse and text work of John Barton, Peter Hall, and Giles Block; 2. the legacy of Stanislavski in the Shakespearean work of 20th/21st century practitioners in Europe and the United States;

The module also considers the adaptation and appropriation of Shakespeare's plays from 1660 to the present day, paying particular attention to how changes and developments in theatre practice, aesthetic tastes, social concerns, political events, the heritage industry, and commercial markets have shaped the history of Shakespeare's 'afterlife'. The module looks at how the plays were received and reinterpreted in light of different artistic, intellectual, and commercial movements from the late seventeenth to early twenty-first centuries. Distinction between 'adaptations', 'appropriations', 'translations', and 'versions'

### **Module 7. History of Shakespeare Criticism**

This module will combine a historical overview of the main developments in Shakespeare criticism from the 1590s to the present with detailed investigation of key texts, covering: the canonization of Shakespeare;

character criticism; biographical criticism; imagery and symbolist criticism; critical study of the plays as created artifacts; the relationship between criticism and performance; historicist criticism; and new critical approaches.

**Selected essays:**

G. Wilson Knight : 'On the principle of Shakespeare Interpretation', 'Hamlet Reconsidered'

Elaine Showalter : 'Representing Ophelia: Women, Madness, and the Responsibilities of Feminist Criticism'.

Paul Brown : 'This thing of darkness I acknowledge mine: The Tempest and the Discourse of Colonialism,'

***Reference***

1. G. Wilson Knight : The Wheel of Fire
2. Michael Mangan : A Preface to Shakespeare's Tragedies
3. Caroline F E Spurgeon : Shakespeare's Imagery and What it tells us
4. John Dover Wilson : What happens in Hamlet
5. Gary Taylor and Michael Warren (ed) : The Division of the Kingdoms: Shakespeare's two versions of King Lear
6. Michael Taylor : Shakespeare Criticism in the Twentieth Century
7. Jonathon Dollimore& Alan Sinfield (ed) : Political Shakespeare: New Essays in Cultural Materialism
8. Stephen Greenblatt : Learning to Curse: Essays in Early Modern Culture

**ENG3E02 – EUROPEAN FICTION IN TRANSLATION**

*Number of Credits: 5*

**Course Outline**

- Cervantes : Don Quixote
- Gustave Flaubert : Madame Bovary
- Leo Tolstoy : Anna Karenina
- Franz Kafka : The Trial
- Kazantzakis : Zorba, the Greek
- Gunter Grass : The Tin Drum
- Milan Kundera : The Joke
- Orhan Pamuk : Snow
- Jose Saramago : Blindness
- Italo Calvino : If on a winter's night a traveller

## ENG3E03 – WOMEN’S WRITING

*Number of Credits: 5*

### Objective

The course is introduced to create a new awareness among students concerning gender. Students can familiarise with some theoretical writings which guide the current political and literary awareness in this field along with the creative writings of various genres by women.

### Course Outline

#### Section A

Mary Wollstonecraft	Introduction to A Vindication of the Rights of Women
Gayatri Spivak	Can the Subaltern Speak?
Chimamanda Ngozi Adichie	Dear Ljeawele or a Feminist Manifesto in fifteen suggestions
Tejaswini Niranjana	Feminism and Cultural Studies in Asia
J. Devika and Mini Sukumaran	'Making Space for Feminist Social Critique in Contemporary Kerala'

#### Section B

Adrienne Rich	Diving in to the Wreck
Maya Angelou	The Phenomenal Woman
Meena Alexander	Question Time
Imtiaz Dharkar	A Century Later
Kamala Das	The Looking Glass
Sylvia Plath	Mirror
Kiswar Naheed	I am not That Woman

#### Section C

Soujourner Truth	Ain't I a Woman?
Lalithambika Antharjanam	PrathikaraDevatha
Alice Munroe	Lives of Girls and Women
Zadie Smith	White Teeth
Anita Nair	Ladies Coupe

#### Section D

Charlotte Keatley	My Mother Said I Never Should
Mahasweta Devi	Mother of 1084

### References

1. Harriet Taylor Mill	The Enfranchisement of Women
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2. Simon de Beauvoir            Second Sex
3. Virginia Woolf                A Room of One's Own
4. Helene Cixous                The Laugh of the Medusa
5. Susie Tharu and K Lalitha (ed) Women Writing in India: 600 BC to the present

## **ENG3E04 – INTRODUCTION TO LINGUISTICS**

*Number of Credits: 5*

### **Objective**

The course is intended to familiarize learners with the nature and organization of language. The history of Linguistics and its key concepts are discussed.

### **Course Outline**

#### **Unit 1**

Origin of Language – Features of Language – language behavior and language system- Language Families – Language Typology – Language Acquisition

#### **Unit 2 Introduction to Linguistics**

Linguistics as a science - History of Linguistics: Ancient Greece and Rome – Ancient India – Medieval Arabic and Hebrew Traditions – Branches of Linguistics - Comparative Philology – Saussure’s theories – Schools and movements – Historicism - Structuralism – Functionalism – Generativism.

#### **Unit 3 Phonology and Phonetics**

Sounds – Phonology and Phonetics - (The sound system, classification of sounds, phonological rules) – Articulatory Phonetics – Vocoids and Contoids – Allophones – Supra-segmental features – Auditory phonetics

#### **Unit 4 Morphology and Syntax**

Morphology (Morphemes, Word formation, Morphological rules) – Morphophonemics – Semantics (Semantic properties, semantic fields, semantic change) - Syntax - Transformational Generative Grammar – Chomsky’s contributions to Linguistics – Derivation – Constituent Structure – Immediate Constituents - Tagmemics.

#### **Unit 5 Linguistics and Society.**

Language and the brain – Psycholinguistics – Sociolinguistics – Ethnolinguistics  
Neurolinguistics – Ecolinguistics – Forensic Linguistics – Computational Linguistics. Cognitive Science and Artificial Intelligence.

## **Reference**

1. R H Robins: A Short History of Linguistics
2. William O’Grady, Michael Dobrovsky & Mark Aronoff : Contemporary Linguistics: An Introduction
3. Charles F. Hockett: A Course in Modern Linguistics
4. John Lyons: Language and Linguistics, An Introduction.
5. Danny D Steinberg & Natalia V Sciarini: An Introduction to Psycholinguistics
6. Malcolm Coulthard & Alison Johnson: An Introduction to Forensic Linguistics
7. Peter Trudgill: Sociolinguistics: An Introduction to Language and Society
8. Elizabeth Ahlsen: Introduction to Neurolinguistics
9. Alvin Fill: Eco-linguistics: State of the Art 1998
10. Paninian Linguistics  
: <https://web.stanford.edu/class/linguist289/encyclopaedia001.pdf>
11. Keith Allan: The Routledge Handbook of Linguistics
12. E F K Koerner: “The Chomskyan Revolution,” Towards a History of American Linguistics

## **ENG3E05 – INTRODUCTION TO CULTURAL STUDIES**

*Number of Credits: 5*

### **Objective**

This course provides a general introduction to cultural studies, emphasizing its history, theoretical approaches and (inter)disciplinary attributes. Along with an overview of the major theoretical aspects of the domain, the course provides an initiation into the methods and strategies for analyzing how culture is produced, where it is located, how it acts on individuals and societies, and how it engenders consensus/resistance.

### **Course Outline**

#### **Section A: Early Ruminations**

1. Barthes Roland (1957), “Mythologies” extract in Nilanjana Gupta. ed. Cultural Studies I (Delhi: Worldview Publications, 2004)
2. Williams Raymond, (1958) “Culture is Ordinary” from The Everyday Life Reader. Ed. Ben
3. Highmore (Routledge, 2002)
4. ([http://www.personal.psu.edu/users/s/a/sam50/readings521/WILLIAMS\\_Cult-Ord.pdf](http://www.personal.psu.edu/users/s/a/sam50/readings521/WILLIAMS_Cult-Ord.pdf))
5. Walter Benjamin (1968) “The Work of Art in the Age of Mechanical Reproduction,” in Hannah Arendt (ed) Illuminations (New York: Schocken Books)

#### **Section B: Theory**

1. Hall, Stuart. (1980). "Cultural Studies: Two Paradigms". Media, Culture and Society 2: 57–72.
2. Eric Hobsbawm (1983) “Inventing Traditions,” The Invention of Traditions. Eds. Eric Hobsbawm &

Terence Ranger (Cambridge University Press)

3. Ella Shohat "From Eurocentrism to Polycentrism," *Unthinking Eurocentrism: Multiculturalism and the Media* by Ella Shohat and Robert Stam, London & New York: Routledge, 1995

### **Section C: Theory & Praxis**

1. Chakravorty, Gayatri Spivak "Politics of Translation" in *Outside in the Teaching Machine* (New York: Routledge, 1993) 179-200
2. Stuart Hall (1980) "Encoding/Decoding" extract in Nilanjana Gupta. ed. *Cultural Studies I* (Delhi: Worldview Publications, 2004)
3. Bourdieu, Pierre (1982) "The Uses of the People," In *Other Words: Essays Towards a Reflexive Sociology* (Stanford University Press, 1990)

### **Section D: Theory & Praxis**

1. Rubin Gayle "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality"
2. *Pleasure and Danger: Exploring Female Sexuality*. Ed. Carole S. Vance. London: Pandora. 1992. 267-293.
3. Connell, R W "Hegemonic Masculinity: Rethinking the Concept," in *Gender & Society*, Vol. 19, No. 6, December 2005. P.829-859
4. Kluge, Alexander, "On Film and the Public Sphere," *New German Critique*, No. 24/25, Autumn, 1981 – Winter 1981. (pp. 206-220)

### ***Reference***

1. Storey, John (1998) *An Introduction to Cultural Theory and Popular Culture* (Second Edition), Athens, GA: University of Georgia Press
2. Storey, John (ed.) (1994) *Cultural Theory and Popular Culture: A Reader*, New York: Harvester Wheatsheaf
3. Milner, Andrew (1994) *Contemporary Cultural Theory: An Introduction*, London: UCL Press
4. Turner, Graeme (1992) *British Cultural Studies: An Introduction*

## **ENG3E06 – TEACHING OF ENGLISH**

*Number of Credits: 5*

### **Objective**

The course aims to introduce students to the basic concepts and the current developments in Language Teaching in General and English Language Teaching in particular. Linguistic theories and its impact on language teaching, and different teaching methods and their pedagogical implications will be taken up for study. Students will be introduced to the various classroom strategies, techniques and teaching aids, lesson plans for teaching effectively the different genres of literature and general language skills, and the processes and procedures for testing and evaluation.

## **Course Outline**

### **Section A**

The teaching of English in India: The present situation: objectives, methods and materials. The meaning of “learning” English: the four skills: listening, speaking, reading and writing. Knowledge versus skill, linguistics and language teaching. The difference between learning a first language and learning a second language. Bilingualism and linguistic interference. Contrastive analysis.

### **Section B**

The teaching of (1) Spoken English (2) Written English: different types of composition (3) Listening Comprehension (4) Reading Comprehension. The teaching of Vocabulary. Vocabulary control applied to texts: word lists, dictionary work. The teaching of grammar: Theoretical grammar and pedagogical grammar substitution tables.

### **Section C**

The teaching of literature: Prose, Poetry and Drama. The teaching of fictional work Selection, grading and sequencing of teaching items. Preparation of lessons, plans for teaching English.

The use of audio aids in the teaching of various items. Preparation of lessons, plans for teaching English.

### **Section D**

The use of audio aids in the teaching of English Error analysis and remedial teaching their significance and rationale. Tests and examination in English. Diagnostic tests and achievement tests. English language teaching materials; their construction and use.

### ***Reference***

1. W.R. ELT Section 1 & 2, Ministry of Education, Govt. of India: Report of the study group of the Teaching of English 1967 and 1971.
2. Wilkins DA: Linguistics in Language Teaching Bulletins of the CIEFL, OKAK, VK “English in India”
3. Bright & Gregor: Teaching English as a Second Language
4. Correster Jean: Teaching without learning
5. Ghosh, Sashi & Das: Introduction to English Language Teaching Vol. 3 Methods at the College Level, OUP.

## ENG3E07 – WORLD DRAMA

*Number of Credits: 5*

### Course Outline

#### Section A

Sophocles : Oedipus Rex

Sudraka : The Little Clay Cart

Shakespeare : King Lear

#### Section B

Ibsen : A Doll's House

Chekhov : The Cherry Orchard

Strindberg : A Dream Play

#### Section C

Bertolt Brecht : Mother courage and her Children

Ionesco : Amedee

Genet : The Balcony

#### Section D

Pirandello : Six Characters in Search of an Author

Dario Fo : Accidental Death of an Anarchist

Gao Xingjian : The Other Shore

(Since no text is prescribed for detailed study any standard translation can be used.)

## ENG3E08 – LATINO LITERATURE

*Number of Credits: 5*

### Objective

1. To Foreground A Transcultural Exchange Process
2. To Introduce Students To An Emerging Body Of Literature
3. To Open Them To The Historical Contexts That Have Stimulated Them And To Which It Responds
4. To Make Familiar The Cultural And Geographical Specificity
5. Their Conformity/Challenging Of Established Norms

### Course Outline

#### Section A - Poetry

Ruben Dario : Autumnal

Federico Garcia Lorca : Gacela Of Remembrance

Francisco De Quevedo	The Warning
Luis De Gongora	On the Deceptive Brevity of Life
Octavio Paz	Proem
Nicanor Parra	Soliloquy of The Individual
Sor Juana Ines De La Cruz	You Foolish Men
Cesar Vallejo	Short Prayer for A Loyalist Hero

### **Section B - Drama**

Griselda Gambaro	The Walls
Nilo Cruz	Anna In the Tropics

### **Section C - Fiction**

Gabriel Garcia Marquez	One Hundred Years of Solitude
Mario Vargas Llosa	The Feast of The Goat
Augusto RoaBastos	I, The Supreme
Jorge Amado	The Violent Land

### ***Reference***

1. Octavio Paz: The Labyrinth of Solitude
2. Eduardo Galeano: Open Veins of Latin America
3. The Norton Anthology of Latino Literature eds. Ilan Stavans, Edna Acosta- Belén, Harold Augenbraum, Gustavo Pérez Firmat, 2010.
4. Latin American Women Writers: An Encyclopedia ed. María André; Eva Bueno., 2008
5. The Cambridge History of Latin American Literature ed. Roberto González Echevarría, 1996
6. The Cambridge Companion to Latin American Novel ed. Efraín Kristal, 2005

## **ENG3E09 – AMERICAN ETHNIC WRITING**

*Number of Credits: 5*

### **Objective**

#### **Section A: POETRY**

Diane Glaney	- “Without Title”
Maurice Kenney	- “They Tell Me I am Lost”, “Amerindian”
Mary Tallmountain	- “Good Grieces”, Indian Blood”
Langston Hughes	- “The Negro Speaks of Rivers”, “Theme for English B”
Amiri Baraka (LeRoi Jones)	- “ Black Art”
Domna Kate Rushin	- “The Bridge Poem”

Philip Levine	- “Commanding Elephants”, “Sunday Afternoon”, “Jewish American”
Louis Zukofsky	- “All of December’s Toward New Year’s”
Sylvia Plath	- “Daddy”, “Morning Song”
Gary Soto	- “Oranges”
Janice Mirikitani	- “Breaking Silence”
Dwight Okita	- “In Response to Executive Order 9066”

(All the poems included except those by the Jewish-American writers and the two well-known male Afro-American writers are available in Braided Lives published by Minnesota Humanities Commission, 1991)

### **Section B: Drama**

Lorraine Hansberry	- A Raisin’ in the Sun
Amiri Baraka (LeRoi Jones)	- Dutchman
Ed Bullins	- The Electronic Nigger
Israel Zangwill	- The Melting Pot

### **Section C: Fiction**

Scott Momaday	- House Made of Dawn
Leslie Marmon Silko	- Ceremony
Ralph Ellison	- Invisible Man
James Baldwin	- Go tell it on the Mountain
Bernard Malamud	- The Assistant
Isaac Bashevis Singer	- The Slave

## **SEMESTER IV**

### **ENG4C11 – ENGLISH LITERATURE IN THE 21ST CENTURY**

*Number of Credits: 4*

#### **Course Outline**

#### **Section A: Poetry**

Simon Armitage	: “A Vision”
Benjamin Zephaniah	: “Rong Radio Station”
Martin Espada	: “Alabanza: In Praise of Local 100”
Evan Boland	: “Atlantis - A lost Sonnet”
DaljitNagra	: “Look We Have Coming to Dover”
Sean O’Brien	: “Water- Gardens”
Ocean Vuong	: “DetoNation”

Terrance Hayes : “I Lock You in an American Sonnet that is Part Prison”

Sarah Howe : “Yangtze”

Jorie Graham : “Fast”

Vijay Nambisan : These were my Homes

### **Section B: Drama**

Tracy Letts : August: Osage County

Lucy Kirkwood : Chimerica

AyadAkhtar : Disgraced

### **Section C: Fiction & Prose**

Mohsin Hamid : The Reluctant Fundamentalist

Chimamanda Ngozi Adichie : Purple Hibiscus

Richard Powers : The Echo Maker

Viet Thanh Nguyen : The Sympathizer

Ali Smith : Autumn

Amitav Ghosh : Chapters 1-4 (Part I 'Stories' from The Great Derangement)

David Lodge : “Consciousness and the Two Cultures” (Chapter 1, Consciousness and the Novel)

## **ENG4P01 – DISSERTATION/PROJECT**

*Number of Credits: 4*

### **Course Outline**

#### **Option 1**

Dissertation: A work of authentic research on a topic related to the curriculum and approved by the Department Council. The dissertation should be a minimum of 15000 words, excluding the bibliography and title pages.

#### **Option 2**

Translation Project: A work of annotated translation into English of literary/cultural text(s) of a regional Indian language, approved by the Department Council. The project report should include the translation and an analysis/statement of the work undertaken, addressing the challenges faced in the work of translation. The work should be a minimum of 15000 words, including the translation and the analysis, but excluding the bibliography and title pages.

#### **Option 3**

Pedagogic Project: A practice-oriented work of research, aimed at developing a teaching methodology for a

specific literary/cultural area, texts(s). The report should include a detailing of the methodology, the rationale for it, and an analytical statement of the practice as executed. The report should be a minimum of 10000 words, excluding the bibliography and title pages.

#### **Option 4**

Other Projects: Any other project such as producing a play, making a video film, executing field work, case study, etc., generally related to the curriculum and approved by the Department Council. The project report should include details of the work and an analytical statement of the challenges faced in the process of the work. The report should be a minimum of 10000 words, excluding the bibliography and title pages.

(Dissertation/Project should follow the guidelines of the latest version of MLA Handbook. Any standard legible font can be used. Matter can be typed on both sides of the page. Soft Binding is also permitted. The Department Councils are free to decide the binding style of the project)

## **ELECTIVES** **ENG4E10 – FILM STUDIES**

*Number of Credits: 4*

### **Objective**

This course is an attempt to familiarise students with the language and history cinema which has been marked as a very crucial artistic medium of the twentieth century. We will be discussing some of the key concepts in film studies, different film movements around the world and some of the central theoretical debates in this area which have impacted our modes of spectatorship and film making. It aims to enable students to explore the different ways of watching and analyzing films as works of art and important cultural texts with wide ranging ramifications.

### **Course Outline**

#### **Section A: Film Theory I**

Sergei Eisenstein : “Word and Image” (from Film Sense)

Fernando Solanas & Octavio Getino : Towards a Third Cinema

Jean-Louis Baudry : “Ideological Effects of the Basic Cinematographic Apparatus”

#### **Section B: Film Theory II**

Laura Mulvey : “Visual Pleasure and Narrative Cinema”

Robert Stam & Louis Spence : “Colonialism, Racism and Representation: An Introduction”

(all three from Movies and Methods)

Wimal Dissanayake : “rethinking Indian Popular Cinema: Towards newer frames of

understanding” (from Rethinking Third Cinema (2003) ed. A. R. Guneratne & Dissanayake)

### **Section C: Film Classics**

Battleship Potemkin	: Sergei Eisenstein
Wild Strawberries	: Ingmar Bergman
Psycho	: Alfred Hitchcock
Gone with the Wind	: Victor Fleming
Rashomon	: Akira Kurosawa
Memento	: Christopher Nolan
Chitrangada - The Crowning Wish	: Rituparna Gosh

### **Section D: Film Genres**

Italian Neorealism	: Bicycle Thieves (Dir: Vittorio de Sica)
French New Wave	: Breathless (Dir: Jean Luc-Godard)
New German Cinema	: Marriage of Maria Braun (Dir: Werner Fassbinder)
Third Cinema	: Offside (Jafar Panahi)
Documentary	: Glass (Dir. Bert Haanstra)

### ***References Viewing and Readings***

(The assignments and presentations of the students, evaluated as Internal Assessment, should be based on the recommended reading and viewings. The written examinations should NOT be based on this section)

### ***Movies***

A Trip to the Moon (1902)	: Georges Melies
Birth of a Nation (1915)	: D.W. Griffith
Citizen Kane (1941)	: Orson Welles
Pather Panchali (1955)	: Satyajit Ray
Elippathayam(1982)	: Adoor Gopalakrishnan Essays
Bill Nichols	: The Voice of Documentary: (from Movies and Methods)

### ***Books***

James Monaco	: How to read Cinema (NY:OUP, 1981)
Philip Rosen(ed.)	: Narrative, Apparatus, Ideology: a Film Theory Reader(Columbia Uy Press, 1986)
Ravi Vasudevan(ed.)	: Making Meaning in Indian Cinema (Sage 2000)
Gopinathan.K (ed.)	: Film and Philosophy (Calicut University, 2003)
LalithaGopalan (ed.)	: The Cinema of India (London: The Wallflower Press. 2009)
Meena Pillai (Ed.)	: Women in Malayalam Cinema (Orient Black Swan, 2010)

# ENG4E11 – QUEER STUDIES

*Number of Credits: 4*

## Course Outline

### Poetry

- Sappho : I have had not one word from her It was you, Athis who said  
William Shakespeare : Sonnet 20(A Woman's Face with) Sonnet 36 (Let me confess that)  
Walt Whitman : O Tan Faced Prairie Boy  
A. E Houseman : The Laws of God, the laws of man. Because I liked you better  
Adrienne Rich : Sleeping, turning on twin like planets Across a city from you I am with you

### (All from Penguin Book of Homosexual Verse)

- Thom Gunn : The Man with Night Sweats  
Vikram Seth : Guest Dubious  
Carol Ann Duffy : After Orlando

### Fiction

- Kamala Das : The Sandalwood Trees  
Ismat Chughtai : The Quilt  
Radcliffe Hall : The Well of Loneliness  
Jeanette Winterson : Oranges are not the only Fruit  
David Leavitt : The Lost language of Cranes.  
M. Forster : Maurice  
Alan Hollinghurst : The Swimming Pool Library.  
Edmund White : A Boy's Own Story

### Film

- Deepa Mehta : Fire  
Ang Lee : Brokeback Mountain

### Essays

- Eve Kosofsky Sedgwick : Epistemology of the Closet  
Adrienne Rich : Compulsory Heterosexuality and Lesbian existence  
Michael Moon : A Small Boy and Others: Sexual Disorientation in Henry James,  
Kenneth Ager and David Lynch  
Julie Rivkin and Michael Ryan : Literary Theory An Anthology.  
Muraleedharan T : Crisis in Desire:A Queer Reading of Cinema and Desire in Kerala

Arvind Narrain & Gautam Bhan (eds) : Because I have a Voice - Queer Politics in India (New Delhi: Yoda Press, 2005)

## ENG4E12 – LITERATURE AND ECOLOGY

*Number of Credits: 4*

### Objective

- To expose students to the scopes of green poetics and green cultural studies through a variety of ecologically conscious literary works.
- To prepare students to contemplate environmental ethics.
- To equip the learner to improve understanding of current global environmental issues.
- To build an interdisciplinary research outlook among students of English literature.

### Course Outline

#### Poetry

Langston Hughes	: The Negro Speaks of Rivers
Robert Frost	: A Brook in the City
John Burnside	: Penitence
George Kenny	: Sunset on Portage
Andrew Waterman	: History Lesson (from the collection By the River Wensum)
Earle Birney	: Bushed

#### Prose and Fiction

Walter De La Mare	: The Three Royal Monkeys
Rachel Carson	: Silent Spring
Wangari Mathai	: Replenishing the Earth
Nadine Gordimer	: The Conservationist
Vandana Siva	: Staying Alive

#### Theory

1. Glotfelty, Cheryll : “Literary studies in an age of environmental crisis” the Ecocriticism Reader: Landmarks in literary ecology. Ed. Cheryll Glotfelty and Harold Fromm. Athens: University of Georgia Press 1996. XX- XXV
2. Preeti Rajan Ghosh : Towards an Understanding of Environmental Aesthetics.
3. Dietrich, Gabriele : “Women Ecology and Culture”. Gender and Politics in India: Ed. Nivedita Menon New Delhi: OUP 1999. 72- 95.

## **Reference**

1. Vandana Siva : Women in Nature
2. Sehdev Kumar : How Natural is Nature?
3. David Arnold : Colonizing Nature
4. Howard William : “Some Principles of Ecocriticism”.
5. Gadgil, Madhav : “Environmentalism at Crossroads”.
6. Ecological Journeys : The Science and politics of conservation in India.

## **ENG4E13 – REGIONAL INDIAN LITERATURE IN TRANSLATION**

*Number of Credits: 4*

### **Course Outline**

#### **Section A: Poetry**

(The following selections from New Writing in India ed. Adil Jussawala (Penguin, 1974)

- N. Pichamurti : “National Bird”  
VindaKarandikar : “The Traitor”  
Dhoomil : “A City, an Evening and an Old Man: Me”  
Gajanan Manav Mukhtibodh : “So very far” “The Zero”  
ShrikantVarma : “The Pleasure Chamber”  
ShanmughaSubbiah : “After Reading the Daily Salutations”  
Bagar Mehdi : “The Final City”  
Gulam Mohammed Sheikh : “Mahabalipuram”, “Jaisalmer”  
BenoyMojumdar : “Four Poems”  
Amrita Pritam : “Bread of Dreams”, “Resigned”  
ArunKolatkarr : “The seventeen Lions”, “Horse”, “Women”  
GopalakrishnaAdiga : “Well-Frog”  
Akthar – Ul – Iman : “Compromise”  
Rajiv Patel : “Miss Juliet’s Love-Song”

The following selection from Malayalam Poetry today ed. K. M. Tharakan (Kerala Sahitya Akademi, Thrissur)

- Attoor Ravi Varma : “Metamorphosis” “One’s Own”, “Sitting”  
Kadammanitta Ramakrishnan : “Far and Broom”

#### **Section B: Drama**

Tagore : Chandalika, Mukta-Dhara (From Three Plays)

The following plays from Three Modern Indian Plays (OUP)

Vijay Tendulkar	: Silence, the Court is in Session (tr. By Priya Adarkar)
Girish Karnad	: Tughlaq (tr. By the Author)
Badal Sircar	: Evam Indrajit (tr. By Girish Karnad)
C.J. Thomas	: Behold, He Comes Again (Kerala Sahitya Akademi, Thrissur)
Mahaswetha Devi	: Bayen
K.J. Baby	: Nadugadhika

### Section C: Fiction

Amrita Pritam	: A Line in Water (tr. Krishnan Gorowara, Arnold Heinemann, 1975)
U. R. Ananthamurthi	: Samskara (tr. Enakshi Chatterjee, Arnold Heinemann, 1977)
Akilan	: Chittirapavai (tr. Premanandakumar, Macmillan, 1981)
Vaikkam Muhammed Basheer	: Pathumma's Goat (tr. By R.E. Asher, Edinburgh Univ. Press, 1980)
K.C. Panigrahi	: A House Undivided (tr. By Lila Ray, Hindi Pocket Books, 1973)
Prem Chand	: Godan (tr. By Jai Ratan and P. Lal, Jaico Books, 1979)
O.V. Vijayan	: The Saga of Dharmapuri (Penguin)

## ENG4E14 – INDIAN ENGLISH FICTION

*Number of Credits: 4*

### Course Outline

Raja Rao	: Kanthapura
Mulk Raj Anand	: Coolie
Khushwant Singh	: Train to Pakistan
Rohinton Mistry	: A Fine Balance
Arvind Adiga	: The White Tiger
Deepak Unnikrishnan	: Temporary People
Chitra Banerjee Divakaruni	: The Palace Of Illusions
Jhumpa Lahiri	: The Namesake
Kiran Desai	: The Inheritance of Loss
Anees Salim	: The Blind Lady's Descendants

## ENG4E15 – INTRODUCTION TO CHILDREN'S LITERATURE

*Number of Credits: 4*

### Objective

#### Introduction

Children's literature has been included as an academic subject in Western universities since approximately

three decades. As this marginalized genre now gets introduced into Indian university syllabi it is apt to frame a course that initiates postgraduate students to the boundaries of children's literature. This proposed paper explores the relationship between creative writing and critical awareness of children's literature by facilitating deliberations on most of the major sub-genres of children's literature.

### **Objectives**

This course aims to introduce the students to the serious academic study of children's literature. The course will explore and interrogate children's literature enabling the students to critically pose answers to whether children's literature is innately conservative or it breaks conventional boundaries of categorizations. This paper aims to explore how writing for children redirects the way in which genres, texts, and new techniques interact creatively with childhood and youth culture. Such a reading mainly requires a comparative approach to the study of children's literature.

### **Course Outline**

The paper introduces major sub-genres of children's literature such as Poetry for children, Picture Books, Fairy / Folk Tales, Drama, and Fiction. Apart from these creative works, there is also a session on introducing children's literature criticism. Texts are chosen to fit in the parameters of comparative studies like transference of cultures, translation and trans-national concerns, inter textuality studies, image studies, comparative genre studies, and so on. The boundaries of children's literature have also included creative and critical writings of our nation, placing them at par with other international practices. The paper introduces students to current theories and approaches to children's literature studies at the postgraduate level by mapping the major boundaries of the area. This study, finally, aims to compare concepts of childhood in different cultures ranging from the Utopian universal republic of childhood to a concept of childhood determined by globalization and commercial materialism. This course ideally aims at a comparative approach to children's literature transcending linguistic and cultural borders.

### **Section A: Poetry & Picture Books**

Robert Louis Stevenson	: "My Shadow"
Ted Hughes	: "Tiger"
Roald Dahl	: "Little Red Riding Hood and the Wolf"
Grace Nicholas	: "Lizard"
Valery Nash	: "Witch Words"
Kunjunni Master	: "A Tongue-Twister", "Tell Me a Story"
Dr. Seuss	: The Cat in the Hat
Anushka Ravishanker & Anita Leutwiter	: Excuse me, is this India?
Russell Hoban & Lillian Hoban	: Best Friends for Frances
Maurice Sendak	: Where the Wild Things Are
Deepa Agarwal	: Shanti's Friend

## **Section B: Tales & Drama**

- Vishnu Sharma : The Panchatantra  
Charles Perrault : “Little Red Riding Hood”  
Brothers Grimm : “Hansel and Gretel”  
J.M. Barrie : Peter Pan  
Lawrence Yep : Dragonwings

## **Section C: Fiction**

- Rudyard Kipling : Just So Stories  
E. B. White : Charlotte’s Web  
Salman Rushdie : Haroun and the Sea of Stories  
J. K. Rowling : Harry Potter & the Philosopher’s Stone  
Donna Jo Napoli : The Magic Circle  
Kirsty Murray : Bridie’s Fire

## **Section D: Criticism**

- Roderick McGillis : “Looking in the Mirror: Pedagogy, Theory, and Children’s Literature”  
Hans Heino Ewers : “The Market for Children’s Books and Media”  
Zohar Shavit : “The Concept of Childhood and Children’s Folktales: Test Case – ‘Little Red Riding Hood’ ”  
Bruno Bettelheim : “Hansel and Gretel”  
Perry Nodelman : “How Picture Books Work”  
Suchismita Banerjee : “Contemporary Children’s Literature in India: New Trajectories”

## **ENG4E16 – DALIT STUDIES**

*Number of Credits: 4*

### **Course Outline**

#### **Section A: Theoretical Writings**

- Sharan Kumar Limbale : Towards An Aesthetic Of Dalit Literature (chapters3&4)  
Pradeepan Pampirikunnu : Nationalism, Modernity, Keralanness: A Subaltern Critique  
Gopal Guru : Dalit Women Talk Differently

#### **Section B: Poetry**

- Poikayil Appachan : Song  
Prathibha Jeyachandran : Dream Teller  
S Joseph : Identity Card

Arun Kamble	: Which Language Should I Speak
Sasi Madhuravelli	: Shambuka
Prakash Jadhav	: Under Dadar Bridge

### **Section C: Self-Narratives & Fiction**

C Ayyappan	: Madness
Potheri Kunhambu	: SaraswatiVijayam
Om PrakashValmiki	: Jhootan
Narendra Jadhav	: Outcaste - A Memoir
Meena Kandaswamy	: The Gypsy Goddess

### ***Reference***

1. Rodrigues Valerian : The Essential Writings of B. R. Ambedkar
2. Anand Teltumbde : Dalits - Past, Present and Future
3. Kancha Ilaiah : Why I am not a Hindu
4. K Satyanarayana : Steel Nibs are Sprouting - New Dalit Writings from South

## **ENG4E17 – WRITINGS FROM THE MIDDLE EAST**

*Number of Credits: 4*

### **Objective**

- To foreground a transcultural exchange process
- To introduce students to an emerging body of literature
- To open them to the historical contexts that have stimulated them and to which it responds
- To make familiar the cultural and geographical specificity &
- Their conformity/challenging of established norms

### **Course Outline**

#### **Poetry**

Hafiz	: The Woman I Love, Dance of Life
Rumi	: Poetry, Response to Your Question
Forough Farrokhzad	: Terrestrial Verses, Call to Arms
Mahmoud Darwish	: If I were Another
SiminBehbahani	: Mind:Smoke Rings, My country I will build you again,
Fereydoon Moshir	: In that Fair World, A Breeze from the Land of Peace
Parvin E'tesami	: The Orphan's Tear, The Flower's Life

## **Fiction**

- Sadegh Hedayat : The Blind Owl  
Shahriar Mandanipour : Censoring an Iranian Love Story  
Elif Shafak : The Bastard of Istanbul  
Iraj Pezeshkzad : My Uncle Napoleon  
Shahrnush Parsipur : Women Without Men: A Novel of Modern Iran  
MarjaneSatrapi : Persepolis (complete)  
Azar Nafisi : Reading Lolita in Tehran  
Naguib Mahfouz : Midaq Alley  
(No text is prescribed for detailed study)

## **Reference**

1. Jan Rypka : History of Iranian Literature
2. Nikki R. Keddie : A History of Modern Iran
3. Kamran Rastegar : Literary Modernity Between Middle East and Europe
4. Farzaneh Milani : Words not Swords
5. Norton Anthology of World Literature

# **ENG4E18 – MALAYALAM LITERATURE IN ENGLISH TRANSLATION**

*Number of Credits: 4*

## **Objective**

The Course introduces the learners to movements and trends in Malayalam literature, offering representative texts for study.

## **Course Outline**

The following Poems available in A Survey of Malayalam Literature by Dr. K.M. George (Asia Pub. House)

### **Section A: Poetry**

- Kumaran Asan : “The Fallen Flower”  
Vallathol : “Akroon to Ambadi”  
Ulloor : “Music of Love”  
Changampuzha : “Manaswini”  
G. Sankara Kurup : “The Master Carpenter”  
Balamani Amma : “Mother’s Heart”  
Vyloppilli : “The Mother Tigress in the Zoo”  
N.V. Krishna Variyar : “The Rats”

Sugatha Kumari : “Colossus”

O.N.V. Kurup : “Blue Fish”

**Section B: Fiction**

O. Chandu Menon : Indulekha

C.V. Raman Pillai : Marthanda Varma

Thakazhi : Chemmeen

Basheer : My Granddad had an Elephant

Kesava Dev : From The Gutter

M.T. Vasudevan Nair : Mist

O.V. Vijayan : The Legend of Kazak

**Section C: Drama**

N. Krishna Pillai : Investment (Kerala Sahitya Akademi, Thrissur)

C. J. Thomas : Behold, He Comes Again

Thoppil Bhasi : Capital

G. Sankara Pillai : Bharata Vakyam

K.J. Baby : Nadugadhika