



ST. XAVIER'S UNIVERSITY, KOLKATA

SYLLABUS FOR MA ENGLISH (FOR THE BATCH 2027-28)

**Action Area IIIB
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Programme Outcomes (POs)—MA in English

PO 1: Developing thorough and in-depth knowledge of key areas in English literary studies—both the Anglo-American canon as well as global literatures in English.

PO 2: Application-oriented training of students in major theoretical frameworks and diverse critical approaches to texts, through a thorough grounding in key concepts and methodologies.

PO 3: Developing critical thinking by promoting rigorous cross-examination of texts and contexts, informed by deep introspection, and promoting the development of analytical skills by helping students to draw connections between ideas, extrapolate from inferences, and apply knowledge in new domains.

PO 4: Developing research skills and enabling scholarly endeavors, by helping them to evaluate the existing state of research in a field, locate research gaps, and create new and original work.

PO 5: Addressing environmental, local, and national concerns by encouraging students to engage with texts in innovative ways, creating original work in diverse media.

PO 6: Developing communicative abilities through writing and oral presentations.

PO 7: Promoting leadership skills through group assignments and projects and developing personal integrity and professional behaviour in scholarly endeavours by collaborating with others within and beyond the academic community.

Bloom's Taxonomy



Credit Framework for 1-Year PG and 2-Year PG *Specializations in Culture Studies and Translation Studies

Year	Sem	Discipline Specific Core (DSC)	Discipline Specific Elective (DSE)#	Internship/ Project	Total Credits
1 st Year	I	5 Core (20 Credit)	1 Elective (4 Credit)		20
	II	5 Core (20 Credit)	1 Elective (4 Credit)		20
2 nd Year	III	1 Core (4 Credit)	3 Electives (12 Credit)	1 Introduction to Research and Dissertation (4 Credits)	20
	IV		1 Elective (4 Credit)	1 Internship (4 Credits), 1 Advanced Academic Research and Dissertation (12 Credits)	20
				TOTAL	80

	Semester	Electives	Credits
Electives to be chosen for Specialization in Culture Studies	III	Introduction to Culture Studies	4
		Fantasy Fiction in British and Indian Literature	4
		Dystopian Imaginaries in Literature	4
	IV	Legal Interfaces in Literature	4

	Semester	Electives	Credits
Electives to be chosen for Specialization in Translation Studies	III	Translation Studies: Theories and Tradition	4
		Literature and Migration	4
		Dalit Literature in India	4
	IV	Indian Classical Tradition: Texts and Contexts	4

Course Outline				
Semester	Discipline Specific Core (4 credits each)	Discipline Specific Elective (4 credits)	Internship/Project (4 credit)	Total Credits
Sem I	Renaissance Literature		—	20
	17th - 18th Century British Literature			
	19th Century Literature			
	Critical Readings			
	Indian Writing in English			
Sem II	Modernism		—	20
	Postmodernism			
	American Literature			
	Introduction to Literary Theory			
	Postcolonial Studies			
Sem III	Special Paper: Special Author	Introduction to Culture Studies OR* Translation Studies: Theories and Tradition *Students to choose any 1	Introduction to Research Methodology *Research Proposal and Literature Review to be submitted	20
		Fantasy Fiction in British and Indian Literature OR* Literature and Migration *Students to choose any 1		
		Dystopian Imaginaries in Literature OR* Dalit Literature in India *Students to choose any 1		
Sem IV	—	Legal Interfaces in Literature OR* Indian Classical Tradition: Texts and Contexts *Students to choose any 1	Internship (4 credits)	20
			Advanced Academic Research: Dissertation (12 credits) *Compulsory	
			TOTAL	80

SYLLABUS

Semester I

Name of Course: Renaissance Literature

Course Code: _____

No. of Credits: 4

Course Description

This course offers an introduction to the intellectual, cultural, and aesthetic transformations of the European Renaissance through a study of English prose, poetry, and drama. Moving across humanist philosophy, metaphysical poetry, and theatre, it familiarises students with key writers such as Bacon, Machiavelli, Donne, Herbert, Spenser, Marlowe, and Shakespeare. The course emphasises the emergence of humanist thought, debates on power and morality, and shifts in literary form and style. Students will develop an understanding of the Renaissance as a key moment in Western literary history, while honing skills in close reading and critical analysis across genres.

Syllabus

Module	Texts	Credits
Module I: Prose	Francis Bacon: "Of Empire," "Of Custom and Education," "Of Ambition" Niccolò Machiavelli: <i>The Prince</i> : "Of the Civil Princedom" (Chapter IX)/ "Of the Qualities in Respect of Which Men, and Most of All Princes, are Praised or Blamed" (Chapter XV) Desiderius Erasmus: Selected sections from <i>In Praise of Folly</i> Giovanni Pico della Mirandola: Selected sections from "Oration on the Dignity of Man" (Any <i>one</i> to be taught)	1
Module II: Poetry	Edmund Spenser: <i>The Faerie Queene</i> (Any <i>one</i> book to be taught) OR Metaphysical Poets: any one poet to be taught out of the following: John Donne: "The Canonization," "A Valediction: Forbidding Mourning," "On His Mistress Going to Bed," "The Flea," "The Extasie," "Twicknam Garden," "A Nocturnal upon St. Lucy's Day," "Holy Sonnets" 1-7 George Herbert: "The Collar," "Easter Wings," "The Pulley," "Jordan" (I) & (II), "Redemption," "Love" (III), "The Flower" Andrew Marvell: "The Definition of Love," "On a Drop of Dew," "The Garden" Henry Vaughan: "Regeneration," "Peace," "The World," "Man"	1
	Thomas Kyd: <i>The Spanish Tragedy</i>	

Module III: Drama	Christopher Marlowe: <i>The Jew of Malta</i> or <i>Doctor Faustus</i> William Shakespeare: <i>Hamlet</i> or <i>King Lear</i> Ben Jonson: <i>Volpone</i> or <i>The Alchemist</i> or <i>Every Man in His Humour</i> John Webster: <i>The Duchess of Malfi</i> or <i>The White Devil</i> (Any <i>one</i> play to be taught)	2
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Course Outcomes

PO 1 PO 2 PO 3 PO 5	CO 1 – Understand the major intellectual, cultural, and social transformations that shaped the Renaissance and their influence on literary expression.	BL 1,2 and 3
PO 1 PO 3 PO 6	CO 2 – Analyse Renaissance prose to explore the emergence of humanist thought, political theory, and moral philosophy.	BL 2 and 3
PO 1 PO 2	CO 3 – Interpret Renaissance poetry to evaluate the metaphysical, allegorical, and aesthetic concerns of the age.	BL 2 and 3
PO 2 PO 3 PO 4	CO 4 – Critically assess Renaissance drama to examine its thematic and formal innovations and the negotiation of power, identity, and morality.	BL 4,5 and 6
PO 2 PO 6 PO 7	CO 5 – Integrate interdisciplinary insights from literature, philosophy, theology, and art to develop a comprehensive understanding of the Renaissance as a cultural movement.	BL 5 and 6

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2,3	H	M	H		H		
CO 2	2,3	M		M			H	
CO 3	2, 3	H	M					
CO 4	4,5,6	H	M	M	H			
CO 5	5, 6		H				H	H
		11/4	9/4	7/3	3/1	3/1	6/2	3/1
		2.7	2.25	2.3	3	3	3	3

CO- PO Attainment = 19.2/7 = 2.7

Reading List:

- Bacon, Francis. *The Essays or Counsels, Civil and Moral*. Edited by Brian Vickers, Oxford University Press, 1999.
- Barton, Anne. *Ben Jonson: Dramatist*. Cambridge University Press, 1984.
- Berry, Ralph. *The Art of John Webster*. Oxford University Press, 1972.
- Clark, Sandra. *The Plays of Beaumont and Fletcher*. Routledge, 2013.
- Donne, John. *The Complete English Poems*. Edited by A. J. Smith, Penguin Classics, 1996.
- Erasmus, Desiderius. *The Praise of Folly*. Translated by Betty Radice, Penguin Classics, 1993.
- Gardner, Helen. *The Metaphysical Poets*. Penguin Classics, 1960.
- Herbert, George. *The Complete English Poems*. Edited by John Tobin, Penguin Classics, 2004.
- Hibbard, George, editor. *The Elizabethan Theatre VI*. Palgrave Macmillan, 1978.
- Jonson, Ben. *Every Man in His Humour*. Edited by David Bevington, Yale University Press, 2012.
- Jonson, Ben. *The Alchemist*. Edited by Gordon Campbell, Oxford World's Classics, 1997.
- Jonson, Ben. *Volpone*. Edited by Richard Dutton, Cambridge University Press, 2003.
- Kyd, Thomas. *The Spanish Tragedy*. Edited by J. R. Mulryne, Bloomsbury Arden Early Modern Drama, 2013.
- Levin, Harry. *The Overreacher: A Study of Christopher Marlowe*. Harvard University Press, 1952.
- Machiavelli, Niccolò. *The Prince*. Translated by Harvey C. Mansfield, 2nd ed., University of Chicago Press, 1998.
- Marlowe, Christopher. *Doctor Faustus*. Edited by David Bevington and Eric Rasmussen, Manchester University Press, 1993.
- Marlowe, Christopher. *The Jew of Malta*. Edited by N. W. Bawcutt, Manchester University Press, 1978.
- Marvell, Andrew. *The Poems of Andrew Marvell*. Edited by Nigel Smith, Pearson Longman, 2007.
- Mirandola, Pico della. *Oration on the Dignity of Man*. Translated by A. Robert Caponigri, Regnery Publishing, 2012.
- Reid, David. *The Metaphysical Poets*. Routledge, 2014.
- Shakespeare, William. *Hamlet*. Edited by Harold Jenkins, Arden Shakespeare, Bloomsbury, 2006.
- Shakespeare, William. *King Lear*. Edited by R. A. Foakes, Arden Shakespeare, Bloomsbury, 2017.
- Spenser, Edmund. *The Faerie Queene*. Edited by A. C. Hamilton, 2nd ed., Longman, 2001.
- Sullivan, Ceri. *The Rhetoric of the Conscience in Donne, Herbert, and Vaughan*. Oxford University Press, 2008.
- Vaughan, Henry. *The Complete Poems*. Edited by Alan Rudrum, Yale University Press, 1981.
- Webster, John. *The Duchess of Malfi*. Edited by Michael Neill, Norton Critical Edition, W. W. Norton, 2014.
- Webster, John. *The White Devil*. Edited by John Russell Brown, Manchester University Press, 1996.

Name of Course: 17th and 18th Century British Literature

Course Code: _____

No. of Credits: 4

Course Description

This course surveys major literary developments from the mid-seventeenth to the eighteenth century, a period marked by religious conflict, political upheaval, Enlightenment rationalism, and the rise of print culture. Through poetry, prose, and the early novel, students encounter diverse modes of satire, moral reflection, and narrative experimentation in writers such as Milton, Dryden, Pope, Johnson, Swift, Defoe, and Fielding. The course highlights the interplay between literature and its social contexts—questions of authority, virtue, urban life, and emerging public spheres. It aims to cultivate an understanding of the foundations of modern English literature and the evolution of literary forms.

Syllabus

Module	Texts	Credits
Module I: Poetry	John Bunyan: <i>The Pilgrim's Progress</i> (Part I) John Milton: <i>Paradise Lost</i> , Books IV, IX (any one book) John Dryden: <i>Absalom and Achitophel</i> , Part I Alexander Pope: <i>The Dunciad</i> (any one book) (Any one to be taught)	2

Module II: Prose	<p>Dr. Johnson: <i>The Rambler</i>, No. 3 and 4</p> <p>Jonathan Swift: “A Modest Proposal”</p> <p>Joseph Addison and Richard Steele: “The Spectator” (No. 1), “Sir Roger at Church,” “Sir Roger at Home”</p> <p>Daniel Defoe: <i>Moll Flanders</i></p> <p>Henry Fielding: <i>The History of Tom Jones, a Foundling</i></p> <p>Lawrence Sterne, <i>Tristram Shandy</i></p> <p>(Two of the three prose writers, <i>and</i> one novel to be taught)</p>	2
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Course Outcomes

PO 1	CO 1 – Demonstrate comprehensive understanding: By critically appraising the selected 17th and 18th-century poems, students will exhibit a nuanced grasp of the literary, historical, and cultural contexts, thereby attaining PO 1 (cultivating profound and comprehensive knowledge in key areas of English literary studies).	BL 1, 5
PO 3	CO 2 – Apply Analytical Skills: Through meticulous examination and deconstruction of texts, students will employ analytical skills to dissect the stylistic choices and thematic components within the poetry, enabling them to deduce meaning and establish correlations, fulfilling PO 3 (fostering critical thinking).	BL 3, 4
PO 4	CO 3 – Engage in Original Research: In preparing for critical classroom presentations, students will assess existing scholarship, discern research lacunae, and contribute pioneering insights. They will nurture research competencies and participate in scholarly pursuits, aligning with PO 4 (Nurturing research skills and enabling scholarly pursuits).	BL 5
PO 5	CO 4 – Create innovative Interpretations: Encouraged to explore diverse media and methodological approaches, students will formulate inventive interpretations of the studied poems, addressing environmental, local, and national concerns, and thereby accomplishing PO 5 (Addressing environmental, local, and national concerns through inventive textual engagement).	BL 6
PO 6	CO 5 – Exhibit Effective Communication: Students will refine their communication abilities by applying their analytical findings in systematically structured essays and persuasive oral presentations, aligning with PO 6 (Enhancing communicative proficiencies through adept writing and articulate oral presentations).	BL 3
PO 7	CO 6 – Cultivate Collaborative Scholarship: Through active participation in group assignments and projects that the students will need to create, they will nurture leadership competencies and foster professional conduct in scholarly endeavors, thus satisfying PO 7 (Promoting leadership acumen and cultivating personal integrity and professional deportment in scholarly pursuits, while collaborating with peers both within and beyond the academic sphere).	BL 6

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	BL 1, 5	H						
CO 2	BL 3, 4			H				
CO 3	BL 5				L			
CO 4	BL 6					L		
CO 5	BL 3						M	
CO 6	BL 6							M
		3		3	2	2	1	1
		3/1 = 3		3/1 = 3	2/1 = 2	2/1 = 2	1/1 = 1	1/1 = 1

CO- PO Attainment = 12/6 = 2

Reading List:

Addison, Joseph, and Richard Steele. *Selections from The Spectator*. Edited by Donald F. Bond, Oxford World's Classics, Oxford University Press, 1965.

Bunyan, John. *The Pilgrim's Progress: From This World to That Which Is to Come, Delivered under the Similitude of a Dream*. Edited by Roger Sharrock, Penguin Classics, 1987.

Defoe, Daniel. *Moll Flanders*. Edited by David Blewett, Oxford World's Classics, Oxford University Press, 2011.

Dryden, John. *Absalom and Achitophel, Part I*. Edited by James Winn, Oxford World's Classics, Oxford University Press, 2009.

Fielding, Henry. *The History of Tom Jones, a Foundling*. Edited by Thomas Keymer and Alice Wakely, Penguin Classics, 2005.

Johnson, Samuel. *The Rambler*. Edited by W. J. Bate and Albrecht B. Strauss, Yale University Press, 1969.

Milton, John. *Paradise Lost*. Edited by Alastair Fowler, 2nd ed., Longman Annotated English Poets, Pearson Education, 2007.

Pope, Alexander. *The Dunciad*. Edited by Valerie Rumbold, *The Twickenham Edition of the Poems of Alexander Pope*, vol. 5, Routledge, 2016.

Swift, Jonathan. *A Modest Proposal and Other Writings*. Edited by Carole Fabricant, Penguin Classics, 2009.

Name of Course: 19th Century Literature

Course Code: _____

No. of Credits: 4

Course Description

This course offers a comprehensive introduction to nineteenth-century British literature, a period shaped by Romanticism, industrialisation, scientific advancement, and shifting social values. Through poetry, prose, and the Victorian novel, students explore major concerns such as nature, imagination, modernity, class, gender, faith, and morality. The course highlights the stylistic innovations and ideological debates that characterised writers like Scott, Tennyson, Browning, Dickens, Eliot, and Hardy. Emphasising both close reading and contextual analysis, the course helps students understand how nineteenth-century literature negotiated the tensions of a rapidly changing society.

Syllabus

Module	Texts	Credits

<p>Module I: Novel</p>	<p>Walter Scott: <i>The Heart of Midlothian</i></p> <p>Charles Dickens: <i>Bleak House</i> or <i>Hard Times</i> or <i>Pickwick Papers</i></p> <p>William Makepeace Thackeray: <i>Vanity Fair</i></p> <p>Leo Tolstoy: <i>Anna Karenina</i></p> <p>Elizabeth Gaskell: <i>North and South</i> or <i>Mary Barton</i></p> <p>Thomas Hardy: <i>Jude the Obscure</i> or <i>Tess of the D'Urbervilles</i></p> <p>George Eliot: <i>Middlemarch</i></p> <p>Emily Bronte: <i>Wuthering Heights</i></p> <p>(Any <i>one</i> novel to be taught)</p>	<p>2</p>
<p>Module 2: Poetry</p>	<p>Alfred Tennyson: <i>In Memoriam</i></p> <p>Robert Browning: "Fra Lippo Lippi," "The Bishop Orders His Tomb at St. Praxed's Church," "Andrea del Sarto," "Abt Vogler," "Caliban upon Setebos"</p> <p>Matthew Arnold: "The Scholar-Gipsy" or "Thyrsis"</p> <p>Elizabeth Barrett Browning: "The Runaway Slave at Pilgrim's Point," "Bianca Among the Nightingales"</p> <p>D. G. Rossetti: "The Blessed Damozel"</p> <p>(Any <i>one</i> poet to be taught)</p>	<p>1</p>
<p>Module 3: Non-Fiction</p>	<p>Charles Darwin: <i>On the Origin of Species</i>, "Natural Selection" (Chapter 4)</p> <p>Friedrich Engels: <i>The Condition of the Working Class in England</i>, Introduction</p> <p>John Henry Newman: <i>An Essay on the Development of Christian Doctrine</i>, Introduction</p> <p>(Any <i>one</i> to be taught)</p>	<p>1</p>

Course Outcomes

<p>PO 1 PO 2 PO 3 PO 5</p>	<p>CO 1 – Understand the major socio-historical and intellectual contexts of the Romantic and Victorian era, including industrialisation and reaction against it, scientific thought, and moral debates.</p>	<p>BL 1 and 2</p>
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PO 1 PO 3 PO 6	CO 2 – Analyse the novel as an emerging but dominant literary form of the period, exploring its engagement with class, gender, morality, and social reform.	BL 3 and 5
PO 1 PO 2	CO 3 – Evaluate the thematic and stylistic concerns of poetry, particularly its negotiation between faith and doubt, aesthetics and ethics.	BL 2 and 3
PO 2 PO 3 PO 4	CO 4 – Examine non-fiction prose to understand the intersections of science, religion, and philosophy that shaped 19 th century intellectual discourse.	BL 4 and 5
PO 2 PO 6 PO 7	CO 5 – Develop critical and comparative perspectives by connecting 19 th century literary forms to broader questions of modernity, progress, and social change.	BL 5 and 6

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2	M	M	H		H		
CO 2	3, 5	M		M			M	
CO 3	2, 3	H	H					
CO 4	4, 5		M	M	M			
CO 5	5, 6		H				H	H
		7/3	10/4	7/3	2/1	3/1	5/2	3/1
		2.3	2.5	2.3	2	3	2.5	3

CO- PO Attainment = $17.6/7 = 2.5$

Reading List:

- Arnold, Matthew. *Selected Poems*. Edited by Miriam Allott, Penguin Classics, 2000.
 ———. “The Study of Poetry.” *Essays in Criticism*, Macmillan, 1865.
 Armstrong, Isobel. *Victorian Poetry: Poetry, Poetics and Politics*. Routledge, 1993.
 Auerbach, Nina. *Woman and the Demon: The Life of a Victorian Myth*. Harvard UP, 1982.

- Barrett Browning, Elizabeth. *Selected Poems*. Edited by Marjorie Stone and Beverly Taylor, Broadview Press, 2009.
- Beer, Gillian. *Darwin's Plots: Evolutionary Narrative in Darwin, George Eliot, and Nineteenth-Century Fiction*. 3rd ed., Cambridge UP, 2009.
- Brontë, Emily. *Wuthering Heights*. Edited by Pauline Nestor, Penguin Classics, 2003.
- Browning, Robert. *Selected Poems*. Edited by Daniel Karlin, Penguin Classics, 2005.
- Darwin, Charles. *On the Origin of Species*. Edited by Gillian Beer, Oxford UP, 2008.
- Dickens, Charles. *Bleak House*. Edited by Nicola Bradbury, Penguin Classics, 2003.
- . *Hard Times*. Edited by Kate Flint, Penguin Classics, 2003.
- . *The Pickwick Papers*. Edited by Mark Wormald, Penguin Classics, 2003.
- Eliot, George. *Middlemarch*. Edited by David Carroll, Oxford UP, 2008.
- Engels, Friedrich. *The Condition of the Working Class in England*. Edited by Victor Kiernan, Penguin Classics, 1987.
- Flint, Kate. *The Woman Reader, 1837–1914*. Oxford UP, 1993.
- Gaskell, Elizabeth. *Mary Barton*. Edited by MacDonald Daly, Penguin Classics, 1996.
- . *North and South*. Edited by Angus Easson, Oxford UP, 2008.
- Gentzler, Edwin. *Contemporary Translation Theories*. 2nd ed., Multilingual Matters, 2001.
- Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. Yale UP, 1979.
- Hardy, Thomas. *Jude the Obscure*. Edited by Dennis Taylor, Penguin Classics, 1998.
- . *Tess of the D'Urbervilles*. Edited by Tim Dolin, Penguin Classics, 2003.
- The Cambridge Companion to Charles Dickens*. Edited by John O. Jordan, Cambridge UP, 2006.
- The Cambridge Companion to the Brontës*. Edited by Heather Glen, Cambridge UP, 2002.
- The Cambridge Companion to the Victorian Novel*. Edited by Deirdre David, Cambridge UP, 2001.
- The Cambridge Companion to Victorian Poetry*. Edited by Joseph Bristow, Cambridge UP, 2000.
- The Cambridge Companion to Thomas Hardy*. Edited by Dale Kramer, Cambridge UP, 1999.
- Leavis, F. R. *The Great Tradition*. Faber and Faber, 1948.
- Levine, George. *How to Read the Victorian Novel*. Blackwell, 2008.
- Logan, Deborah Anna. *The Victorian Gothic: Literary and Cultural Manifestations*. McFarland, 2004.
- Miller, J. Hillis. *The Form of Victorian Fiction: Essays on the Victorian Novel*. U of Notre Dame P, 1968.
- Mitchell, Sally. *Daily Life in Victorian England*. 2nd ed., Greenwood Press, 1996.
- Newman, John Henry. *An Essay on the Development of Christian Doctrine*. University of Notre Dame Press, 1989.
- Pater, Walter. "Conclusion." *Studies in the History of the Renaissance*, Macmillan, 1873.
- Rossetti, Dante Gabriel. *Selected Poems and Translations*. Edited by Clive Wilmer, Carcanet Press, 2004.
- Sanders, Andrew. *The Short Oxford History of English Literature*. 4th ed., Oxford UP, 2004.
- Scott, Walter. *The Heart of Midlothian*. Edited by Claire Lamont, Oxford UP, 1982.
- Thackeray, William Makepeace. *Vanity Fair*. Edited by John Carey, Penguin Classics, 2001.
- Tennyson, Alfred. *In Memoriam*. Edited by Erik Gray, W. W. Norton, 2004.
- Tolstoy, Leo. *Anna Karenina*. Translated by Richard Pevear and Larissa Volokhonsky, Penguin Classics, 2002.
- Williams, Raymond. *Culture and Society: 1780–1950*. Columbia UP, 1958.
- . *The Country and the City*. Chatto and Windus, 1973.

Name of Course: Critical Readings

Course Code: _____

No. of Credits: 4

Course Description

This course introduces students to key works of literary criticism from Classical antiquity to the modern era. It traces shifting aesthetic debates, from Plato and Aristotle's foundational ideas to Romantic, Victorian, and modernist reflections by writers such as Sidney, Wordsworth, Arnold, Pater, Eliot, and Woolf. Students engage with major questions about the nature, purpose, and value of literature, along with the historical conditions that shaped such theoretical positions. The course aims to strengthen students' understanding of literary criticism as an evolving discourse and equip them to apply critical frameworks to the analysis of literary texts.

Syllabus

Module	Texts	Credits
Module I: Classical to Romantic	Aristotle: Selections from the <i>Poetics</i> Plato: Selections from <i>The Republic</i>	2
	Philip Sidney: “An Apology for Poetry” William Wordsworth: Preface to the <i>Lyrical Ballads</i> Samuel Taylor Coleridge: <i>Biographia Literaria</i> (selected chapters) (Any <i>two</i> to be taught. One text from each period)	
Module II: Victorian to Modern	Matthew Arnold: <i>Culture and Anarchy</i> (selections), “The Function of Criticism at the Present Time,” “The Study of Poetry” Walter Pater: “Appreciations,” “Conclusion” to <i>Studies in the History of the Renaissance</i> Thomas Carlyle: “Signs of the Times” Henry James: “The Art of Fiction” T. S. Eliot: “Tradition and the Individual Talent” Virginia Woolf: “Mr. Bennett and Mrs. Brown” (Any <i>two</i> to be taught. One text from each period.)	2

Course Outcomes

PO 1, PO 2, PO 3	CO 1 – To understand the key paradigms of postcolonial theory—colonial domination and resistance, subalternity, nationalism and caste, hybridity, Orientalism, diaspora, and the afterlives of empire.	BL 1 and 2
PO 1, PO 2, PO 3	CO 2 – To critically explicate and compare the arguments of major postcolonial theorists such as Fanon, Ahmad, Spivak, and Said, and to situate their ideas within their historical and intellectual contexts.	BL 2 and 3
PO 1, PO 2, PO 3, PO 5	CO 3 – To apply postcolonial concepts and categories in close readings of literary and cultural texts, relating them to questions of nationalism, caste, gender, race, and other axes of power.	BL 3 and 4
PO 3, PO 6, PO 7	CO 4 – To develop and present coherent critical arguments, in written and oral form, that mobilise postcolonial theory to analyse texts, debates, and contemporary cultural phenomena.	BL 3 and 4
PO 3, PO 4, PO 5	CO 5 – To design and undertake small-scale research enquiries in postcolonial studies that identify gaps, engage with existing scholarship, and propose original, context-sensitive interpretations of texts and cultural practices.	BL 4 and 5

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	2,3	H	M	H		H		

CO 2	2,3	M		M			M	
CO 3	2, 3	H	M					
CO 4	1		M	M	H			
CO 5	4,5		H				H	H
		9/3	8/4	7/3	3/1	3/1	5/2	3/1
		3	2	2.3	3	3	2.5	3

CO- PO Attainment = $18.8/7 = 2.68$

Reading List

- Aristotle. *Poetics*. Translated and edited by Malcolm Heath, Penguin Classics, 1996.
- Arnold, Matthew. *Culture and Anarchy and Other Writings*. Edited by Stefan Collini, Cambridge University Press, 1993.
- Arnold, Matthew. *Essays in Criticism: First Series*. Edited by S. R. Littlewood, Macmillan, 1964.
- Asher, Kenneth. *T. S. Eliot and Ideology*. Cambridge University Press, 1998.
- Carlyle, Thomas. "Signs of the Times." In *Selected Writings*, edited by Alan Shelston, Penguin Classics, 1986.
- Coleridge, Samuel Taylor. *Biographia Literaria*. Edited by George Watson, Everyman, 1993.
- Eliot, T. S. *Selected Essays, 1917–1932*. Faber and Faber, 1932.
- Irwin, Terence. *Aristotle's First Principles*. Clarendon Press, 1990.
- James, Henry. "The Art of Fiction." In *Literary Criticism: Essays on Literature, American Writers, English Writers*, edited by Leon Edel and Mark Wilson, Library of America, 1984.
- Pater, Walter. *Studies in the History of the Renaissance*. Edited by Donald L. Hill, Oxford University Press, 2010.
- Plato. *The Republic*. Translated by Desmond Lee, Penguin Classics, 2007.
- Rowe, Christopher. *Plato and the Art of Philosophical Writing*. Cambridge University Press, 2007.
- Sidney, Philip. *An Apology for Poetry; or, The Defence of Poesy*. Edited by Geoffrey Shepherd and R. W. Maslen, 3rd ed., Manchester University Press, 2002.
- Woolf, Virginia. "Mr. Bennett and Mrs. Brown." In *Collected Essays*, Vol. 1, Hogarth Press, 1966.
- Wordsworth, William. "Preface to *Lyrical Ballads*." In *Romantic Prose and Poetry*, edited by Harold Bloom and Lionel Trilling, Oxford University Press, 1973.

Name of Course: Indian Writing in English

Course Code: _____

No. of Credits: 4

Course Description

This course provides a historical and analytical overview of Indian Writing in English, tracing its evolution from the early twentieth century to the contemporary moment. Through a study of major novels and poetry, the course explores questions of colonial modernity, nationalism, caste, gender, migration, hybridity, and postcolonial identity. Students will encounter key authors across generations—including Raja Rao, Mulk Raj Anand, Salman Rushdie, Amitav Ghosh, Arundhati Roy, A. K. Ramanujan, Arun Kolatkar, and Kamala Das. Emphasis is placed on understanding the distinctive thematic concerns and linguistic negotiations that characterise Indian literature in English and its place within global literary networks.

Syllabus

Module	Texts	Credits
Module I: Novel	Raja Rao: <i>Kanthapura</i> Mulk Raj Anand: <i>Coolie</i> or <i>Untouchable</i> Salman Rushdie <i>Midnight's Children</i>	2

	<p>Amitav Ghosh: <i>The Hungry Tide</i> or <i>Shadow Lines</i> Arundhuti Roy: <i>God of Small Things</i> Kiran Desai <i>The Inheritance of Loss</i></p> <p>(Any <i>one</i> author to be taught)</p>	
Module II: Poetry	<p>Toru Dutt: “Lakshman,” “The Lotus,” “Sita,” “Our Casuarina Tree”</p> <p>A. K. Ramanujan: “Obituary,” “Anxiety,” “Chicago Zen,” “A River,” “Self-Portrait,” “Small-Scale Reflections,” “Extended Family,” “The Difference,” “Fear”</p> <p>Keki Daruwala: “Routine,” “Death of a Bird,” “Migrations”</p> <p>Eunice D’Souza: “Marriages Are Made,” “St. Anthony’s Shrine,” “Varca, 1942,” “Bandra Christian Party”</p> <p>Kamala Das: “The Old Playhouse,” “My Grandmother’s House”</p> <p>Arun Kolatkar: selections from <i>Collected Works</i></p> <p>Meena Kandasamy: “Fire,” “Maariamamma,” “Prayers,” “We Will Rebuild Worlds”</p> <p>(Any <i>two</i> poets to be taught)</p>	2

Course Outcomes

PO 1 PO 2 PO 3 PO 5	CO 1 – Understanding the fundamentals of Indian writing in English; its history, growth, and development	BL 1 and 2
PO 1 PO 3 PO 6	CO 2 – Applying the insights from the background lectures to critically evaluate the place and contexts of emergence of key early novelists—Rao, Anand, Narayan and analyse the key themes and concerns of major Indian English novelists	BL 3 and 5
PO 1 PO 2	CO 3 – To locate and understand the historical contexts for the emergence of Indian poetry in English	BL 2 and 3
PO 2 PO 3 PO 4	CO 4 – To evaluate the particularities and distinguishing features of Indian poetry in English, including its challenges and limitations	BL 4 and 5
PO 2 PO 6 PO 7	CO 5 – To understand Indian modernism by evaluating and researching about thematic and formal engagement with modernist transnationalism	BL 5 and 6

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2	M	M	H		H		
CO 2	3, 5	M		M			M	
CO 3	2, 3	H	H					
CO 4	4, 5		M	M	M			
CO 5	5, 6		H				H	H
		7/3	10/4	7/3	2/1	3/1	5/2	3/1
		2.3	2.5	2.3	2	3	2.5	3

CO- PO Attainment = $17.6/7 = 2.5$

Reading List

- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge, 1989.
- Bhabha, Homi K., editor. *Nation and Narration*. Routledge, 1990.
- . *The Location of Culture*. Routledge, 1994.
- Chatterjee, Partha. *The Nation and Its Fragments: Colonial and Postcolonial Histories*. Princeton UP, 1993.
- Chaudhuri, Amit. *Clearing a Space: Reflections on India, Literature and Culture*. Peter Lang, 2008.
- Dangle, Arjun, editor. *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Orient Blackswan, 1992.
- De Souza, Eunice. *Talking Poems: Conversations with Poets*. Oxford UP, 1999.
- Dwivedi, A. N. A. K. *Ramanujan: Poetry and Context*. Atlantic Publishers, 2005.
- Gopal, Priyamvada. *The Indian English Novel: Nation, History, Narration*. Oxford UP, 2009.
- Iyengar, K. R. Srinivasa. *Indian Writing in English*. Asia Publishing House, 1962.
- Joshi, Priya. *In Another Country: Colonialism, Culture, and the English Novel in India*. Columbia UP, 2002.
- Kandasamy, Meena. *Ms Militancy*. Navayana, 2010.
- King, Bruce. *Modern Indian Poetry in English*. Oxford UP, 2001.
- . *Three Indian Poets: Nissim Ezekiel, A. K. Ramanujan, and Dom Moraes*. Oxford UP, 1991.
- Loomba, Ania. *Colonialism/Postcolonialism*. Routledge, 1998.
- Mehrotra, Arvind Krishna, editor. *An Illustrated History of Indian Writing in English*. Permanent Black, 2003.
- , editor. *The Oxford India Anthology of Twelve Modern Indian Poets*. Oxford UP, 1992.
- Mishra, Vijay. *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. Routledge, 2007.
- Mukherjee, Meenakshi. *Realism and Reality: The Novel and Society in India*. Oxford UP, 1985.
- . *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. Arnold-Heinemann, 1971.
- Naik, M. K. *A History of Indian English Literature*. Sahitya Akademi, 1982.
- Nicol, Bran. *The Cambridge Introduction to Postmodern Fiction*. Cambridge UP, 2009.
- Rajan, Rajeswari Sunder. *Real and Imagined Women: Gender, Culture, and Postcolonialism*. Routledge, 1993.
- Ramakrishnan, E. V. *Locating Indian Literature: Texts, Traditions, Translations*. Orient Blackswan, 2011.
- Rege, Sharmila. *Writing Caste/Writing Gender: Narrating Dalit Women's Testimonios*. Zubaan, 2006.
- Said, Edward W. *Orientalism*. Pantheon, 1978.
- Spivak, Gayatri Chakravorty. *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present*. Harvard UP, 1999.
- Tharu, Susie, and K. Lalita, editors. *Women Writing in India*. Vols. 1–2, Oxford UP, 1991–93.
- Thayil, Jeet, editor. *60 Indian Poets*. Penguin, 2008.
- Young, Robert J. C. *Postcolonialism: An Historical Introduction*. Blackwell, 2001.
- Zecchini, Laetitia. *Arun Kolatkar and Literary Modernism in India*. Bloomsbury, 2014.

Name of Course: Modernism

Course Code: _____

No. of Credits: 4

Course Description

This course introduces students to the aesthetic experiments and intellectual challenges of literary Modernism. Focusing on poetry, fiction, and essays from the early twentieth century, it examines themes such as fragmentation, alienation, urban experience, subjectivity, memory, and the crisis of representation. Students engage with pivotal writers who reshaped literary form—such as T.S. Eliot, James Joyce, Virginia Woolf, and W.B. Yeats—and explore how Modernism responded to industrialisation, war, psychoanalysis, and global modernity. The course aims to develop an understanding of Modernism’s formal innovations and its lasting impact on literary culture.

Syllabus

Module	Texts	Credits
Module I: Introduction	Introduction to Modernism: Theoretical Perspectives	1
Module II: Poetry	<p>W. B. Yeats: “Easter, 1916,” “Lapis Lazuli,” “Leda and the Swan,” and selections from <i>Last Poems</i></p> <p>T. S. Eliot: “The Hollow Men,” <i>Ariel Poems</i> (selections), “Ash-Wednesday,” <i>The Waste Land</i></p> <p>W. H. Auden: “Musée des Beaux Arts,” “Funeral Blues”</p> <p>Wilfred Owen: “Dulce et Decorum Est,” “Strange Meeting”</p> <p>Isaac Rosenberg: “Returning, We Hear the Larks”</p> <p>(Any <i>two</i> poets to be taught)</p>	2
Module III: Novel	<p>Joseph Conrad: <i>Heart of Darkness</i> or <i>Under Western Eyes</i> or <i>Far Eastern Tales</i></p> <p>D. H. Lawrence: <i>Sons and Lovers</i> or <i>Lady Chatterley's Lover</i></p> <p>Virginia Woolf: <i>Mrs. Dalloway</i> or <i>To the Lighthouse</i></p> <p>James Joyce: <i>Ulysses</i> or <i>A Portrait of the Artist as a Young Man</i></p> <p>E. M. Forster: <i>Howards End</i></p> <p>Graham Greene: <i>The Power and the Glory</i></p> <p>Somerset Maugham: <i>Of Human Bondage</i></p> <p>Zadie Smith: <i>White Teeth</i></p> <p>(Any <i>one</i> novel to be taught)</p>	1

Course Outcomes

PO 1 PO 2 PO 3 PO 5	CO 1 – To understand the historical events and social contexts that influenced the emergence of literary modernism .	BL 3,5,6
PO 1 PO 3 PO 6	CO2 – Evaluate the impact of World War I and II on the poetry of war poets like Auden, Owen, and Rosenberg, assessing their role in expressing the trauma of wartime experiences.	BL 2, 3 & 4
PO 1 PO 2 PO 3	CO 3 – Understand the themes of disillusionment, existentialism, and cultural upheaval in modernist poetry and their reflection of the historical context.	BL 3 & 5

PO 2 PO 3 PO 4	CO 4 – Interpret the innovative dramatic techniques employed by playwrights like Eliot, Beckett, and Stoppard, including the use of non-linear narratives and existential themes.	BL 2 & 4
PO 2 PO 6 PO 7	CO5 – Critically examine how modern drama responds to the challenges of the modern world and existential questions, as seen in plays like <i>The Birthday Party</i> and <i>Rosencrantz and Guildenstern Are Dead</i> .	BL 1, 2 & 3

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2	M	M	H		H		
CO 2	3, 5	M		M			M	
CO 3	2, 3	H	H					
CO 4	4, 5		M	M	M			
CO 5	5, 6		H				H	H
		7/3	10/4	7/3	2/1	3/1	5/2	3/1
		2.3	2.5	2.3	2	3	2.5	3

CO- PO Attainment = $17.6/7 = 2.5$

Reading List:

- Auden, W. H. *Selected Poems*. Edited by Edward Mendelson, Vintage International, 2007.
- Beasley, Rebecca, editor. *The Cambridge Companion to Modernist Poetry*. Cambridge University Press, 2008.
- Bradbury, Malcolm, and James McFarlane, editors. *Modernism: 1890–1930*. Penguin Books, 1991.
- Childs, Peter. *Modernism*. 3rd ed., Routledge, 2016.
- Conrad, Joseph. *Heart of Darkness*. Edited by Paul B. Armstrong, W. W. Norton & Company, 2006.
- Eagleton, Terry. *The Illusions of Postmodernism*. Blackwell, 1996.
- Eliot, T. S. *The Waste Land and Other Poems*. Edited by Frank Kermode, Penguin Classics, 2003.
- Forster, E. M. *Howards End*. Edited by Oliver Stallybrass, Penguin Classics, 2000.
- Friedman, Susan Stanford. *Planetary Modernisms: Provocations on Modernity across Time*. Columbia University Press, 2015.
- Greene, Graham. *The Power and the Glory*. Vintage Classics, 2003.
- Jameson, Fredric. *A Singular Modernity: Essay on the Ontology of the Present*. Verso, 2002.
- Joyce, James. *A Portrait of the Artist as a Young Man*. Edited by Jeri Johnson, Oxford University Press, 2000.
- Kenner, Hugh. *The Pound Era*. University of California Press, 1971.
- Kern, Stephen. *The Culture of Time and Space, 1880–1918*. Harvard University Press, 1983.
- Lawrence, D. H. *Sons and Lovers*. Edited by Helen Baron and Carl Baron, Penguin Classics, 1992.
- Levenson, Michael, editor. *The Cambridge Companion to Modernism*. 2nd ed., Cambridge University Press, 2011.
- Levenson, Michael. *A Genealogy of Modernism: A Study of English Literary Doctrine 1908–1922*. Cambridge University Press, 1984.

Longenbach, James. *Modern Poetry After Modernism*. Oxford University Press, 1997.
 Mao, Douglas, and Rebecca L. Walkowitz, editors. *Bad Modernisms*. Duke University Press, 2006.
 Marcus, Laura. *Virginia Woolf*. 2nd ed., Northcote House, 2004.
 Maugham, W. Somerset. *Of Human Bondage*. Modern Library, 1992.
 North, Michael. *Reading 1922: A Return to the Scene of the Modern*. Oxford University Press, 1999.
 Owen, Wilfred. *The War Poems of Wilfred Owen*. Edited by Jon Stallworthy, Chatto & Windus, 1985.
 Perloff, Marjorie. *The Futurist Moment: Avant-Garde, Avant Guerre, and the Language of Rupture*. University of Chicago Press, 1986.
 Rosenberg, Isaac. *The Collected Works of Isaac Rosenberg: Poetry, Prose, Letters, Paintings, and Drawings*. Edited by Ian Parsons, Oxford University Press, 1979.
 Sherry, Vincent. *The Great War and the Language of Modernism*. Oxford University Press, 2003.
 Smith, Zadie. *White Teeth*. Penguin Books, 2000.
 Woolf, Virginia. *Mrs. Dalloway*. Edited by Stella McNichol, Penguin Classics, 2000.
 Yeats, W. B. *The Collected Poems of W. B. Yeats*. Edited by Richard J. Finneran, Scribner, 1996.

Name of Course: Postmodernism

Course Code: _____

No. of Credits: 4

Course Description

This course examines the emergence of Postmodernism as a literary and cultural condition characterised by playful self-reflexivity, narrative fragmentation, intertextuality, and scepticism toward master-narratives. Through key novels, essays, and theoretical writings, students encounter major postmodern strategies such as metafiction, historiographic metafiction, pastiche, and parody. The course explores how Postmodernism negotiates identity, language, politics, and the instability of truth in a late-capitalist world. It encourages students to understand Postmodernism's relationship with Modernism and to critically assess its relevance in contemporary cultural production.

Syllabus

Module	Texts	Credits
Module I: Introduction	Introduction to Postmodernism: Theoretical Perspectives	1
Module II: Drama	Terence Rattigan: <i>The Deep Blue Sea</i> Harold Pinter: <i>The Birthday Party</i> Samuel Beckett: <i>Waiting for Godot</i> Tom Stoppard: <i>Rosencrantz and Guildenstern Are Dead</i> Edward Bond: <i>Lear</i> Peter Shaffer: <i>Equus</i> (Any one play to be taught)	1
Module III: Novel	John Fowles: <i>The French Lieutenant's Woman</i> Tom Sharpe: <i>Wilt</i> Alan Sillitoe: <i>Saturday Night and Sunday Morning</i> or <i>A Start in Life</i> John Wain: <i>Hurry On Down</i> Kazuo Ishiguro: <i>The Remains of the Day</i> Hanif Kureishi: <i>My Beautiful Laundrette</i>	2

	(Any <i>one</i> novel to be taught)	
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Course Outcomes

PO 1 PO 2 PO 3 PO 5	CO 1 – To understand the historical events and social contexts that influenced the emergence of postmodernism.	BL 3, 5, 6
PO 1 PO 3 PO 6	CO 2 – Evaluate postmodern theory and its reflections in the writing of fiction from 1940-1970.	BL 2, 3 & 4
PO 1 PO 2 PO 3	CO 3 – Understand the themes of disillusionment, existentialism, and cultural upheaval in postmodern fiction and their reflection of the historical context.	BL 3 & 5
PO 2 PO 3 PO 4	CO 4 – Interpret the innovative narrative techniques employed by writers like Fowles and Ishiguro, including the use of non-linear narratives, unreliable narrators, and pastiche.	BL 2 & 4
PO 2 PO 6 PO 7	CO5 – Critically examine how postmodern drama responds to the challenges of modernity, its aftermath, and existential questions.	BL 1, 2 & 3

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2	M	M	H		H		
CO 2	3, 5	M		M			M	
CO 3	2, 3	H	H					
CO 4	4, 5		M	M	M			
CO 5	5, 6		H				H	H
		7/3	10/4	7/3	2/1	3/1	5/2	3/1
		2.3	2.5	2.3	2	3	2.5	3

CO- PO Attainment = 17.6/7 = 2.5

Reading List:

Baudrillard, Jean. *Simulacra and Simulation*. Translated by Sheila Faria Glaser, University of Michigan Press, 1994.

Beckett, Samuel. *Waiting for Godot*. Grove Press, 2011.

Bertens, Hans. *The Idea of the Postmodern: A History*. Routledge, 1995.

Bond, Edward. *Lear*. Methuen Drama, 1972.

Connor, Steven. *Postmodernist Culture: An Introduction to Theories of the Contemporary*. 2nd ed., Blackwell, 1997.

Eagleton, Terry. *The Illusions of Postmodernism*. Blackwell, 1996.

Fowles, John. *The French Lieutenant's Woman*. Vintage Classics, 1998.

Hassan, Ihab. "Toward a Concept of Postmodernism." *The Postmodern Turn: Essays in Postmodern Theory and Culture*, Ohio State University Press, 1987, pp. 84–96.

Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. Routledge, 1988.

Ishiguro, Kazuo. *The Remains of the Day*. Faber and Faber, 1989.

Jameson, Fredric. *Postmodernism, or, The Cultural Logic of Late Capitalism*. Duke University Press, 1991.

Kureishi, Hanif. *My Beautiful Laundrette and Other Writings*. Faber and Faber, 1996.

Liotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*. Translated by Geoff Bennington and Brian Massumi, University of Minnesota Press, 1984.

McHale, Brian. *Postmodernist Fiction*. Routledge, 1987.

Pinter, Harold. *The Birthday Party*. Faber and Faber, 1997.

Rattigan, Terence. *The Deep Blue Sea*. Methuen Drama, 2011.

Shaffer, Peter. *Equus*. Penguin Books, 1973.

Sharpe, Tom. *Wilt*. Arrow Books, 2004.

Sillitoe, Alan. *Saturday Night and Sunday Morning*. HarperCollins, 2006.

Stoppard, Tom. *Rosencrantz and Guildenstern Are Dead*. Grove Press, 1967.

Wain, John. *Hurry on Down*. MacGibbon & Kee, 1953.

Waugh, Patricia. *Metafiction: The Theory and Practice of Self-Conscious Fiction*. Methuen, 1984.

Name of Course: American Literature
 Course Code: _____
 No. of Credits: 4

Course Description

This course surveys major developments in American literature from its early beginnings to the twentieth century through a selection of poetry, fiction, and drama. It explores central themes such as the American Dream, individualism, race, gender, folklore, and the tensions of nation-building. Students read authors like Tennessee Williams, Toni Morrison, Poe, Whitman, and Faulkner, analysing how American literature reflects the country's cultural conflicts and ideological transformations. The course encourages an appreciation of the diversity of American voices and introduces students to distinctive literary traditions emerging from the United States.

Syllabus

Module	Texts	Credits
Module I: Poetry	Selections from Walt Whitman, Emily Dickinson, Robert Frost, Wallace Stevens, William Carlos Williams, Edna St. Vincent Millay, Beat Poets, Black Mountain Poets, Sylvia Plath, Maya Angelou (Any two poets to be taught)	1

Module II: Short Stories	Edgar Allan Poe: “The Tell-Tale Heart,” “The Murders in the Rue Morgue,” “Ligeia,” “The Purloined Letter” Alice Walker: “You Can’t Keep a Good Woman Down,” “To Hell with Dying,” from <i>You Can’t Keep a Good Woman Down</i> F. Scott Fitzgerald: “Winter Dreams,” “The Curious Case of Benjamin Button,” “The Ice Palace,” “The New Leaf” O. Henry: “After Twenty Years,” “The Cop and the Anthem,” “The Skylight Room,” “The Green Door” (Any <i>one</i> writer to be taught)	1
Module III: Novels	Herman Melville: <i>Moby-Dick</i> Henry James: <i>The Portrait of a Lady</i> Ernest Hemingway: <i>For Whom the Bell Tolls</i> John Steinbeck: <i>The Grapes of Wrath</i> or <i>The Winter of Our Discontent</i> Kurt Vonnegut: <i>Slaughterhouse-Five</i> Cormac McCarthy: <i>The Road</i> Harper Lee: <i>To Kill a Mockingbird</i> (Any <i>one</i> novel to be taught)	2

Course Outcomes

PO 1 PO 2 PO 3 PO 5	CO 1 – To understand the historical events and social contexts that influenced the development of American Literature	BL 3, 5, 6
PO 1 PO 3 PO 6	CO2 – Analyze key concepts associated with the American literary tradition such as Transcendentalism, the American Dream	BL 2, 3 & 4
PO 1 PO 2 PO 3	CO 3 – Evaluate the poetic techniques and stylistic elements used by poets like Walt Whitman, Robert Frost, Emily Dickinson, and others.	BL 3 & 5
PO 2 PO 3 PO 4	CO 4 – Analyse the plays as vehicles for social commentary and critique and evaluate the ways in which American drama addresses societal issues and human nature.	BL 2 & 4
PO 2 PO 6 PO 7	CO5 – Critically examine the narrative structures and literary techniques employed by authors ranging from Herman Melville, Henry James, and Ernest Hemingway to modern authors like Kurt Vonnegut and Cormac McCarthy to American fiction.	BL 1, 2 & 3

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2	M	M	H		H		
CO 2	3, 5	M		M			M	
CO 3	2, 3	H	H					
CO 4	4, 5		M	M	M			
CO 5	5, 6		H				H	H
		7/3	10/4	7/3	2/1	3/1	5/2	3/1
		2.3	2.5	2.3	2	3	2.5	3

CO- PO Attainment = $17.6/7 = 2.5$

Reading List

- Alabi, Adetayo. *Telling Our Stories*. Palgrave Macmillan, 2005.
- Andrews, William L., Frances Smith Foster, and Trudier Harris, editors. *The Concise Oxford Companion to African American Literature*. Oxford University Press, 2001.
- Angelou, Maya. *The Complete Poetry*. Random House, 2015.
- Bigsby, Christopher W. E. *American Drama*. Vols. 1–3, Cambridge University Press, 1990.
- Crane, Gregg. *The Cambridge Introduction to the Nineteenth-Century American Novel*. Cambridge University Press, 2007.
- Dickinson, Emily. *The Poems of Emily Dickinson*. Edited by R. W. Franklin, Harvard University Press, 1999.
- Fitzgerald, F. Scott. *The Short Stories of F. Scott Fitzgerald*. Edited by Matthew J. Bruccoli, Scribner, 1989.
- Frost, Robert. *The Poetry of Robert Frost: The Collected Poems, Complete and Unabridged*. Edited by Edward Connery Lathem, Henry Holt and Company, 1979.
- Hemingway, Ernest. *For Whom the Bell Tolls*. Scribner, 1940.
- James, Henry. *The Portrait of a Lady*. Edited by Robert D. Bamberg, Norton Critical Edition, 1995.
- Kerouac, Jack. *Selected Letters, 1957–1969*. Edited by Ann Charters, Penguin, 2000.
- Lee, Harper. *To Kill a Mockingbird*. Harper Perennial Modern Classics, 2006.
- McCarthy, Cormac. *The Road*. Vintage, 2006.
- Melville, Herman. *Moby-Dick; or, The Whale*. Edited by Hershel Parker and Harrison Hayford, Norton Critical Edition, 2002.
- Millay, Edna St. Vincent. *Collected Poems*. Harper Perennial Modern Classics, 2011.
- Miller, Perry. *The New England Mind*. Harvard University Press, 1983.
- O. Henry. *The Complete Short Stories of O. Henry*. Edited by Bennett A. Cerf and Van H. Cartmell, Modern Library, 1938.
- Olson, Charles. *The Collected Poems of Charles Olson*. Edited by George F. Butterick, University of California Press, 1997.
- Plath, Sylvia. *The Collected Poems*. Edited by Ted Hughes, Harper & Row, 1981.
- Poe, Edgar Allan. *The Complete Tales and Poems of Edgar Allan Poe*. Vintage, 1975.
- Steinbeck, John. *The Grapes of Wrath*. Penguin Classics, 2006.
- . *The Winter of Our Discontent*. Penguin Books, 1996.
- Stevens, Wallace. *The Collected Poems of Wallace Stevens*. Vintage, 1990.
- Vonnegut, Kurt. *Slaughterhouse-Five*. Dial Press Trade Paperback, 1999.
- Walker, Alice. *You Can't Keep a Good Woman Down: Stories*. Harcourt Brace Jovanovich, 1981.
- . "To Hell with Dying." *In Love and Trouble: Stories of Black Women*, Harcourt Brace Jovanovich,

1973.

Washington, Booker T. *Up from Slavery*. Norton, 2005.

Whitman, Walt. *Leaves of Grass*. Edited by Justin Kaplan, Penguin Classics, 1986.

Williams, William Carlos. *Selected Poems*. Edited by Charles Tomlinson, New Directions, 2004.

Name of Course: Introduction to Literary Theory

Course Code: _____

No. of Credits: 4

Course Description:

This course offers a foundational introduction to major schools of literary theory that have shaped twentieth- and twenty-first-century approaches to reading, interpretation, and cultural analysis. Beginning with Formalism and Structuralism, students encounter core concepts such as literariness, textuality, and the structures underlying meaning-making. The course then moves to Marxist and Feminist frameworks, examining how questions of ideology, class, gender, and power inform the production and reception of literature. Through Reader-Response theory and New Historicism, the course highlights the dynamic interactions between text, reader, and historical context, encouraging students to see interpretation as an active and situated practice. By engaging with a range of theoretical perspectives, students develop a critical vocabulary, learn to read literature conceptually as well as aesthetically, and acquire analytical tools that support advanced academic work across literary and cultural studies. The course aims to build confidence in theoretical thinking while enabling students to connect ideas from the classroom to broader social, political, and intellectual debates.

Syllabus

Module	Texts	Credits
Module I	Formalism/Structuralism	1
Module II	Feminism	1
Module III	Marxism	1
Module IV	Reader Response/New Historicism	1

Course Outcomes

PO 1	CO 1 – Analyse the role of various schools of theories in the understanding of literature, culture, and society.	BL 4
PO 2	CO 2 – Evaluate the influence of theoretical and philosophical thoughts in and beyond the classroom.	BL 5
PO 4	CO 3 – Examining the role of theories in literary and socio-cultural contexts, especially as the world evolved from the 20th to the 21st century.	BL 1

PO 3 PO 5	CO 4 – Developing critical thinking skills which shall help students in furthering their academic journey in the future.	BL 4
PO 4 PO 6	CO 5 – Integrating myriad perspectives would help students think beyond the limits of their own discipline, encouraging them to research and write more competently.	BL 6

CO-PO Mapping

H/M/L: High/Medium/Low level of mapping (H=3; M=3; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	BL 4	H						
CO 2	BL 5		H					
CO 3	BL 1				M			
CO 4	BL 4			M		H		
CO 5	BL 6				L		M	
		3	3	2	3	3	2	
		3/1 = 3	3/1 = 3	2/1 = 2	3/2 = 1.5	3/1 = 3	2/1 = 2	

CO-PO Attainment = $15.5/5 = 3.1$

Reading List

- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 4th ed., Manchester University Press, 2017.
- Barthes, Roland. *Mythologies*. Translated by Annette Lavers, Hill and Wang, 1972.
- . *Image—Music—Text*. Translated by Stephen Heath, Hill and Wang, 1977.
- Eagleton, Terry. *Marxism and Literary Criticism*. Routledge, 2002.
- . *Literary Theory: An Introduction*. 2nd ed., University of Minnesota Press, 1996.
- Fish, Stanley. *Is There a Text in This Class? The Authority of Interpretive Communities*. Harvard University Press, 1980.
- Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare*. University of Chicago Press, 1980.
- Jakobson, Roman. “Linguistics and Poetics.” *Style in Language*, edited by Thomas A. Sebeok, MIT Press, 1960, pp. 350–77.
- Jameson, Fredric. *The Political Unconscious: Narrative as a Socially Symbolic Act*. Cornell University Press, 1981.
- Lemon, Lee T., and Marion J. Reis, editors and translators. *Russian Formalist Criticism: Four Essays*. University of Nebraska Press, 1965.
- Leavis, F. R. *The Great Tradition: George Eliot, Henry James, Joseph Conrad*. Chatto & Windus, 1948.
- Macherey, Pierre. *A Theory of Literary Production*. Translated by Geoffrey Wall, Routledge & Kegan Paul, 1978.
- Saussure, Ferdinand de. *Course in General Linguistics*. Edited by Charles Bally and Albert Sechehaye, translated by Wade Baskin, Philosophical Library, 1959.
- Selden, Raman, Peter Widdowson, and Peter Brooker. *A Reader’s Guide to Contemporary Literary Theory*. 5th ed., Pearson Longman, 2005.
- Todorov, Tzvetan. *The Poetics of Prose*. Translated by Richard Howard, Cornell University Press, 1977.
- Wellek, René, and Austin Warren. *Theory of Literature*. Harcourt, Brace & World, 1949.
- Williams, Raymond. *Marxism and Literature*. Oxford University Press, 1977.

Name of Course: Postcolonial Studies

Course Code: _____

No. of Credits: 4

Course Description

This course introduces students to the central debates and conceptual frameworks that shape postcolonial studies. We begin by examining a set of key paradigms—colonial power and resistance, subalternity, nationalism and caste,

cultural identity, hybridity and translation, Orientalism, diaspora, and the lingering afterlives of empire—which together provide a grounding in the field’s major concerns. Building on these foundations, the course engages closely with influential theoretical interventions by thinkers such as Frantz Fanon, Aijaz Ahmad, Gayatri Chakravorty Spivak, and Edward Said. Through sustained reading and discussion, students will explore how postcolonial theory interrogates structures of domination, recovers marginal voices, and reframes questions of culture, literature, and political agency in both historical and contemporary contexts.

Syllabus

Module	Texts	Credits
Module I: Introduction to Key Paradigms	Introduction to the following key paradigms within postcolonial theory: - Colonial domination and resistance - Subaltern voices and questions of agency - Nationalism, caste, and the shaping of cultural identity - Hybridity and translation - Representation, Orientalism, and the politics of knowledge - Migration and diaspora	2
Module II: Theoretical Readings	Frantz Fanon: <i>The Wretched of the Earth</i> (Chapter I, “On Violence”) Aijaz Ahmad: “Literary Theory and ‘Third World Literature’: Some Contexts” (from <i>In Theory: Classes, Nations, Literatures</i>) Gayatri Chakravorty Spivak: “Can the Subaltern Speak?” (from <i>Marxism and the Interpretation of Culture</i>) Edward Said: “The Pleasures of Imperialism” (from <i>Culture and Imperialism</i>), “Narrative and Social Space” (from <i>Culture and Imperialism</i>) (Any two theorists to be taught)	2

Course Outcomes

PO 1	CO 1 – Students will describe and explain foundational postcolonial concepts, such as subalternity, colonial discourse, resistance, and nationalism, using the works of Fanon, Said, Spivak, and Aijaz Ahmad.	BL 3
PO 2	CO 2 – Students will apply postcolonial theoretical frameworks to literary and cinematic texts, demonstrating how theory illuminates issues of history, identity, caste, gender, and power.	BL 4
PO 4	CO 3 – Students will analyse texts (The Great Indian Novel, Nagamandala, Lagaan) to identify narrative strategies, representations of power, and forms of cultural and political critique.	BL 5

PO 3 PO 5	CO 4: Students will evaluate the effectiveness of literary and cinematic forms in addressing postcolonial concerns, assessing how texts negotiate voice, agency, myth, nationalism, and cultural memory.	BL 1
PO 4 PO 6	CO 5: Students will produce original, research-based critical arguments that synthesise theoretical insights with textual and cinematic analysis, demonstrating advanced scholarly writing and interpretive skills.	BL 6

CO-PO Mapping

H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	BL 1, 2	H	M	H				
CO 2	BL 2, 3		H	H				
CO 3	BL 3, 4	M	H	H	M	H		
CO 4	BL 3, 4			H		H	H	
CO 5	BL 4, 5		M	H	H	M		
		5	10	15	8	5	3	
		$5/2 = 2.5$	$10/4 = 2.5$	$15/5 = 3$	$8/3 = 2.67$	$5/2 = 2.5$	$3/1 = 3$	

CO- PO Attainment = $19.17/7 = 2.74$

Reading List

- Ahmad, Aijaz. "Literary Theory and 'Third World Literature': Some Contexts." *In Theory: Classes, Nations, Literatures*, Verso, 1992, pp. 95–122.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge, 2002.
- Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.
- Fanon, Frantz. *The Wretched of the Earth*. 1961. Translated by Richard Philcox, Grove Press, 2004.
- Gowariker, Ashutosh, director. *Lagaan: Once Upon a Time in India*. Aamir Khan Productions, 2001.
- Karnad, Girish. *Nagamandala*. Oxford University Press, 1997.
- Loomba, Ania. *Colonialism/Postcolonialism*. 3rd ed., Routledge, 2015.
- Nayar, Pramod K. *Postcolonial Literature: An Introduction*. Pearson, 2010.
- Said, Edward W. "Narrative and Social Space." *Culture and Imperialism*, Alfred A. Knopf, 1993, pp. 59–97.
- . "The Pleasures of Imperialism." *Culture and Imperialism*, Alfred A. Knopf, 1993, pp. 131–59.
- Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*, edited by Cary Nelson and Lawrence Grossberg, University of Illinois Press, 1988, pp. 271–313.
- Tharoor, Shashi. *The Great Indian Novel*. Penguin Books, 1989.

Name of Course: Special Paper: Special Author

Course Code: _____

No. of Credits: 4

Course Description:

Special Paper: Special Author is an intensive author-in-focus course designed to provide students with a deep and sustained engagement with the works of a single major writer. The selected author may vary from semester to semester—such as Jane Austen, Percy Bysshe Shelley, Virginia Woolf, T. S. Eliot, J. R. R. Tolkien, Girish Karnad, Salman Rushdie, or Amitav Ghosh—depending on faculty expertise and availability.

The course invites students to explore the chosen author's literary contributions through close reading, critical interpretation, and contextual study. Emphasis is placed on examining the author's thematic preoccupations, stylistic innovations, historical and cultural milieu, and contributions to the development of literary form and thought. Students will engage with primary texts alongside key scholarly criticism, enabling them to understand how the author has been received, debated, and reinterpreted over time.

Through seminar discussions, analytical writing, and research-based assignments, students will develop advanced skills in literary analysis and gain a nuanced understanding of the author's significance within the broader landscape of English literature.

Syllabus

Any of the following authors to be taught, depending on student interest and faculty availability:

- Jane Austen
- P. B. Shelley
- J. R. R. Tolkien
- Virginia Woolf
- Amitav Ghosh
- Salman Rushdie
- T. S. Eliot
- Girish Karnad

TBD: Detailed syllabus/list of readings for each author.

Course Outcomes: TBD

CO-PO Mapping: TBD

Reading List: TBD

Name of Course: Introduction to Culture Studies

Course Code: _____

No. of Credits: 4

Course Description

This course provides a comprehensive introduction to the key concepts, genealogies, and analytical frameworks that shape the interdisciplinary field of Cultural Studies. Beginning with foundational thinkers such as Raymond Williams, Antonio Gramsci, Walter Benjamin, Theodor Adorno, Roland Barthes, and Stuart Hall, the course traces the historical emergence of culture as a critical category and examines major debates surrounding ideology, hegemony, mass culture, the public sphere, and globalization. Through theoretical readings alongside selected case studies from Indian contexts—including cricket, Bollywood, music cultures, and mythological narratives—the course highlights how cultural practices embody power relations, negotiate identity, and generate forms of resistance. Students engage with diverse modes of cultural production to explore how meaning is constructed, circulated, and contested across social,

political, and media landscapes. By integrating theory with contemporary cultural phenomena, the course aims to develop critical interpretive skills, encourage interdisciplinary thinking, and foster an understanding of culture as a dynamic and contested site of everyday life.

Syllabus

Module	Texts	Credits
<p>Module I: Genealogies of Culture and Cultural Studies</p>	<p>Raymond Williams: “Literature as a Concept,” Chapter 3 of <i>Marxism and Literature</i>, and selections on the etymology of “culture”</p> <p>Antonio Gramsci: selections from <i>Selections from the Prison Notebooks</i> (“The Intellectuals,” “Hegemony”)</p> <p>Walter Benjamin: “Paris, Capital of the Nineteenth Century”</p> <p>Max Horkheimer and Theodor W. Adorno: “The Culture Industry: Enlightenment as Mass Deception”</p> <p>Stuart Hall: “Cultural Studies and Its Theoretical Legacies”</p> <p>Roland Barthes: “From Work to Text”</p> <p>Partha Chatterjee: <i>The Nation and Its Fragments</i> (Introduction)</p> <p>Dick Hebdige: selections from <i>Subculture: The Meaning of Style</i> (Chapter 1, “From Culture to Hegemony”)</p> <p>Jürgen Habermas: selections on “the public sphere” (from <i>The Structural Transformation of the Public Sphere</i>)</p> <p>Arjun Appadurai: “Disjuncture and Difference in the Global Cultural Economy”</p>	<p>2</p>
	<p>[TBD: Number of texts to be taught needs to be specified]</p>	

<p>Module II: (Sites of Cultural Manifestation)</p>	<p>Cricket and Nationalism Boria Majumdar: <i>Twenty-Two Yards to Freedom</i> Arjun Appadurai: “Playing with Modernity: The Decolonization of Indian Cricket”</p> <p>Bollywood and Nationhood Madhava Prasad: <i>Ideology of the Hindi Film</i> (selections) Rachel Dwyer: <i>Bollywood’s India: Hindi Cinema as a Guide to Modern India</i></p> <p>Indian Mythic Rewriting in Other Media Roma Chatterji: <i>Graphic Narratives and the Mythological Imagination in India</i> (selections)</p> <p>Music and the Vernacular Public Sphere Peter Manuel: <i>Cassette Culture</i> (selections)</p> <p>[TBD: Number of texts to be taught needs to be specified]</p>	<p>2</p>
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Course Outcomes

<p>PO 1 PO 3</p>	<p>CO 1 – Familiarise students with the genealogies of culture and the emergence of Cultural Studies as a critical discipline through key thinkers such as Raymond Williams, Antonio Gramsci, Walter Benjamin, Theodor Adorno, and Stuart Hall.</p>	<p>BL 2, 3, 4</p>
<p>PO 2 PO 4</p>	<p>CO 2 – Enable students to critically analyse concepts like hegemony, ideology, culture industry, and the public sphere as frameworks for understanding power and resistance in cultural production.</p>	<p>BL 3, 4, 5</p>
<p>PO 3 PO 4</p>	<p>CO 3 – Develop the ability to apply theoretical perspectives from cultural studies to Indian contexts, examining how cricket, cinema, music, and popular literature reflect and shape ideas of nationhood, class, gender, and identity.</p>	<p>BL 2, 4, 5</p>
<p>PO 2 PO 3</p>	<p>CO 4 – Encourage exploration of vernacular and subcultural expressions as counter-hegemonic spaces that challenge dominant narratives of modernity and globalization.</p>	<p>BL 3, 4, 5</p>
<p>PO 5 PO 3</p>	<p>CO 5 – Strengthen students’ critical reading, writing, and interpretive skills through engagement with diverse cultural texts— from theory to media—linking academic study with contemporary socio-political realities.</p>	<p>BL 3, 5, 6</p>
<p>PO 6 PO 7</p>	<p>CO 6 – Foster collaborative learning, research design, and presentation skills through group discussions, field-oriented</p>	<p>BL 4, 5, 6</p>

	projects, and peer review, promoting active participation in cultural critique and analysis.	
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CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	2, 3, 4	H	H	H	H	M	M	L
CO 2	3, 4, 5	H	H	H	H	M	M	L
CO 3	2, 4, 5	H	H	H	H	H	M	M
CO 4	3, 4, 5	H	H	H	H	M	M	M
CO 5	3, 5, 6	H	M	H	H	H	H	M
CO 6	4, 5, 6	H	M	H	H	M	H	H
		18/7	16/7	18/7	18/7	14/7	14/7	11/7
		2.6	2.3	2.6	2.6	2	2	1.6

CO- PO Attainment = 15.7/7 = 2.24

Reading List:

- Appadurai, Arjun. "Playing with Modernity: The Decolonization of Indian Cricket." *Consuming Modernity: Public Culture in a South Asian World*, edited by Carol A. Breckenridge, University of Minnesota Press, 1995, pp. 23–48.
- Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. University of Minnesota Press, 1996.
- Barthes, Roland. "From Work to Text." *Image–Music–Text*, translated by Stephen Heath, Hill and Wang, 1977.
- Benjamin, Walter. "Paris, Capital of the Nineteenth Century." *The Arcades Project*, translated by Howard Eiland and Kevin McLaughlin, Harvard University Press, 1999.
- Chatterjee, Partha. *The Nation and Its Fragments: Colonial and Postcolonial Histories*. Princeton University Press, 1993.
- Chatterji, Roma. *Graphic Narratives and the Mythological Imagination in India*. Routledge, 2020.
- Dwyer, Rachel. *Bollywood's India: Hindi Cinema as a Guide to Modern India*. Reaktion Books, 2014.
- Gramsci, Antonio. "The Intellectuals" and "Hegemony." *An Anthology of Western Marxism: From Lukács and Gramsci to Socialist-Feminism*, edited by Roger S. Gottlieb, Oxford University Press, 1989.
- Habermas, Jürgen. *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*. Translated by Thomas Burger, with the assistance of Frederick Lawrence, The MIT Press, 1989.
- Hall, Stuart. "Cultural Studies and Its Theoretical Legacies." *Cultural Studies*, edited by Lawrence Grossberg, Cary Nelson, and Paula A. Treichler, Routledge, 1992, pp. 277–94.
- Hebdige, Dick. *Subculture: The Meaning of Style*. Routledge, 1979.
- Horkheimer, Max, and Theodor W. Adorno. "The Culture Industry: Enlightenment as Mass Deception." *Dialectic of Enlightenment: Philosophical Fragments*, edited by Gunzelin Schmid Noerr, translated by Edmund Jephcott, Stanford University Press, 2002.
- Majumdar, Boria. *Twenty-Two Yards to Freedom: A Social History of Indian Cricket*. Penguin, 2004.
- Manuel, Peter. *Cassette Culture: Popular Music and Technology in North India*. University of Chicago Press, 1993.
- Prasad, M. Madhava. *Ideology of the Hindi Film: A Historical Construction*. Oxford University Press, 1998.
- Williams, Raymond. *Marxism and Literature*. Oxford University Press, 1977.

Name of Course: Translation Studies: Theories and Tradition

Course Code: _____

No. of Credits: 4

Course Description

This course offers a comprehensive introduction to the key concepts, debates, and intellectual traditions that shape the interdisciplinary field of Translation Studies. Bringing together foundational theoretical writings and culturally grounded perspectives, the course examines linguistic, literary, and ideological dimensions of translation. Students engage with major thinkers—including Jakobson, Nida, Lefevere, Munday, Spivak, and Niranjana—to trace how translation operates across structures of language, power, history, and culture. Through discussions of Indian and global contexts, the course highlights issues of authorship, representation, rewriting, and the politics of translation.

The final module introduces literary texts and filmic adaptations to explore questions of interpretation, tradition, and cultural transmission. Overall, the course aims to equip students with both conceptual clarity and practical awareness, enabling them to analyse translations critically and reflect on the challenges of multilingualism in the Indian context.

Syllabus

Module	Texts	Credits
Module 1: Foundations of Translation Studies	Roman Jakobson: "On Linguistic Aspects of Translation" Jeremy Munday: <i>Introducing Translation Studies</i> , "Chapter 1: Main Issues in Translation Studies" André Lefevere: <i>Translation, Rewriting and the Manipulation of Literary Fame</i> (selections) Eugene Nida: "Principles of Correspondence" (Any <i>two</i> to be taught)	2
Module II: Translation and Culture	Gayatri Chakravorty Spivak: "The Politics of Translation" Tejaswini Niranjana: "Siting Translation" (Introduction) A. K. Ramanujan: "Three Hundred Ramayanas" Sujit Mukherjee: "Translation as Discovery" G. N. Devy: <i>After Amnesia</i> (selections) (Any <i>two</i> to be taught)	1
Module III: Tradition, Translation and Interpretation	U. R. Ananthamurthy: <i>Samskara: A Rite for a Dead Man</i> Komal Swaminathan: <i>Water</i> Vishal Bhardwaj: <i>Maqbool</i> (Any <i>one</i> to be taught)	1

Course Outcomes

PO 1 PO 3 PO 5	CO 1 – Explain key concepts and theoretical frameworks in Translation Studies.	BL 1 and 2
PO 2 PO 3 PO 6	CO 2 – Analyze historical, cultural, and political influences on translation.	BL 3 and 5
PO 2 PO 5	CO 3 – Examine cultural, political, and linguistic dimensions of translation.	BL 3 and 4

PO 3 PO 4 PO 5	CO 4 – Translate short literary/non-literary texts from Indian languages to English and vice versa.	BL 4 and 5
PO 2 PO 6 PO 7	CO 5 – Reflect on the challenges of multilingualism and diversity in the Indian context.	BL 5 and 6

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2	M		H		H		
CO 2	3, 5		M	M			M	
CO 3	2, 3		H			H		
CO 4	4, 5			M	M	M		
CO 5	5, 6		M				H	H
		3/1	7/3	7/3	2/1	8/2	5/2	3/1
		3	2.3	2.3	2	4	2.5	3

CO- PO Attainment = $17.6/7 = 2.72$

Reading List

- Baker, Mona, editor. *Routledge Encyclopedia of Translation Studies*. Routledge, 2001.
- Bassnett, Susan, and Harish Trivedi. *Post-Colonial Translation: Theory and Practice*. Routledge, 1999.
- Devy, G. N. *The G. N. Devy Reader*. Orient Blackswan, 2009.
- Gentzler, Edwin. *Contemporary Translation Theories*. 2nd ed., Multilingual Matters, 2001.
- . *Translation and Rewriting in the Age of Post-Translation Studies*. Routledge, 2017.
- Khan, Tariq. *History of Translation in India*. National Translation Mission, 2017.
- Koul, Omkar Nath. *Modern Hindi Grammar*. Central Hindi Directorate, 2008.
- Kuhiwczak, Piotr, and Karin Littau, editors. *A Companion to Translation Studies*. Multilingual Matters, 2007.
- Lefevere, André. *Translating Poetry: Seven Strategies and a Blueprint*. The University of Michigan Press, 1975.
- . *Translating Literature: Practice and Theory in a Comparative Literature Context*. The Modern Language Association of America, 1992.
- Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. 2nd ed., Routledge, 2008.
- Mukherjee, Sujit. *Translation as Discovery and Other Essays on Indian Literature in English Translation*. Orient Blackswan, 1981.
- Niranjana, Tejaswini. *Siting Translation: History, Post-Structuralism, and the Colonial Context*. University of California Press, 1992.
- Spivak, Gayatri Chakravorty. *Outside in the Teaching Machine*. Routledge, 2012.
- Tripathi, Radhaballav. *Sahitya Shastra Parichay*. National Council of Educational Research and Training, 2002.
- Trivedi, Harish. *Colonial Transactions: English Literature and India*. Manchester University Press, 1995.
- Venuti, Lawrence, editor. *The Translation Studies Reader*. Routledge, 2000.
- . *The Translator's Invisibility: A History of Translation*. Routledge, 1995.

Name of Course: Fantasy Fiction in British and Indian Fiction

Course Code: _____

No. of Credits: 4

Course Description

For how long have you known that *there is another world*? This course takes students down the rabbit hole and into the history of supernatural literature—specifically, in the direction of genre fantasy. Along the way they will have to take many potions and open doors to strange lands. Where does fantasy begin? What are its roots? Does it stem organically from myth and folklore or is its relation to these “taproot texts” marked by rupture and ironic tribute? Beginning with a foundation in history of fantasy and theory, students will learn about the much-neglected body of critical writings on this relatively recent genre. Starting with the iconic Professor Tolkien, it will sweep them off to faery lands, as they explore the poetics and the politics of *The Lord of the Rings*—the seminal text of genre fantasy. It will then bring them to the Hogwarts castle, as they cross the enchanted lake, and enter the world of the brilliant, if much-maligned J. K. Rowling. The politics of her inclusion in such a course will certainly not be off the table. Finally students will consider how genre fantasy has taken root in India—reading Samit Basu’s *Simoqin Prophecies* (often called the first work of genre fantasy in Indian English literature). How do we understand the cultural locations from which he articulates the fantastic? Is Basu a derivative and deeply colonised writer, a maverick and radical genius, or somewhere uncomfortably in between? Students will discover this by themselves, across a series of seminar-format lectures. By the end of this course, students should have learned to question the very notion of a “course description,” interrogating the epistemological violence of the Enlightenment as it strains to pin the magic literature down to 150-word nuggets. *Here lie dragons.*

Syllabus

Module	Texts	Credits
Module I: Understanding the Fantastic: History, Evolution, and Theory	History of Fantasy—from taproot texts (mythology, medieval Romance, fairy tales) to postmodern fantasy. Common themes, tropes and genre cliches: good VS evil; magic; heroism; dark lords; dragons and other fantastic beasts; medievalism; and war. Introduction to theory of Fantasy: selections from theoretical writings on fantasy by J. R. R. Tolkien, Tzvetan Todorov, Rosemary Jackson, Colin Manlove, David Sandner, and Lucie Armitt.	1
Module II: Epic Fantasy	J. R. R. Tolkien, <i>The Fellowship of the Rings</i>	1
Module III: Contemporary British Fantasy	J. K. Rowling, <i>The Philosopher’s Stone</i>	1
Module IV: Contemporary Indian Fantasy	Samit Basu, <i>The Simoqin Prophecies</i>	1

Course Outcomes

PO 1 PO 2	CO 1 – Demonstrate a comprehensive understanding of the historical development of fantasy fiction, its common themes, tropes, and genre cliches, and apply key theoretical frameworks in the analysis of fantasy literature (PO 1, PO 2).	BL 2, 3
PO 1 PO 3	CO 2 – Evaluate and analyse the epic fantasy genre by deconstructing J.R.R. Tolkien's <i>The Lord of the Rings</i> , examining its sources, structure, gender dynamics, themes of war, and enduring literary legacy (PO 1, PO 3).	BL 4, 5

PO 1 PO 3	CO 3 – Examine the cultural significance of contemporary British fantasy literature through close reading of J.K. Rowling's <i>The Philosopher's Stone</i> , with a focus on its relationship to the British school story tradition, exploration of themes of death, and analysis of the politics of blood and lineage (Examine, Analyze) (PO 1, PO 3).	BL 1, 4
PO 1 PO 3 PO 5	CO 4 – Investigate the emergence of contemporary Indian fantasy fiction in English by critically dissecting Samit Basu's <i>The Simoqin Prophecies</i> , considering its sources, genre conventions, and ideological underpinnings within the context of globalization and late capitalism (PO 1, PO 3, PO 5).	BL 4, 5
PO 4	CO 5 – Develop advanced analytical and research skills through engagement with fantasy literature from both Western and Indian traditions, emphasizing the examination of source materials, genre analysis, and critique of ideological elements, and expressed in assignments and term papers (PO 4).	BL 4, 6
PO 6	CO 6 – Enhance communicative abilities by actively participating in class discussions, delivering presentations, and crafting written assignments, promoting effective communication of critical insights and scholarly discourse within the academic community (PO 6).	BL 6

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	BL 2, 3	H	H					
CO 2	BL 4, 5	M		H				
CO 3	BL 1, 4	M		M				
CO 4	BL 4, 5	M		M		L		
CO 5	BL 4, 6				L			
CO 6	BL 6						M	
		9	3	7	1	1	2	
		9/4 = 2.25	3/1 = 3	7/3 = 2.3	1/1 = 1	1/1 = 1	2/1 = 2	

CO- PO Attainment = 11.55/6 = 1.9

Reading List

Module I

- Armitt, Lucie. *Fantasy Fiction: An Introduction*. Bloomsbury Academic, 2005.
 Armitt, Lucie. *Theorising the Fantastic*. Arnold, 1996.
 Beagle, Peter S., editor. *The Secret History of Fantasy*. Tachyon Publications, 2010.
 Jackson, Rosemary. *Fantasy: The Literature of Subversion*. University of London Press, 1981.
 James, Edward, and Farah Mendlesohn. *The Cambridge Companion to Fantasy Literature*. Cambridge University Press, 2012.
 Manlove, Colin N. *Modern Fantasy: Five Studies*. Wipf and Stock Publishers, 2020.
 Manlove, Colin N. *The Fantasy Literature of England*. Resource Publications, 2020.
 Mendlesohn, Farah, and Edward James. *A Short History of Fantasy*. Libri Publishing, 2012.
 Rottensteiner, Franz. *The Fantasy Book: An Illustrated History from Dracula to Tolkien*. Collier Books, 1978.

Sandner, David, editor. *Fantastic Literature: A Critical Reader*. Praeger, 2004.
Todorov, Tzvetan. *Fantastic: A Structural Approach to a Literary Genre*. Cornell University Press, 1975.
Tolkien, J. R. R. "On Fairy Stories." *Essays Presented to Charles Williams*, edited by Charles Williams and Dorothy Leigh Sayers, Oxford University Press, 1947.

Module II

Birzer, Bradley J. *J. R. R. Tolkien's Sanctifying Myth: Understanding Middle-earth*. ISI Books, 2002.
Craft, Janet Brennan. *War and the Works of J. R. R. Tolkien*. Praeger, 2004.
Drout, Michael D. C., editor. *J. R. R. Tolkien Encyclopedia: Scholarship and Critical Assessment*. Routledge, 2013.
Chance, Jane. *The Lord of the Rings: The Mythology of Power*. University Press of Kentucky, 2001.
Crabbe, Katharyn W. *J. R. R. Tolkien*. Continuum, 1988.
Curry, Patrick. *Defending Middle-earth: Tolkien, Myth and Modernity*. St. Martin's, 1997.
Kreeft, Peter. *The Philosophy of Tolkien: The Worldview Behind The Lord of the Rings*. Ignatius Press, 2005.
White, Michael. *J. R. R. Tolkien*. Alpha Books, 2002.

Module III

Anatol, Giselle Lisa, editor. *Reading Harry Potter Again: New Critical Essays*. Bloomsbury Academic, 2009.
Anatol, Giselle Lisa, editor. *Reading Harry Potter: Critical Essays*. Bloomsbury Academic, 2003.
Gupta, S. *Re-Reading Harry Potter*. Palgrave Macmillan UK, 2003.
Hailman, E. E. *Harry Potter's World*. Routledge, 2009.
Manlove, Colin. *The Order of Harry Potter: Literary Skill in the Hogwarts Epic*. Winged Lion Press, 2010.
Whited, L. A., editor. *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*. University of Missouri Press, 2002.

Module IV

Bose, Debarpita, et al. "Indianness? — A Complex Hybridization of Cultures in Samit Basu's *The Simoqin Prophecies*." *Research Journal of English Language and Literature*, vol. 8, no. 3, 2020.
Chattopadhyay, Bodhisattva. "Recentring Science Fiction and the Fantastic: What Would a Non-Anglocentric Understanding of Science Fiction and Fantasy Look Like?"
———, Aakriti Mandhwani, and Anwasha Maity, editors. *Indian Genre Fiction: Pasts and Future Histories*.
Dawson Varughese, E. *Reading New India: Post-Millennial Indian Fiction in English*. Bloomsbury Academic, 2013.
Kabra, Shraddha. *Unravelling Indian Science Fiction and Fantasy in English: A Study of Samit Basu's GameWorld Trilogy*. MPhil thesis, Jamia Millia Islamia, 2012.
———. "Bridges to Breakthroughs: Tracing the Genealogy of the Indian Science Fiction and Fantasy Genre in English." *The Criterion*, 2021.
Ray, Prayag. "'Cross-cultural Extravaganza'? A Study of Samit Basu's *GameWorld Trilogy*." MPhil thesis, Jawaharlal Nehru University, 2014.
Vishwanath, Bhagat Santosh. *Power Equations in the Fiction of J. K. Rowling and Samit Basu: A Comparative Study of Select Texts*. PhD thesis, Swami Ramanand Teerth Marathwada University, Nanded, 2023.

Name of Course: Literature and Migration

Course Code: _____

No. of Credits: 4

Course Description

This course explores how literature and film represent migration, exile, diaspora, and the search for belonging across global contexts. Working with one novel, one memoir, and one film each semester, students examine how writers and filmmakers such as Buchi Emecheta, Behrouz Boochani, and Mira Nair depict border crossings, cultural negotiation, displacement, and identity-making. Emphasising close reading and critical analysis, the course highlights both the

personal and political dimensions of mobility, the narrative strategies used to express migrant experience, and the ethical questions raised by stories of movement. Students will connect textual study with contemporary socio-political realities while developing an informed, empathetic understanding of migration as an ongoing human condition.

Syllabus

Module	Texts	Credits
Module I: Fiction	Buchi Emecheta: <i>Second-Class Citizen</i> or <i>Gwendolen</i> Hanif Kureishi: <i>The Black Album</i> Joan Riley: <i>The Unbelonging</i> (Any <i>one</i> novel to be taught)	2
Module II: Non-Fiction/Memoir	Behrouz Boochani: <i>No Friend But the Mountains</i> Doris Pilkington: <i>Follow the Rabbit-Proof Fence</i> Dina Nayeri: <i>The Ungrateful Refugee: What Immigrants Never Tell You</i> (Any <i>one</i> text to be taught)	1
Module III: Film/Adaptation	Mira Nair, <i>The Namesake</i> OR Steven Spielberg, <i>The Terminal</i> (Any <i>one</i> text to be taught)	1

Course Outcomes

PO 1 PO 3 PO 5	CO 1 – Understanding how migration and movements have been relevant to literature, especially in the global context.	BL 1 and 2
PO 2 PO 3 PO 6	CO 2 – Applying critical understanding in identifying patterns of mobilities in textual examples from across the world.	BL 3 and 5
PO 2 PO 5	CO 3 – To locate and understand the pertinence of migration/movement/exile/diaspora, in the evolving socio-political context of the world, beyond the classroom.	BL 3 and 4
PO 3 PO 4 PO 5	CO 4 – To evaluate and engage with the diversities of cultures/languages/ethnicities.	BL 4 and 5
PO 2 PO 6 PO 7	CO 5 – To understand why movements occur, and develop respect and tolerance towards intercultural practices, curated through intellectual exchanges.	BL 5 and 6

CO-PO Mapping

H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2	M		H		H		
CO 2	3, 5		M	M			M	
CO 3	2, 3		H			H		
CO 4	4, 5			M	M	M		
CO 5	5, 6		M				H	H
		3/1	7/3	7/3	2/1	8/2	5/2	3/1
		3	2.3	2.3	2	4	2.5	3

CO- PO Attainment = $17.6/7 = 2.72$

Reading List

- Cox, Emma, Sam Durrant, David Farrier, Lyndsey Stonebridge, and Agnes Woolley, editors. *Refugee Imaginaries: Research Across the Humanities*. Edinburgh University Press, 2020.
- Durrant, Sam, and Catherine M. Lord, editors. *Essays in Migratory Aesthetics: Cultural Practices Between Migration and Art-making*. Rodopi, 2007.
- King, Russell, John Connell, and Paul White. *Writing Across Worlds: Literature and Migration*. Routledge, 1995.
- Moslund, Sten Pultz. *Migration Literature and Hybridity: The Different Speeds of Transcultural Change*. Palgrave Macmillan, 2010.
- Procter, James, editor. *Writing Black Britain, 1948–1998: An Interdisciplinary Anthology*. Manchester University Press, 2000.
- Robbins, Bruce, and Paulo Lemos Horta, editors. *Cosmopolitanisms*. New York University Press, 2017.
- Vlasta, Sandra. *Contemporary Migration Literature in German and English: A Comparative Study*. Brill, 2015.
- Walkowitz, Rebecca, editor. *Immigrant Fictions*. University of Wisconsin Press, 2006.

Name of Course: Dystopian Imaginaries in Literature

Course Code: _____

No. of Credits: 4

Course Description

This course examines contemporary dystopian thought through the lens of postmodernity, exploring how concepts such as post-truth, decentring, technological acceleration, ecological collapse, and reconfigured human identities shape cultural imagination. Beginning with key theoretical debates around postmodernity and its discontents, the course moves to selected Western dystopian narratives—such as *The Hunger Games* or *Insurgent*—to analyse how power, surveillance, and technology regulate truth and shape social life. It then turns to Indian dystopian visions in works like *Leila*, *All Quiet in Vikaspuri*, or *Chosen Spirits*, foregrounding questions of community, ecology, authoritarianism, and critical futurisms. Through close reading, comparative analysis, and engagement with theoretical frameworks, students will investigate how dystopian narratives reflect and critique contemporary socio-political

anxieties, while also developing research, communication, and analytical skills relevant to understanding global cultural transformations.

Syllabus

Module	Texts	Credits
Module I: Theory: Postmodernity and its Dystopic Discontents	- Post-truth, absence of centre, majoritarianism, post-nature, post-human, cyberpunk	2
Module II: Selections from the West	- Power regulating truth: <i>The Hunger Games</i> - Technology: <i>Insurgent</i> (Any <i>one</i> to be taught)	1
Module III: Indian Visions of Dystopia	- Community and fissures: Prayag Akbar's <i>Leila</i> - Ecology: Sarnath Banerjee's <i>All Quiet in Vikaspuri</i> - Critical Dystopia: Samit Basu's <i>Chosen Spirits</i> (Any <i>one</i> to be taught)	1

Course Outcomes

PO 1 PO 3	CO 1 – Introduce students to the ideas associated with postmodernity. Students will explore how the journey towards progress leads to contrasting attitudes like despair, scepticism, and hope.	BL 2, 3, 4
PO 2 PO 4	CO 2 – Students will study the intersections of dystopian tendencies with postmodernity across various socio-cultural realities.	BL 3, 4, 5
PO 3 PO 4	CO 3 – Cultivate research skills through evaluating and identifying power structures in society and within societal networks the students inhabit, using contemporary dystopian narratives.	BL 2, 4, 5
PO 2 PO 3	CO4 – Delve deep into seminal works manifesting postmodernity, ensuring application-oriented training in major theoretical frameworks and acquainting students with diverse critical approaches to texts.	BL 3, 4, 5
PO 5 PO 3	CO 5 – Encourage students to explore connections between contemporary socio-political concerns in the country and its geopolitical allies, and their influence on the literary arena through close readings and analysis of contemporary dystopian narratives.	BL 3, 5, 6
PO 6 PO 7	CO 6 – Develop communicative abilities and leadership skills through group presentations and peer review assignments. This will help students sharpen their critical thinking skills and understand the academic review process better.	BL 4, 5, 6

CO-PO Mapping

H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	2, 3, 4	H	H	H	H	M	M	L
CO 2	3, 4, 5	H	H	H	H	M	M	L
CO 3	2, 4, 5	H	H	H	H	H	M	M
CO 4	3, 4, 5	H	H	H	H	M	M	M
CO 5	3, 5, 6	H	M	H	H	H	H	M
CO6	4, 5, 6	H	M	H	H	M	H	H
		18/7	16/7	18/7	18/7	14/7	14/7	11/7
		2.6	2.3	2.6	2.6	2	2	1.6

CO- PO Attainment = $15.7/7 = 2.24$

Reading List

- Baudrillard, Jean. *Simulacra and Simulation*. Translated by Sheila Faria Glaser, University of Michigan Press, 1994.
- Claeys, Gregory. *Dystopia: A Natural History*. Oxford University Press, 2017.
- Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Translated by Alan Sheridan, Vintage, 1977.
- Hamilton, Clive, et al. *The Anthropocene and the Global Environmental Crisis: Rethinking Modernity in a New Epoch*. Routledge, 2015.
- Haraway, Donna J. *The Haraway Reader*. Routledge, 2004.
- Latour, Bruno. *Facing Gaia: Eight Lectures on the New Climatic Regime*. Polity, 2017.
- Liotard, Jean-François. "Defining the Postmodern." *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch, Norton, 2001, pp. 1612–15.
- . *The Postmodern Condition: A Report on Knowledge*. Translated by Geoff Bennington and Brian Massumi, University of Minnesota Press, 1984.
- Moylan, Tom. *Scraps of the Untainted Sky: Science Fiction Utopia and Dystopia*. Westview Press, 2000.
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Name of Course: Dalit Literature

Course Code: _____

No. of Credits: 4

Course Description

This course offers an interdisciplinary introduction to Dalit Literature, foregrounding its historical emergence, political urgency, and transformative role within modern Indian literary culture. It begins by engaging foundational theoretical writings by thinkers such as Sharatchandra Muktibodh, Sharankumar Limbale, Arjun Dangle, and B. R. Ambedkar, situating Dalit literary expression within the wider contexts of caste oppression, social justice, and anti-caste movements. Through selected short stories, poems, and autobiographical narratives by writers including Baburao Bagul, Bama, Baby Kamble, Namdeo Dhasal, Hira Bansode, and Urmila Pawar, the course explores questions of lived experience, resistance, memory, community, and the aesthetics of protest. Students examine how Dalit writers challenge dominant literary traditions, reinterpret genres, and articulate alternative modes of storytelling. The course aims to foster critical understanding of caste, gender, and identity, while enabling students to appreciate the stylistic diversity, ethical force, and social significance of Dalit writing within Indian and global literary frameworks.

Syllabus

Module	Texts	Credits
Module I: Theory and Foundations of Dalit Literature	Sharatchandra Muktibodh: "What Is Dalit Literature?" (English translation) Sharankumar Limbale: <i>Towards an Aesthetic of Dalit Literature</i> (selected chapters) B. R. Ambedkar: <i>Annihilation of Caste</i> (Sections I–VI) Arjun Dangle: "Dalit Literature: Past, Present and Future" (Any one to be taught)	1
Module II: Short Stories and Poetry	[Short story] Baburao Ramchandra Bagul: "Mother" (English translation) [Short story] Bandhumadhav: "The Poisoned Bread" (English translation) [Poem] Namdeo Dhasal: "Hunger" (English translation) [Poem] Hira Bansode: "Yashodhara" (English translation) (Any one short story and one poem to be taught)	1
Module III: Autobiography/ Life Writing	Baby Kambale: <i>The Prison We Broke</i> (English translation) Bama: <i>Karukku</i> (autobiography/translated edition) Urmila Pawar: <i>The Weave of My Life</i> (autobiography, English translation) (Any one to be taught)	2

Course Outcomes

PO 1 PO 2 PO 3 PO 5	CO 1 – Critically analyze key concepts and debates surrounding Dalit literature, including historical, social, and political contexts, and understand the emergence of Dalit literary discourse.	BL 1 and 2
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PO 1 PO 3 PO 6	CO 2 – Applying and interpret a variety of Dalit literary forms— autobiographies, short stories, poetry, and essays—to appreciate stylistic diversity, narrative strategies, and thematic concerns.	BL 3 and 5
PO 1 PO 2 PO 5	CO 3 – Evaluate the contributions of seminal Dalit writers (e.g., B. R. Ambedkar, Sharankumar Limbale, Bama, Baby Kambale) in representing issues of caste, gender, identity, and social justice.	BL 3 and 4
PO 2 PO 3 PO 4	CO 4 – Develop comparative and interdisciplinary perspectives by connecting Dalit literary texts with broader movements in Indian and world literature, including migration, marginality, and postcolonial studies.	BL 4 and 5
PO 2 PO 6 PO 7	CO 5 – Cultivate research, critical thinking, and academic writing skills through reading, analyzing, and discussing Dalit literature, fostering empathy and awareness of marginalized voices in society.	BL 5 and 6

CO-PO Mapping

H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2	M	M	H		H		
CO 2	3, 5	M		M			M	
CO 3	2, 3	H	H			H		
CO 4	4, 5		M	M	M			
CO 5	5, 6		H				H	H
		7/3	10/4	7/3	2/1	6/2	5/2	3/1
		2.3	2.5	2.3	2	3	2.5	3

CO- PO Attainment = $17.6/7 = 2.5$

Reading List

- Ambedkar, B. R. *Annihilation of Caste: An Undelivered Speech*. Edited by S. Anand, Navayana Publishing, 2014.
- Bagul, Baburao Ramchandra. "Mother." *Poisoned Bread: Translations from Modern Marathi Dalit Literature*, edited by Arjun Dangle, Orient Longman, 1992.
- Bandhumadhav. "The Poisoned Bread." *Poisoned Bread: Translations from Modern Marathi Dalit Literature*, edited by Arjun Dangle, Orient Longman, 1992.
- Bama. *Karukku*. Translated by Lakshmi Holmström, edited by Mini Krishnan, Oxford University Press, 2012.
- Dangle, Arjun, editor. *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Orient Longman, 1992.
- Dhasal, Namdeo. "Hunger." *Poisoned Bread: Translations from Modern Marathi Dalit Literature*, edited by Arjun Dangle, Orient Longman, 1992.
- Bansode, Hira. "Yashodhara." *Poisoned Bread: Translations from Modern Marathi Dalit Literature*, edited by Arjun Dangle, Orient Longman, 1992.
- Kamble, Baby. *The Prisons We Broke*. Translated by Maya Pandit, Orient Blackswan, 2008.
- Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature*. Translated by Alok Mukherjee, Orient Blackswan, 2010.
- Muktibodh, Sharatchandra. "What Is Dalit Literature?" *Poisoned Bread: Translations from Modern Marathi Dalit Literature*, edited by Arjun Dangle, Orient Longman, 1992.
- Pawar, Urmila. *The Weave of My Life: A Dalit Woman's Memoirs*. Translated by Maya Pandit, with a foreword by Wandana Sonalkar, Columbia University Press, 2009.
- Valmiki, Om Prakash. *Joothan: A Dalit's Life*. Translated by Arun Prabha Mukherjee, Columbia University Press, 200

Name of Course: Legal Interfaces in Literature

Course Code: _____

No. of Credits: 4

Course Description

This course introduces students to the interdisciplinary field of Law and Literature, exploring how legal concepts, institutions, and debates intersect with literary texts and cultural narratives. Beginning with an examination of authorship, textual ownership, censorship, and the legal status of the literary text, the course considers how law shapes the production, circulation, and reception of literature. Through readings of controversial and legally contested works—ranging from *Annihilation of Caste* and *Pather Dabi* to *Lady Chatterley's Lover* and *Ulysses*—students analyse how literature becomes a site for challenging dominant legal and moral frameworks. The course further investigates representations of legal events and judicial processes in canonical works by Shakespeare, Galsworthy, and Harper Lee, highlighting literature's role in imagining justice, rights, punishment, and ethical responsibility. In the second module, students engage with texts that reveal how law constrains and constructs social identities, particularly around gender, property, primogeniture, criminality, and civil rights. By connecting legal theory with literary criticism, the course equips students with conceptual tools to interpret the law's cultural power while fostering critical thinking about how literature exposes, critiques, and reimagines legal and social norms.

Syllabus

Module	Texts	Credits
Module I: History, Scope, and Relevance	<p>- Interfaces: does law produce literature? The text as legal entity; copyright, authorship, licensing, censorship (total and limited), revisionist readings, anonymous and pseudonymous texts.</p> <p>- The text as a legal entity, censorship issues: B.R. Ambedkar: <i>Annihilation of Caste</i> (caste), Sarat Chandra Chattopadhyay: <i>Pather Dabi</i> (sedition, anti-national) D.H. Lawrence: <i>Lady Chatterley's Lover</i> (obscenity) James Joyce <i>Ulysses</i></p> <p>-Legal events in texts William Shakespeare: <i>Merchant of Venice</i> or <i>Measure for Measure</i> John Galsworthy: <i>Justice</i> Harper Lee: <i>To Kill A Mocking Bird</i></p>	2
Module II: Legal Issues Contouring Texts	<p>Frances Power Cobbe: "Criminals, Idiots, Women and Minors: Is the Classification Sound?" (1846) (Are women legal entities? Common law in 18th- and 19th-century England)</p> <p>Jane Austen: <i>Pride and Prejudice</i> (entailing laws) Jane Austen: <i>Sense and Sensibility</i> (coverture, male primogeniture)</p> <p>Charles Dickens: <i>Bleak House</i> (costs of delay; complications of the British legal system)</p> <p>(Any <i>two</i> texts to be discussed for non-detailed reading)</p>	2

Course Outcomes

PO 3 PO 1 PO 5	CO 1 – Explain the historical and conceptual intersections between law and literature, identifying how literary texts engage with legal concepts such as justice, censorship, and authorship.	BL 2 and 1
PO 6 PO 2 PO 3	CO 2 – Analyze literary texts that reflect or critique legal systems and doctrines, with attention to issues such as caste, sedition, obscenity, and moral justice.	BL 4 and 5
PO 5 PO 2	CO 3 – Evaluate the representation of legal subjects—such as gender, class, and criminality—in literature, connecting them to historical and cultural legal frameworks.	BL 2 and 4

PO 7 PO 6 PO 2	CO 4 – Interpret legal and ethical dilemmas in selected literary works through close reading and contextual analysis, illustrating how literature shapes and challenges legal discourse.	BL 3 and 5
PO 3 PO 4 PO 5	CO 5 – Develop critical arguments in written or oral form that integrate legal theory and literary criticism, demonstrating interdisciplinary understanding of both fields.	BL 5 and 6

CO-PO Mapping

H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2	M		H		H		
CO 2	4, 5		M	M			M	
CO 3	2, 4		H			H		
CO 4	3, 5		L				M	H
CO 5	5, 6		M	M	H	M	H	H
		2/1	6/3	7/3	4/1	8/2	7/2	8/2
		2	2	2.3	4	4	3.5	4

CO- PO Attainment = $21.8/7 = 3.11$

Reading List

- Arendt, Hannah. *The Origins of Totalitarianism*. Harcourt, 1951.
 Birmingham, Kevin. *The Most Dangerous Book: The Battle for James Joyce's Ulysses*. Palgrave Macmillan, 2014.
 Dolin, Kieran. *A Critical Introduction to Law and Literature*. Routledge, 2017.
 Hutson, Lorna, editor. *The Oxford Handbook of English Law and Literature, 500–1700*. Oxford University Press, 2017.
 Keymer, Thomas. *Poetics of the Pillory: English Literature and Seditious Libel, 1660–1820*. Oxford University Press, 2019.
 Rawls, John. *A Theory of Justice*. Harvard University Press, 1971.

Name of Course: Indian Classical Tradition: Texts and Contexts

Course Code: _____

No. of Credits: 4

Course Description:

This course offers an introduction to the Indian classical literary tradition through a study of Sanskrit *sahitya*, aesthetic theory, and foundational texts. Beginning with key conceptual frameworks—such as the nature of Sanskrit literature, its philosophical underpinnings, and its global intellectual afterlives—the course examines major literary categories including *itihāsa*, *kāvya*, *padya*, *gadya*, *drśya-kāvya*, and *nāṭaka*. Students will read Ishwarchandra Vidyasagar's lecture *Sankrita Sahitya o tar Itihas* alongside selections from *The Mahabharata* and a detailed study of Kālidāsa's *Abhijñānaśākuntalam*, exploring how aesthetic principles, narrative structures, cultural values, and ethical concerns shape classical literary expression. Through close reading and critical analysis, the course encourages students to

connect Sanskrit literature to broader questions of cultural memory, knowledge systems, and contemporary relevance within a globalised world.

Syllabus

Module	Texts	Credits
Module I: Context	<ul style="list-style-type: none"> - What is Sanskrit sahitya and aesthetics? - Globalization of Indian Knowledge Systems (Reading Isharchandra Vidyasagar’s Bethune Society lecture entitled <i>Sankrita Sahitya o tar itihasa</i>) - Generic categories in Sanskrit aesthetics: <i>Itihasa, Kavya, Padya, Gadya, Drishya kavya, Nataka</i> 	2
Module II: Texts	<ul style="list-style-type: none"> Reading <i>itihasa</i>: epic poem <i>Shakuntala</i> - Episode from “The Book of Beginning” from <i>The Mahabharata</i> - Detailed reading of Kalidasa's <i>Abhijyan Shankuntala</i> 	2

Course Outcomes

PO 2 PO 6 PO 7	CO 1 – Explain the fundamental concepts of Sanskrit sahitya and aesthetics, recognizing their philosophical and cultural foundations within the Indian Knowledge System.	BL 2 and 3
PO 1 PO 3 PO 6	CO 2 – Describe and differentiate key categories in Sanskrit literary traditions — Itihasa, Kavya, Padya, Gadya, Drishya Kavya, and Nataka — and their roles in shaping Indian aesthetics.	BL 4 and 1
PO 3 PO 4	CO 3 – Analyse Ishwarchandra Vidyasagar’s perspective on Sanskrit Sahitya o tar Itihasa to understand the evolution and globalization of Indian knowledge and literary traditions.	BL 5 and 4
PO 2 PO 1 PO 5	CO 4 – Interpret the Shakuntala episode in The Mahabharata and Kalidasa’s Abhijñāna Shākuntalam in relation to aesthetic theory, ethical values, and cultural context..	BL 3 and 5
PO 7 PO 2 PO 6	CO 5 – Evaluate the continuing relevance of Sanskrit literary and aesthetic thought in the modern, globalized context, articulating its interdisciplinary connections with philosophy, art, and culture.	BL 4 and 6

CO-PO Mapping

H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	2,3		M				H	M

CO 2	4,1	M		M			H	
CO 3	5,4			H	M			
CO 4	3,5	H	M			H		
CO 5	4,6		M				H	H
		5/2	6/3	5/2	2/1	3/1	9/3	5/2
		2.5	2	2.5	2	3	3	2.5

CO- PO Attainment = 17.5/7 = 2.5

Reading List

- Ingalls, Daniel H. H. *An Anthology of Sanskrit Court Poetry: Vidyākara's Subhāṣitaratnakoṣa*. Harvard University Press, 1965.
- Kālidāsa. *Abhijñānaśākuntalam*. Translated by Arthur W. Ryder, Harvard University Press, 1912.
- Pollock, Sheldon. *A Rasa Reader: Classical Indian Aesthetics*. Columbia University Press, 2016.
- Raghavan, V. *Sanskrit Poetics and Aesthetics*. Adyar Library and Research Centre, 1970.
- The Mahābhārata: The Book of the Beginning (Ādiparvan)*. Translated by J. A. B. van Buitenen, University of Chicago Press, 1973.
- Vidyasagar, Ishwarchandra. "Sanskrita Sahitya o Tar Itihas." *Collected Works of Ishwarchandra Vidyasagar*, edited by Bhupendra Nath Seal, Sahitya Samsad, 1962.

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