



**Kazi Nazrul University**

**Department of English**

**B.A. Honours in English (2018-21)**

**COURSE STRUCTURE**

**(As per Choice Based Credit System and**

**LOCF circulated in 2020)**

**Semester I**

**CC-1**

**BAHENG101 British Poetry: Anglo-Saxon to Seventeenth Century**

**[Credit-6]**

Course Type:	Course Details: CC-1		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	10	0	40

The opening course of English Honours deals with British poetry from Anglo-Saxon to Seventeenth Century. It is useful to students concerned with English literature in multifarious ways. Poetry gives students a healthy outlet for surging emotions. The first unit enhances their knowledge on particular aspects of the literary history of British poetry, its socio-economic background and development from its Anglo-Saxon beginnings to the Seventeenth Century through milestones like Chaucer's works, the Renaissance, Puritanism and the Civil War. A selection of an entire range of representative works of major poets of this span, comprises the second unit. It seeks to exploit the advantages of a broadly based interdisciplinary approach towards British poetry. An exploration of the poems helps gaining an idea of the development of literary conventions of British poetry through the ages, with relation to history and culture. The mystifying nature of the poems, resisting easy interpretation, offers the

graduating learners an opportunity of achievement in analysis and critical reasoning. The last unit provides important information about the basics of Rhetoric and Prosody, mentoring students to appreciate poetry beyond a sentence's literal word meaning.

## **Unit I**

Literary and Social History:

Anglo-Saxon Poetry, Norman Conquest, Middle English Poetry, Chaucer, Renaissance, Growth and Development of English Sonnet, Puritanism, Civil War.

**(One question of 10 marks to be attempted out of three: 10x1 = 10)**

## **Unit II**

Chaucer: Prologue to *The Wife of Bath's Tale* (Modern English version) Lines 1-862(**Preferred Text: *The Canterbury Tales*. Ed. David Wright. Oxford World Classics**)

Spenser: Sonnet no. 75 (from *Amoretti*)

Sidney: "Loving in Truth" (from *Astrophel and Stella*)

Queen Elizabeth I: "On Monsieur's Departure"

John Donne: "The Sunne Rising"

Andrew Marvell: "To His Coy Mistress"

Milton: *Paradise Lost*, Book I, Lines 1-155

**(Five questions of 1 mark each to be attempted out of eight: 1x5 = 5)**

**Five questions of 2 marks each to be attempted out of eight: 2x5 = 10**

**One short answer type question of 5 marks to be attempted out of two: 5x1 = 5)**

## **Unit III**

Rhetoric and Prosody:

Rhetoric: Identification and Explanation of rhetorical terms from **one** given passage: **6 marks**

Prosody: Scanning **one** passage out of **two**, identifying dominant metre with variations: **4 marks**

**Internal Assessment: 10**

**Five short answer type questions of 02 marks each to be attempted out of eight: 02 x 5 = 10**

## **CC- II**

### **BAHENG102 British Prose and Drama: Anglo-Saxon to Seventeenth Century [Credit-6]**

Course Type:	Course Details: <b>CC-2</b>		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

The paper is divided into three units with reference to the literary genres of prose and drama that were produced between the Anglo-Saxon Period and the Seventeenth Century.

Unit I of the paper incorporates the elements related to the Socio-Literary elements of the aforementioned period in focus. It has discussions on the origin and development of British Prose and Drama and the role of the growth of the Press. It also focuses on the literary growth and impact of the University Wits and the growth of the Revenge Tradition in Drama as also the growth of the Comedy of Manners and the Comedy of Humours. It is hoped that through this discussion as part of the learning outcome the students would be able to have an in-depth overview of the socio-literary aspects of this era which in turn would help the students to move forward in their study of English Literature in future.

Unit II of the paper has two representative components related to British Prose and includes the texts of three of Francis Bacon's essays and Aphra Behn's "*Oroonoko*". As part of the learning outcome it is hoped that the study of these texts would initiate the students towards the flavours of British Prose and would in turn help them later on when they shall be either dealing with a variety of essays or non-fiction works.

## **Unit I**

Literary and Social History

Origin and Development of British Prose, Growth of Press, Origin and Development of British Drama, University Wits, Revenge Tradition, Comedy of Humours, Comedy of Manners.

**(One question of 10 marks to be attempted out of three: 10x1 = 10)**

## **Unit II**

Francis Bacon: “Of Studies”, “Of Travail”, “Of Death”

Aphra Behn: *Oroonoko*

**(Five questions of 2 marks each to be attempted out of eight: 2x5 = 10)**

**One short answer type question of 5 marks to be attempted out of two: 5x1 = 5)**

## **Unit III**

Christopher Marlowe: *Dr Faustus* (**Preferred text: *Dr Faustus*—ed. Kitty Datta, O.U.P. 1980**)

**(Five questions of 1 mark each to be attempted out of eight: 1x5 = 5)**

**Two short answer type questions of 5 marks each to be attempted out of three: 5x2 = 10)**

**Internal Assessment: 10**

**Five short answer type questions of 02 marks each to be attempted out of eight: 02 x 5 = 10**

**GEC-1: For Honours disciplines other than English**

**BAHENGGE 101 Contemporary India: Women and Empowerment**

**[Credit-6]**

Course Type:	Course Details: <b>GEC-1</b>		L-T-P: 5 - 1 - 0	
	CA Marks		ESE Marks	
	Practical	Theoretical	Practical	Theoretical

Credit:6	Full Marks: 40	0	10	0	40
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This course provides a basic understanding of Gender, it will discuss the concepts of: Masculinity, Femininity, Patriarchy, Feminism, LGBTQ etc. The next half of the course will discuss issues such as: Women and Nationalist Movement in India, Women and Partition, Women and Law, Women and Violence etc with special reference to the texts of Kamala Das, Mamta Kalia and Mahasweta Devi. It is hoped that the students shall have a working knowledge on the concept of gender and its various inter-links. Also, the students shall be able to have an idea on the various movements that have gone in building up the concept of gender. Later, the students might be able to tackle as learning outcome the texts related to such issues.

### **Unit I:**

Concepts

Social construction of Gender, Masculinity, Femininity, Feminism, Patriarchy, Sex and Gender, LGBTQ

**Two short answer type questions of 5 marks each to be attempted out of three: 5x2=10)**

### **Unit II:**

Issues

Women and Nationalist Movement in India

Women and Partition

Women and Law

Women and Violence

**(One question of 10 marks to be attempted out of three: 10x1 = 10)**

### **Unit III:**

Texts

Kamala Das: "An Introduction"

Mamta Kalia: "Tribute to Papa"

Mahasweta Devi: "Breast Giver"

**(Five questions of 1 mark each to be attempted out of eight: 1x5 = 5)**

**Five questions of 2 marks each to be attempted out of eight: 2x5 = 10**

**One short answer type question of 5 marks to be attempted out of two: 5x1 = 5)**

**Internal Assessment: 10**

**Five short questions of 02 marks each to be attempted out of eight: 02 x 5 = 10**

## Semester II

CC-3

BAHENG C201

Shakespeare

[Credit-6]

Course Type:	Course Details: CC-3		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	10	0	40

The paper wishes to introduce to the students the works of William Shakespeare and equip the students with sonnet writing and the plays of Shakespeare. It is hoped that by studying these texts the students shall be able to bring about a qualitative approach in the understanding of Shakespearean plays. At the same time this syllabus wishes to link up the students with the other plays of Shakespeare which shall be studied in the M.A. course.

**Unit I** brings to the students the nuances of sonnet writing by Shakespeare and it is hoped that by studying a cross-section of these sonnets the students would become sensitized enough to understand the differences between Shakespearean sonnets and those by other sonneteers of note which they study in CC 101.

**Units II and III** pick out two plays of great note by Shakespeare. The picking of *Macbeth* and *Twelfth Night* shall offer to the students the spectrum of Shakespearean drama and its various shades and create greater awareness on Shakespearean plays moving forward and at the same time sensitize the students on the estimation of Shakespearean plays vis-à-vis other parts of English drama.

### Unit I

Sonnets: 65, 73, 130, 154.

(Two short answer type questions of 5 marks each to be attempted out of three:  $5 \times 2 = 10$ )

## Unit II

*Macbeth*

(Five questions of 2 marks each to be attempted out of eight:  $2 \times 5 = 10$ )

One question of 10 marks to be attempted out of three:  $10 \times 1 = 10$ )

## Unit III

*Twelfth Night*

(Five questions of 1 mark each to be attempted out of eight:  $1 \times 5 = 5$ )

One short answer type question of 5 marks to be attempted out of two:  $5 \times 1 = 5$ )

**Internal Assessment: 10**

Five short questions of 02 marks each to be attempted out of eight:  $02 \times 5 = 10$

**CC-4**

**BAHENG202 British Literature: Eighteenth Century [Credit-6]**

Course Type:	Course Details: <b>CC-4</b>		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

This paper focuses on the growth of literature in the context of 18<sup>th</sup> Century British life and ethos. It brings together the different changes that took place in England both socially and sociologically and also creates and awareness among the students regarding this critical phase of British history. The growth of various literary genres shall be dealt with and so hopefully shall create a larger understanding of British literature.

**Unit I** as usual holds out to the students the background of the Age and it is hoped that by studying this section the students shall become equipped with the Neo Classical Age and understand better the positioning of literary output of the Age.

**Units II and III** on the other hand bring to the students the cross-sectional representation of the literary texts of the Age. It is hoped that by studying these texts the students shall be able to connect the literary texts and their nuances with the Age when they were written.

**Unit I:**

Literary and Social History

Neo Classical, Enlightenment, Augustan Satire, Rise of the Novel, Coffee House and Periodicals, Cult of Sensibility, Gothic Novel.

**One question of 10 marks to be attempted out of three:  $10 \times 1 = 10$ )**

**Unit II:**

Poetry and Drama

Alexander Pope: *The Rape of the Lock, Canto I & II*

Richard B. Sheridan: *The School for Scandal*

**(Five questions of 2 marks each to be attempted out of eight :  $2 \times 5 = 10$ )**

**One short answer type question of 5 marks to be attempted out of two:  $5 \times 1 = 5$ )**

**Unit III:**

Prose

Daniel Defoe: *Robinson Crusoe*

Addison & Steele: “Sir Roger at Church”, “Spectator Club”

**(Five questions of 1 mark each to be attempted out of eight :  $1 \times 5 = 5$ )**

**Two short answer type questions of 5 marks each to be attempted out of three:  $5 \times 2 = 10$ )**

**Internal Assessment: 10**

**Five short questions of 02 marks each to be attempted out of eight:  $02 \times 5 = 10$**

**GEC-2 For Honours disciplines other than English.**



Course Type:	Course Details: <b>GEC-2</b>		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

Since this course is for students who do not have English as their Core subject, therefore this paper aims to give a taste of Indian English Literature to the students. It is hoped that at the end of the course the students shall have a working knowledge of Indian English literature as part of their academic enhancement.

This paper has two units. **Unit I** brings to the students the flavours of Indian English Poetry, mostly written during the post-Independence era. It is hoped that by studying this section the students shall become better acquainted with Indian English Poetry which made remarkable progress during this period.

**Unit II** brings to the students a representative work of one of India's greatest novelists, R.K. Narayan. It is hoped that by studying this text the students shall be able to understand Indian culture and the "Indianness of India" much better.

### Unit I:

Poetry

Sarojini Naidu: "In the Bazars of Hyderabad"

Jayanta Mahapatra: "In a Night of Rain"

Kamala Das: "Freaks"

Dilip Chitrrre: "The felling of the Banyan Tree"

Nissim Ezekiel: "Good bye Party for Miss Pushpa T.S"

**(Five short answer type questions of 1 mark each to be attempted out of eight: 1 x 5 = 5**

**Five short questions of 2 marks each to be attempted out of eight: 2 x 5 = 10**

**Two short answer type questions of 5 marks each to be attempted out of three: 5 x 2 = 10)**

## Unit II:

### Fiction

R.K. Narayan : *The English Teacher*

(One short answer type question of 5 marks to be attempted out of two:  $5 \times 1 = 5$ )

One question of 10 marks to be attempted out of three:  $10 \times 1 = 10$ )

### Internal Assessment: 10

Five short questions of 02 marks each to be attempted out of eight:  $02 \times 5 = 10$

## AECC-2 English/MIL Communication

AECCE201

English Communication

[Credit-4]

Course Type:	Course Details: AECC-2		L-T-P: 4 - 0 - 0		
Credit:4	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	10	0	40

This paper is for all students who pursue a course in any Honours subject. It is hoped that this paper shall provide a working knowledge of communication in English both through a theoretical knowledge and in terms of writing skills.

## Unit I

Types and Modes of Communication:

Verbal and Non-Verbal Communication

Personal, Social, and Business Communication

Group Communication

Effective Communication and Miscommunication

**The basic concepts of the above should be discussed in the class.**

(Five questions of 2 marks each to be attempted out of eight:  $2 \times 5 = 10$ )

## Unit II:

Dialogue and Monologue

Group Discussion

Interview

## Public Speech

**Students should be engaged in practice-sessions and should be made aware of the basic techniques.**

**(Two short answer type questions of 5 marks each to be attempted out of three:  $5 \times 2 = 10$ )**

**Recommended Readings for Unit I and II:**

- 1. *Fluency in English- Part II*, Oxford University Press. 2006.**
- 2. *Business English*. Pearson, 2008.**
- 3. *Language through Literature and Creativity*. Orient Blackswan, 2013.**

### Unit III

Passage for Comprehension (Unseen)

Exercises: Comprehension

- Summary, Paraphrasing
- Vocabulary Test

**(Five questions of 1 mark each to be attempted out of eight:  $1 \times 5 = 5$ )**

**One short answer type question of 5 marks to be attempted out of two:  $5 \times 1 = 5$**

**One question of 10 marks to be attempted out of three:  $10 \times 1 = 10$ )**

**Internal Assessment: 10 marks**

**(Five short answer type questions of 02 marks each to be attempted out of eight:  $02 \times 5 = 10$ )**

## Semester III

**CC-5**

**BAHENG301**

**British Romantic Literature**

**[Credit-6]**

Course Type:	Course Details: CC-5		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	10	0	40

The primary learning outcome of this paper is to educate students with the contexts of the English literary tradition in the Romantic Period in terms of its social, philosophical, intellectual, literary backgrounds. Students are expected to develop a clear understanding of Romanticism, Fancy and Imagination, Supernaturalism etc that provide the basis for the texts. A study of the French Revolution or the significance of *Lyrical Ballads* will develop skills to analyse the sensibility of the British Romantic period – common man, equality, freedom, sense of community and fraternity. The student is expected to gain an understanding of the process of literary development through admiration of canonical and representative poems and prose of the writers of the Romantic period like Wordsworth's *Tintern Abbey* or Jane Austen's *Pride and Prejudice*. The paper promotes proficiency of critical analysis and interpretation of selected Romantic texts in terms of theme, language and design.

### **Unit I:**

Literary & Social History

French Revolution, Romanticism: Back to Nature, Fancy and Imagination, Significance of Lyrical Ballads, Supernaturalism.

**(One question of 10 marks to be attempted out of three: 10x1 = 10)**

### **Unit II:**

Poetry

Blake: "The Lamb", "The Tyger"

Wordsworth: "Tintern Abbey"

Coleridge: "Christabel", Part – I

Shelley: "Ode to the West Wind"

Keats: "Ode to a Nightingale"

Byron: "She walks in Beauty"

**(Five questions of 2 marks each to be attempted out of eight: 2x5 = 10)**

**One short answer type question of 5 marks to be attempted out of two: 5x1 = 5)**

### **Unit III:**

Prose

Jane Austen: “Pride and Prejudice”

Charles Lamb: “Dream Children: A Reverie”

De Quincey: “On Knocking at the Gate of Macbeth”

**(Five questions of 1 mark each to be attempted out of eight: 1x5 = 5**

**Two short answer type questions of 5 marks each to be attempted out of three: 5x2 = 10)**

**Internal Assessment: 10**

**Five short questions of 02 marks each to be attempted out of eight: 02 x 5 = 10**

**Recommended Readings:**

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

**CC-6**

**BAHENG302 British Literature: Nineteenth Century – Victorian [Credit- 6]**

Course Type:	Course Details: <b>CC-6</b>		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

This paper enlightens students with the major socio-economic changes like industrialization, urbanization and confrontation of Darwin's Theory of Evolution, as it develops in the Victorian Age, the influence of which the nineteenth century poems and novels were unable to escape. A study of the social

and literary history of the Victorian world like the Industrial Revolution, the Reform Laws or the Pre-Raphaelite Movement, will assist in identifying the socio-economic-political contexts that inform the literature of the period. Students will here come across the poetry that is characteristic of the Victorian period – structures like the dramatic monologue – *My Last Duchess* of Robert Browning, celebration of the Victorian temper of high spirit, energy and resolution in Tennyson’s *Ulysses*, poems expressing ‘Crisis of Faith’ like Matthew Arnold’s *Dover Beach* etc. Students will also discover how novel grew and experimented with plot, character and perspective through reading of such representative examples of the realistic Victorian fiction as Dickens’ *Hard Times* or Hardy’s *The Return of the Native*. Students will decipher how Victorian novels closely followed not only the social concerns of the period like factory life and condition of workers but was also linked with the expansion of Colonialism and Capitalism.

### **Unit I:**

Literary and Social History

Industrial Revolution, Victorianism, Crisis of Faith, Reform Laws, Corn Laws, Utilitarianism, Chartist Movement, Darwinism, Marxism, Novel and Realism, Psychological Novel, Oxford Movement, Pre-Raphaelite Movement.

**(One question of 10 marks to be attempted out of three: 10x1 = 10)**

### **Unit II:**

Poetry

Alfred Lord Tennyson: “Ulysses”

Robert Browning: “My Last Duchess”

Matthew Arnold: “Dover Beach”

Emily Bronte: “No Coward Soul is Mine”

**(Five questions of 2 marks each to be attempted out of eight: 2x5 = 10)**

**One short answer type question of 5 marks to be attempted out of two: 5x1 = 5)**

### **Unit III: Prose**

Charles Dickens: *Hard Times*

Thomas Hardy: *The Return of the Native*

**(Five questions of 1 mark each to be attempted out of eight: 1x5 = 5**

**Two short answer type questions of 5 marks each to be attempted out of three: 5x2 = 10)**

**Internal Assessment: 10**

**Five short questions of 02 marks each to be attempted out of eight: 02 x 5 = 10**

**Recommended Readings:**

1. Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.
2. Charles Darwin, 'Natural Selection and Sexual Selection', in *The Descent of Man in The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.
3. John Stuart Mill, *The Subjection of Women in Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

**CC-7**

**BAHENG303 Classical Literature: Indian and European [Credit- 6]**

Course Type:	Course Details: <b>CC-7</b>		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

The students are introduced to a rich and diverse literature through exploration of Indian and European classical texts in English translation. The knowledge of the eco-socio-political-cultural context of the age that produced the texts enable the students to historically situate the classical literature and diverse literary cultures from India and Europe. *Natyashastra* and *Poetics* enable to explore the central

concerns of Sanskrit drama and dramatic theory respectively. They lay a foundation in Indian and European poetics, theories of representation, aesthetics, aspects of theatre etc. Selections from Ilango's *Cilapattikaram*, *Mricchhakatika* of Sudraka, Homer's *The Iliad* and Sophocles' *Oedipus Rex* introduce students to multiple genres and forms, offering a wide-ranging perspective on the artistic, philosophical, and social concerns of classical literature. The paper teaches how to develop ability to pursue research in the field of classics. Now he/ she can appreciate the pluralistic and inclusive nature of Indian and European classical literature and their attributes along with valuing cross-cultural aesthetics.

### Unit I:

Theory

Bharata: *Natyashastra* tr. Manmohan Ghosh, Vol. I, 2<sup>nd</sup> ed (Calcutta: Granthalaya, 1967) chap. 6 (Preferred text: Poetics—trans.

Aristotle: *Poetics*: Plot, Tragic Hero, Epic and Tragedy (Preferred Text: *Poetics*. Trans. Ingram Bywater with Preface by Gilbert Murray)

(Two short answer type questions of 5 marks each to be attempted out of three: 5x2 = 10)

### Unit II:

Indian Texts

Sudraka: *Mricchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962)

Ilango Adigal, 'The Book of Banci' in *Cilappatikaran: The Tale of an Anklet* – Translated by R. Parthasarathy [Delhi: Penguin, 2004, Book – 3]

(Five questions of 2 marks each to be attempted out of eight: 2x5 = 10)

One short answer type question of 5 marks to be attempted out of two: 5x1 = 5)

### Unit III:

European Texts

Homer: *The Iliad* (non-detailed)

Sophocles: *King Oedipus*

[Five questions of 1 mark each to be attempted out of eight : 1x5 = 5 (to be set only from Sophocles' *King Oedipus*)



**One question of 10 marks to be attempted out of three: 10x1 = 10 (to be set from both texts of Unit III)]**

**Internal Assessment: 10**

**Five short questions of 02 marks each to be attempted out of eight: 02 x 5 = 10**

**Recommended Readings:**

1. Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: ‘Sentiments’, pp. 100–18.
2. Vinay Dharwadkar, ‘Orientalism and the Study of Indian Literature’, in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.
3. Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).
4. Horace, *Ars Poetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and Ars Poetica* (Cambridge Mass.: Harvard University Press, 2005) pp. 451–73.

**GEC-3(For students other than Hons. In English)**

**BAHENGGE301**

**Literature and Gender**

**[Credit-6]**

Course Type:	Course Details: <b>GEC-3</b>		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

The course aims to help students from non-English literature backgrounds to develop a vital understanding of how discourses and assumptions of gender govern and carve our very lives, experiences, emotions and choices. The course exposes students to an extensive range of literary and textual materials from diverse historical periods and contexts, so that they are able to investigate the socially-constructed nature of gendering. It will introduce students to the major critical approaches to literature that feminist theorists have devised to understand ‘woman’ as a single or variable entity in literature. The concept of gender as a cultural category – ideologies such as feminisms, masculinities, and transgenderism – will make students perceive the complexity of social and biological constructions of manhood and womanhood and how it is constructed in literature. Knowledge of the astonishing range of feminism in literature of all

ages and culture along with the ways in which they embody a politics of resistance, is offered through writings of Begum Rokeya, Mahasweta Devi, Virginia Woolf and Sylvia Plath. There can be no better representation of female experience in literature than in such representative texts as *The Degradation of Women* or *A Room of One's Own* or poems of Plath. This course sensitizes students to gender assumptions in literary texts facilitating a comprehension of the link between the status of woman to social discrimination and social change. The learners will explore issues of women's experience, women's work, selfhood and representation in the texts prescribed.

### **Unit I:**

Terms and Concepts

Patriarchy, Domination, Hegemony, Gender, Queer, LGBTQ, Inside/Outside, Other, Gynocriticism, Androgyny, Subaltern Feminism.

**(Three short answer type questions of 5 marks each to be attempted out of five: 5x3 = 15)**

### **Recommended Readings:**

1. M.H Abrams: *Glossary of Literary Terms*
2. J.A. Cuddon: *The Penguin Dictionary of Literary Terms and Literary Theory*

### **Unit II:**

Prose

- Rokeya Sakhawat Hossain:

*Motichur: Sultana's Dream and Other Writings* of Rokeya Sakhawat Hossain, OUP: 2015 & translated by Ratri Roy and Prantosh Bandyopadhyay.[Chapter 1 ('Thirst')and Chapter 2 ('Degradation of Women')of the text]

- Mahasweta Devi's *Breast Stories* translated by Gayatri Chakravorty Spivak, Seagull, 2016 edition. (Introduction by Gayatri Spivak , page vii-xiv)
- Virginia Woolf: *A Room of One's Own*. Grafton Publication 1977.(First Chapter, Page7-29)

**(Five questions of 1 mark each is to be attempted out of eight :1x5= 5)**

**Five questions of 2 marks each is to be attempted out of eight: 2x5= 10)**

**Unit III:**

Poem

Sylvia Plath: *Circus in Three Rings; Event.*

**(One question of 10 marks is to be attempted out of three: 10x1=10)**

**Internal Assessment: 10**

**Five short questions of 02 marks each to be attempted out of eight: 02 x 5 = 10**

**SEC –I (For English Honours students)**

**BAHENGSE301 Actual Reporting and Content Writing [Credit-4]**

Course Type:	Course Details: <b>SEC-1</b>		L-T-P: 4 - 0 - 0		
Credit:4	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

This course is aimed to help undergraduate students develop and explore composition, argument, and writing skills that will train them to improve their composing abilities for higher studies and professional endeavours. The perception of Actual Reporting will help students understand and draft different types of Newspaper/ Television / Organization Reporting. Understanding of Content Writing like Advertisement, Leaflet, Brochure, Posters, Web Blogs will benefit in catering to the crucial necessities of modern life. The dexterity or skill of putting to words one's ideas and thoughts to the target audience and effectively communicating one's findings will be mastered through this paper.

**Unit I:**

Actual Reporting

1. Newspaper Reporting

2. Television Reporting
3. Organization Reporting

**(One question of 10 marks is to be attempted out of three: 10x1=10)**

**Unit II:**

Content Writing

1. Advertisement Content Writing.  
Advertisement on new universities, new career courses, new vocational programmes, workshops etc.
2. Content writing on leaflets and brochures , posters:  
Leaflets of organizations, posters and brochures of events and courses.
3. Content writing of Web blogs :  
Web pages or blogs of individuals and institutions.

**(Five questions of 1 mark each is to be attempted out of eight: 1x5=5)**

**Five questions of 2 marks each is to be attempted out of eight: 2x5=10**

**Three questions of 5 marks each is to be attempted out of five: 5x3=15)**

**Internal Assessment: 10**

**Reports/contents of 10 marks to be written in the class as in classtest**

**OR**

**BAHENGSE302 Translation Skills [Credit-4]  
(For English Honours students)**

Course Type:	Course Details: <b>SEC-1</b>		L-T-P: 4 - 0 - 0		
Credit:4	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

This course has the objective of developing competency to critically appreciate the process of translation in a multi linguistic and multicultural country like India. The basic concepts related to translation will clarify the process, modes, equivalence adopted in translation. A critical examination of translated literary/non-literary texts like *Thakurmar Jhuli* and William Radice's translation of Tagore's poems aids in assessing, comparing, and reviewing translations. The

concept of the politics of translation can be comprehended by students through such meticulous probing into the theory and practice of translation skills.

### **Unit I:**

#### Basic Concepts

Source Language Text, Target Language text, Literary Translation, Non-Literary Translation, Machine Translation, Free Translation, Cultural Equivalence, Translator's Visibility, Translator's Invisibility, Translation as Treason, Translation as Discovery, Postcolonial Translation

**(Three short answer type questions of 5 marks each to be attempted out of five:  $5 \times 3 = 15$ )**

### **Unit II:**

#### Translator's Experience

- a. Roy, Sukhendu (Tr). *Tales From Thakurmar Jhuli*: Translator's Note. Oxford University Press.
- b. William Radice (Tr). Rabindranath Tagore. *Selected Poems*: Translator's Introduction. Penguin.

**(Five questions of 1 mark each to be attempted out of eight:  $1 \times 5 = 5$ )**

**Five questions of 2 marks each to be attempted out of eight:  $2 \times 5 = 10$**

**One question of 10 marks to be attempted out of three :  $10 \times 1 = 10$ )**

#### **Internal Assessment: 10**

**Five short questions of 02 marks each to be attempted out of eight:  $02 \times 5 = 10$**

#### **Recommended Reading:**

1. Baker, Mona. *In Other Words: A Coursebook on Translation*. Routledge. 2001.
2. Basnett, Susan. *Translation Studies*. Routledge. 2014.

## Semester IV

**CC-8**

**BAHENG C401 British Literature: The Early Twentieth Century [Credit-6]**

Course Type:	Course Details: <b>CC-8</b>		L-T-P: 5 – 1 – 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

This paper takes a look at the socio-literary aspects of the early part of the Twentieth century. The various socio-literary and socio-cultural shifts have been discussed in this paper. The paper has been divided into three Units.

**Unit I** takes a look at the various important socio-historical events that took place in the early part of the 20th century, somewhat as a logical extension of what has been done earlier in the paper related to the Victorian Age. At the same time this Unit wishes to bring to the students the various Social and Art Movements that took place during this time and then wishes to show to the students as to how these socio-cultural movements influenced the growth of British Literature in the early part of the 20<sup>th</sup> century. It is hoped that through such discussions on a panoramic course of events the students would have a wider vision on the literary growth of the times and the reasons behind the growth of various literary movements of the Age.

**Unit II** is almost an extension of Unit I and discusses the major poetic texts of the times by referring to a cross-section of poets. It is hoped that through such knowledge the students would become better equipped to understand the various nuances of poetic writing of the period.

**Unit III** pores into fiction. It is hoped that the theoretical paradigms of Psychoanalysis and the literary history of the growth of the Stream of Consciousness Novel technique discussed in Unit I would be understood better by reading Virginia Woolf's *Mrs Dalloway*. At the same time the students would be enriched by studying the short stories by two other prominent writers of the era Joyce and Conrad.

### **Unit I:**

Literary and Social Background

Modernism and the Postmodern Turn, The World Wars, The Collapse of the Empire, Women's Movements, Psychoanalysis and the Stream of Consciousness, The uses of Myth, The Avant Garde

**(One question of 10 marks to be attempted out of three:  $10 \times 1 = 10$ )**

**Unit II:**

Poetry

W.B. Yeats: "*The Second Coming*"

T.S. Eliot: "*The Love Song of J. Alfred Prufrock*"

Dylan Thomas: "*Poem in October*"

Philip Larkin: "*Church Going*"

**(Five questions of 2 marks each to be attempted out of eight:  $2 \times 5 = 10$ )**

**One short answer type question of 5 marks to be attempted out of two:  $5 \times 1 = 05$ )**

**Unit III:**

Virginia Woolf: *Mrs Dalloway*

**(Two short answer type questions of 5 marks each to be attempted out of three:  $5 \times 2 = 10$ )**

James Joyce: *Araby*

Joseph Conrad: *The Lagoon*

**(Five questions of 1 mark each to be attempted out of eight:  $1 \times 5 = 5$ )**

**Internal Assessment: 10**

**Five short answer type questions of 02 marks each to be attempted out of eight:  $02 \times 5 = 10$**

Recommended Readings:

1. Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.
2. T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.
3. Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

## CC-9

**BAHENG C402**

**Indian Writing in English**

**[Credit-6]**

Course Type:	Course Details: <b>CC-9</b>		L-T-P: 5 – 1 – 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

This paper focuses on the various aspects of the study of Indian Writing in English and hopes to introduce to the students the history of the growth of this literary arena as well as the different phases and genres of the same. As a learning outcome it is hoped that through the study of this paper the students shall become better acquainted with the field of study and learn to tackle the questions related to culture, race and identity that Indian Writing in English relates to.

**Unit I** brings to the students the basic study of the historical survey of the growth of Indian Writing in English. It is hoped that through this study the students shall have a working knowledge of the growth of this genre. Such knowledge shall help them to locate texts and their nuances much better in the other two Units

**Unit II** is on poetry and the selection of poems chosen attempt to sensitise the students with the variations of theme and technique that have occurred in this genre both during the colonial and post-colonial phases from Derozio to Ngangom.

**Unit III** is on fiction and contains two short stories and a novel. Through the study of these texts, it is hoped that the students shall have an insight into the fictional works of some of the most cultivated writers of Indian Writing in English.

### **Unit I:**

Literary and Social Background



Evolution of Indian Literature in English, The Beginnings, The Nationalist Movement, Partition, Women's Issues, Re-Reading India: Post – 1980s.

**(One question of 10 marks to be attempted out of three: 10x1 = 10)**

**Unit II:**

Poetry

H.L.V. Derozio: “*Sonnet Written to the Pupils of Hindu College*”

Kamala Das: “*An Introduction*”

Jayanta Mahapatra: “*Dawn at Puri*”

Robin S. Ngangom: “*A Poem for Mother*”

**(Five questions of 2 marks each to be attempted out of eight :2x5 = 10)**

**One short answer type question of 5 marks to be attempted out of two: 5x1 = 5)**

**Unit III:**

Prose

Khushwant Singh: *The Train to Pakistan*

**(Two short answer type questions of 5 marks each to be attempted out of three: 5x2 = 10)**

R.K. Narayan: *Toasted English*(from R.K. Narayan: *The Writerly Life: Selected Non-Fiction*. ed. S.Krishnan, Penguin Books, 2001)

Amitav Ghosh: *The Ghost of Mrs Gandhi*

**(Five questions of 1 mark each to be attempted out of eight : 1x5 = 5)**

**Internal Assessment: 10**

**Five short answer type questions of 02 marks each to be attempted out of eight: 02 x 5 = 10**

Recommended Readings:

1. Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.
2. Salman Rushdie, ‘Commonwealth Literature does not exist’, in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.
3. Meenakshi Mukherjee, ‘Divided by a Common Language’, in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.
4. Bruce King, ‘Introduction’, in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp. 1–10.

## CC-10

**BAHENG C403**

**Popular Literature**

**[Credit-6]**

Course Type:	Course Details: <b>CC-10</b>		L-T-P: 5 – 1 – 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

This paper brings to the students the various facets of Popular Literature. It is often thought that popular literature cannot be part of canonical literary syllabi but this paper brings to the students the joys of popular literature.

**Unit I** brings to the students an overall literary and historical insight into the growth of popular literature. This section hopes to bring to the students the various aspects of Popular Literature and hopes to put into the minds of the students the questions on caste, identity and gender.

**Unit II** brings to the students, representative texts of poetry and popular fiction. It is hoped that through the reading of these texts the students shall be able to tackle the various issues associated with the reading of popular literature with critical insights.

**Unit III** has the prose works of J.K. Rowling, Agatha Christie and Satyajit Ray and brings to the students some of the best fictional works of the genre. This unit shall help the students to analyse these works with critical insights.

### **Unit I:**

Literary and Social Background

The Canonical and the Popular

Caste, Gender, Identity

Sense and Nonsense

The Graphic Novel  
Detective Fiction

**(One question of 10 marks to be attempted out of three: 10x1 = 10)**

**Unit II:**

Poetry and Graphic Fiction

Sukumar Ray: *“The Rule of Twenty One”*

Edward Lear: *“Mr. and Mrs. Spikky Sparrow”*

Durga Vyam and Subhas Vyam: *Bhimayana: Experience of Untouchability*

**Or**

B.R.Ambedkar: *Autobiographical Notes*(**Only for the Visually Challenged students**)

**(Five questions of 2 marks each to be attempted out of eight: 2x5 = 10**

**One short answer type question of 5 marks to be attempted out of two: 5x1 = 5)**

**Unit III:**

Prose

J.K.Rowling: *Harry Potter and the Philosopher’s Stone*

**(Two short answer type questions of 5 marks each to be attempted out of three: 5x2 = 10)**

Agatha Christie: *The Jewel Robbery at the Grand Metropolitan*

Satyajit Ray: *Nakurbabu and El Dorado*

**(Five questions of 1 mark each to be attempted out of eight: 1x5 = 5)**

**Internal Assessment: 10**

**Five short answer type questions of 02 marks each to be attempted out of eight: 02 x 5 = 10**

Recommended Readings:

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

**GEC-4(For students other than Hons in English)**

**BAHENGGE401**

**Indian Literature**

**[Credit-6]**

Course Type:	Course Details: <b>GEC-4</b>		L-T-P: 5– 1 – 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

This paper is to be taught to Honours students other than those who are pursuing a degree in English. The paper is one of the two options available to the students.

**Unit I** and **Unit II** brings to the students an entire gamut of fictional and non-fictional works of Indian English, both originally written texts in English and translated texts into English from vernacular languages. Through these two Units the students shall become aware of the socio-cultural issues of Indian English presented in this paper.

**Unit I:**

M K Gandhi "Hardship"

Sudha Murthy "In Sahyadri Hills, A Lesson in Humility"

A P J Abdul Kalam "The Power of Prayer"

Khushwant Singh "The Portrait of A Lady"

**(Five questions of two marks each is to be attempted out of eight: 2X5 = 10**

**Three questions of five marks each is to be attempted out of five: 5X3 = 15)**

## Unit II:

Premchand The Child

R K Narayan *An Astrologer's Day*

R K Laxman The Gold Frame

Ruskin Bond The Boy Who Broke the Bank

(Five questions of one mark each is to be attempted out of eight:  $1 \times 5 = 5$ )

One question of ten marks is to be attempted out of three:  $10 \times 1 = 10$ )

OR

**BAHENGGE402 (For students other than Hons in English)**

**Academic Writing and Composition [Credit-6]**

Course Type:	Course Details: GEC-4		L-T-P: 5- 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	10	0	40

This paper is to be taught to Honours students other than those who are pursuing a degree in English. The paper is one of the two options available to the students. The focus of this paper is to make the students understand the various aspects of academic writing.

**Unit I** wishes to enhance the skills of the students in argumentation and structure of academic writings. It is hoped that the students shall become proficient on the working aspects of academic writing and composition.

**Unit II** is much more technical with regard to summarizing and paraphrasing and also introduces the students to the aspects of using various academic citations.

## Unit I:

Structuring of arguments: Introduction, Organization and Conclusion – based on various debatable topics

Or,

Critical Thinking/ Appreciation: Synthesis, Analysis, Evaluation

**(Five questions of 2 marks each to be attempted out of eight: 2x5 = 10**

**One question of 10 marks to be attempted out of three: 10x1 = 10)**

## **Unit II**

Writing in One's Own Words: Summarizing and Paraphrasing

**(Three questions of 5 marks each is to be attempted out of five: 5X3 = 15)**

Citation Resources: Basic Knowledge

**(Five questions of 1 mark each to be attempted out of eight : 1x5 = 5)**

### **Internal Assessment: 10 Marks**

Recommended Readings

1. Liz Hamp-Lyons and Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes* (Cambridge: CUP, 2006).
2. Renu Gupta, *A Course in Academic Writing* (New Delhi: Orient BlackSwan, 2010).
3. Ilona Leki, *Academic Writing: Exploring Processes and Strategies* (New York: CUP, 2nd edn, 1998).
4. Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* (New York: Norton, 2009).

### **SEC– 2 (For English Honours students only)**

**BAHENGSE401**

**Communicative English**

**[Credit-4]**

Course Type:	Course Details: <b>SEC-2</b>		L-T-P: 4 – 0 – 0	
	CA Marks		ESE Marks	
	Practical	Theoretical	Practical	Theoretical

Credit:4	Full Marks: 40	0	10	0	40
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This paper has two options and is for students who are pursuing a degree course in English Honours. The paper aims to provide an enhanced skill-set to the students regarding the usage of English and mostly its non-verbal communication skills.

**Unit I** is about vocabulary and functional grammar and it is hoped that through this unit, the students shall be able to re-visit the skill-sets which they had primarily learnt in the final years of their school life. As a learning outcome the unit focusses on control over language which can be used concurrently for literature.

**Unit II** focusses on the enhancement of the skill-sets in writing. The learning outcome shall be on enhancing skills with regard to the writing of circulars, notices, agenda and minutes which will be required in their later professional life.

### **Unit I:**

Vocabulary Building: word Formation, Prefix, Suffix, One Word Substitutes

Functional Grammar: Identifying Common errors committed in Parts of Speech, Tenses, Conjunctions, Articles, Prepositions, Direct and Indirect Speech, Active and Passive Voices.

**(Five questions of 1 mark each to be attempted out of eight: 1X5 = 5**

**Five questions of 2 marks each to be attempted out of eight: 2X5 = 10)**

### **Unit II:**

Writing: Methods of Note- taking, Jumbled Sentences

Letter Writing & Mail: Covering Letter, Claiming and adjustment Letters, Sales Letter, E-Mails, Essay Writing

Elements of Effective Writing: Agenda, Notices, Circular, Minutes of the Meeting & Proof Reading

**(One question of 10 marks to be attempted out of three: 10X1 = 10**

**Three questions of 5 marks each to be attempted out of five: 5X3 = 15)**

## Internal Assessment: 10 Marks

### Recommended Readings:

1. *Fluency in English - Part II*, Oxford University Press, 2006.
2. *Business English*, Pearson, 2008.
3. *Language, Literature and Creativity*, Orient Blackswan, 2013.
4. *Language through Literature* ed. Dr. Gauri Mishra, Dr Ranjana Kaul, Dr Brati Biswas. Primus Books.2016. Sold by Ratna Sagar Pvt. Ltd.

OR

### SEC-2 BAHENGSE402(For English Honours students only)

#### Creative Writing [Credit-4]

Course Type:	Course Details: SEC-2		L-T-P: 4 – 0 – 0		
Credit:4	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	10	0	40

This paper has two options and is for students who are pursuing a degree course in English Honours. The paper focusses on the aspects of creative writing that shall be needed by students to flourish their skills in this aspect. The paper has been divided into two units and balances both theoretical and hands-on facets.

**Unit I** provides students with the basic concepts of creative writing like short-stories, advertisements, slogans, posters etc. It is hoped that through such knowledge the students shall have the learning outcome of theoretical know-how on creative writing which they shall be able to use better regarding the practical part in Unit II.

**Unit II** focusses on the very basic handling of creative writing with regard to the abovementioned theoretical areas. The learning outcome shall be the projection of the skill-sets learnt.

### Unit I:

Concepts:



Short Story ideas, Writing based on pictures, Slogans, Ads, Posters.

**(Five questions of 1 mark each to be attempted out of eight: 1x5 = 5**

**One question of 5 marks to be attempted out of two: 5X1 = 5)**

Definition of Short Story, Docu-drama, Tele-Play, Screen Play, Skit,  
Differences between Screen Play and story.

**(Five questions of 2 marks each to be attempted out of eight: 2X5 = 10)**

### **Unit II:**

Composition: On College Sports, Annual Day, Youth Parliament.

**(Two questions of 5 marks each to be attempted out of three, each in about 300 words: 5X2 = 10)**

Comprehension: On Ecological and Social Awareness issues

**(One question of 10 marks to be attempted out of three: 10X1 = 10)**

**Internal Assessment: 10 Marks**

## **Semester V**

**CC-11**

**BAHENG501**

**Modern European Drama**

**[Credit-6]**

Course Type:	Course Details: <b>CC-11</b>		L-T-P: 5 – 1 – 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

This course presents students to Twentieth century English and European drama, depicting the crucial role of drama in the introduction and shaping of modernity. The continent of Europe and its literature went through significant changes since the Renaissance. One should note that by the turn of the century, the European avant-garde had thoroughly modified the theatre – which at this juncture, seems to evolve into a pan-European phenomenon, with stylistic/technical innovations

and thematic experimentations. The early phase of this period was dominated by realism. The radical turns away from it, soon followed. The study of masterpieces from Norway, Germany, Romania and England will acquaint the students with the European historical and cultural situation in this period and understand concepts like realism, naturalism, symbolism, expressionism, the Avant Garde, the epic theatre etc. The student can get an idea of the transformation, both in the socio-political and the literary fields across different national cultures in Europe by studying the prescribed plays.

### **Unit I:**

Literary and Social History:

Socio-Political Change and the Stage, European Drama: Realism and Beyond, The Problem Play in the Modern Era, The Theatre of the Absurd.

**(One question of 10 marks to be attempted out of three: 10x1 = 10)**

### **Unit II:**

Plays - I

J.M. Synge: *Riders to the Sea*

H. Ibsen: *Ghosts*

**(Five questions of 2 marks each to be attempted out of eight: 2x5 = 10)**

**One short answer type question of 5 marks to be attempted out of two: 5x1 = 5)**

### **Unit III:**

Plays - II

Bertolt Brecht: *Galileo*

Eugene Ionesco: *The Lesson*

**(Five questions of 1 mark each to be attempted out of eight: 1x5 = 5)**

**Two short answer type questions of 5 marks each to be attempted out of three: 5x2 = 10)**

**Internal Assessment: 10 Marks**

**Five short answer type questions of 02 marks each to be attempted out of eight: 02 x 5 = 10**

Recommended Readings

1. Constantin Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.
2. Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.
3. George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.

**CC-12**

**BAHENG502**

**American Literature**

**[Credit-6]**

Course Type:	Course Details: <b>CC-12</b>		L-T-P: 5 – 1 – 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

This course seeks to introduce students to the distinctive flavour of American Literature along with a broad overview of its historical development and social, cultural and critical contexts. Students will study texts against their socio-historical frameworks. A study of a wide range of poets like Longfellow, Frost, Whitman and Adrienne Rich will make students understand the depth and diversity of American poetry, with reference to the history and culture of the United States of America from the colonial period to the present. The learning experience of a memory play like *The Glass Menagerie*, will relate the African American experience in America to issues of illusions and dreams. Black Women's Writing can be probed into through Morrison's *Beloved*. The chronicle of the life of a Black woman will be studied against the panorama of the destructive legacy of slavery and the dehumanization of the African American community in the United States before and shortly after the Civil War. It will assist to consider the axes of race and gender as essential components of literary

production. The students will familiarize themselves with other literary experiments of the period through prose works of Edgar Allan Poe and O' Henry. Hence a study of the American mind from Indian perspective will enrich the students' learning experience.

### **Unit I:**

Literary and Social Background:

The American Dream, Social Realism and the American Novel, Harlem Renaissance, Black Women's Writing.

**(One question of 10 marks to be attempted out of three: 10x1 = 10)**

### **Unit II:**

#### **Poetry and Plays**

Tennessee Williams: *The Glass Menagerie*

**(One short answer type question of 5 marks to be attempted out of two: 5x1 = 5)**

H.W. Longfellow: "*The Slave's Dream*"

Robert Frost: "*The Road Not Taken*"

Walt Whitman: "*O Captain! My Captain*"

Adrienne Rich: "*Aunt Jennifer's Tigers*"

**(Five questions of 2 marks each to be attempted out of eight :2x5 = 10)**

### **Unit III:**

Prose

Toni Morrison: *Beloved*

**(Two short answer type questions of 5 marks each to be attempted out of three: 5x2 = 10)**

Edgar Allan Poe: *The Purloined Letter*

O’Henry: *One Dollar’s Worth*

(Five questions of 1 mark each to be attempted out of eight: 1x5 = 5)

**Internal Assessment: 10 Marks**

**Five short answer type questions of 02 marks each to be attempted out of eight:**

**02 x 5 = 10**

Recommended Readings:

1. Hector St John Crevecoeur, ‘What is an American’, (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.
2. Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
3. Henry David Thoreau, ‘Battle of the Ants’ excerpt from ‘Brute Neighbours’, in *Walden* (Oxford: OUP, 1997) chap. 12.
4. Ralph Waldo Emerson, ‘Self Reliance’, in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
5. Toni Morrison, ‘Romancing the Shadow’, in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

**ANY TWO PAPERS TO BE CHOSEN OUT OF FOUR**

**DSEC – 1**

**BAHENG DSE501**

**Literary Criticism**

**[Credit-6]**

Course Type:	Course Details: <b>DSE</b>		L-T-P: 5 – 1 – 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical 0	Theoretical 10	Practical 0	Theoretical 40

This paper introduces students with some of the key ideas and texts of Western literary criticism from Greco-Roman antiquity to the modern period. Students will get familiarized with the intellectual shifts in the reading of culture, language and literature. Thereafter learners can be expected to become conversant with examining the implications of ideas (e.g. mimesis or imagination), and

orientations (classicism, romanticism and modernism) that have marked the history of literary criticism. The paper is drafted in such a manner that students get the opportunity to study principal concepts associated with the names of significant thinkers in this history. The paper comprises three parts – Section I dealing with concepts framed by Aristotle and Dr Johnson, Section II with Romantic criticism of Wordsworth and Keats and Section III Modern criticism of T.S. Eliot and Matthew Arnold. A learning of a wide range of literary philosophers and critics, whose works had informed and shaped the discourse of literary criticism, will strengthen the interpretative skills of learners and make it possible to apply various theoretical frameworks and concepts to literary and cultural texts.

### **Unit – I:**

Aristotle: *Poetics* (selections as below): [**Preferred Text: *Poetics*. Trans. Ingram Bywater**]

Introduction: *Poetry as Imitation*

Chapter 6 – Description of Tragedy

Chapter 7 – The Scope of the Plot

Chapter 8 – Unity of Plot

Dr Johnson: *Preface to Shakespeare* (Page 133, Line 88 – Page 140, Line 354)

**(One question of 10 marks to be attempted out of three: 10x1 = 10)**

### **Unit II:**

W. Wordsworth: *Preface to The Lyrical Ballads* (Page 179, Line 674 – Page 182, Line 767)

J. Keats: *Letters* (Page 256-259)

**(Five questions of 2 marks each to be attempted out of eight :2x5 = 10)**

**One short answer type question of 5 marks to be attempted out of two: 5x1 = 5)**

### **Unit III:**

T.S. Eliot: *The Metaphysical Poets* (Page 302-308, Line 1-243, Enright and Chickera)

Matthew Arnold: *The Study of Poetry* (Page 260 Line 1– Page 265 Line 192, Enright and Chickera)

**(Five questions of 1 mark each to be attempted out of eight :1x5 = 5**

**Two short answer type questions of 5 marks each to be attempted out of three: 5x2 = 10)**

Recommended Readings:

*Penguin Classics*: Aristotle/ Horace/ Longinus: Classical Literary Criticism. Tr. T.S. Dorsch. Penguin

*English Critical Texts*: D.J. Enright and Ernest De Chickera. Oxford.

**Internal Assessment: 10 Marks**

**Five short answer type questions of 02 marks each to be attempted out of eight: 02 x 5 = 10**

## **DSEC -1**

### **BAHENG DSE502 Indian Literature in Translation [Credit-6]**

Course Type:	Course Details: DSE		L-T-P: 5– 1 – 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical 0	Theoretical 10	Practical 0	Theoretical 40

Trans linguistic in nature, the course focuses on Indian ‘Bhasa’ texts that have been translated and adapted in English, and have thereby acquired a new exemplar. The course intends to widen its horizons through recognition of the cultural interanimations and cross fertilization between English and the ‘Bhasas’. A study of poems of Kaif Azmi, Nirendranath Chakraborty or Subramania Bharti will promote exploring the space where literary creations between languages, and cultures are revealed. An exploration of Indian subjectivities, histories and politics can be located in the prose fiction of Premchand, Ismat Chughtai and Premendranath Mitra. Ethics being an integral part of the Indian culture, an allegory to the destruction of human lives and wilful blindness to ethical values is presented in Dharamveer Bharti’s *Andha Yug*, which will be a happy discovery for learners. The impact of significant literary movements on Indian authors, the politics of translation and the historical trajectories of texts are worth appreciation. Students are given the scope to engage creatively in the cultural heritage of Indian literary tradition as well as develop a grip on the contemporary

literary forms and issues. With the study of this course the students are certainly to get an overall view of the contribution of the notable Indian authors in building the notions of nation and nationalism.

**Units have been adjusted in view of incorporation of 1 and 2 marks questions**

**Unit I:**

**Drama**

Dharamveer Bharti: *Andha Yug*. (Tr. Alok Bhalla. New Delhi. OUP, 2009.)

**(One question of 10 marks to be attempted out of three: 10x1 = 10)**

**Unit II:**

**Poetry**

Subramaniam Bharati: "*Wind*"

G M Muktibodh: "*The Void*"

Nirendranath Chakraborty: "*Amalkanti*"

Kaifi Azmi: "*Humiliation*"

**(Five questions of 2 marks each to be attempted out of eight: 2x5 = 10)**

**One short answer type question of 5 marks to be attempted out of two: 5x1 = 5)**

**Unit III:**

**Prose Fiction**

Premchand: *Kafan*: "*The Shroud*"

Ismat Chughtai: "*Lihaaf*"

Premendra Mitra: "*Foreigner*"

**(Five questions of 1 mark each to be attempted out of eight: 1x5 = 5)**

**Two short answer type questions of 5 marks each to be attempted out of three: 5x2 = 10)**

Recommended Readings:



*Penguin Book of Classis Urdu stories.* ed. M. Assaduddin. New Delhi: Penguin, 2009.

Premendra Mitra. *Snake and Other Stories*, tr. Rina and Pritish Nandy. Calcutta: Seagull, 1990.

*The Oxford Anthology of Modern Indian Poetry.* ed. Vinay Dharwadkar and A. K Ramanujan, 2003.

### **Internal Assessment: 10**

**Five short answer type questions of 02 marks each to be attempted out of eight:**

**02 x 5 = 10**

### **DSEC-2**

**BAHENG DSE503**

**Travel Writing**

**[Credit-6]**

Course Type:	Course Details: <b>DSE</b>		L-T-P: 5- 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical 0	Theoretical 10	Practical 0	Theoretical 40

The travel writer is an adventure lover and Travel Writing appreciates the role of travel in developing selfhood and relate it to regional, national and global identities. Travel writing is one of the most favourite, appealing and profitable genres of nonfiction. It calls for a variety of writing skills like alluring dialogue, point of view, use of factual detail, character development and scene-by-scene construction. The present course designs the social-historical-political-economic contexts of Travel Writing from regional, national and global perspectives. The course proceeds by the reading and analysis of classic travel pieces of Ibn Batuta, Mark Twain and Krishnabhabini Das which present Travel Writing as an alternative history or supplement to historical writing. An analysis of the narrative, fictional and literary devices used in travel writing, an examination of and practice with different information gathering designs, a study of the use of humour and unique voice, will engage students in a critical understanding of how a traveller's impressions change the perspectives of a place.

### **Unit I:**

Ibn Batuta: 'The Court of Muhammad bin Tughlaq', Khushwant Singh's *City Improbable: Writings on Delhi*, Penguin.

Sarat Chandra Das: *Autobiography: Narrative of the Incidents of My Early Life* (Selections: "First Journey to Tibet")

**(One question of 10 marks to be attempted out of three: 10x1 = 10)**

**Unit II:**

Mark Twain: *The Innocent Abroad* (Chapter VII, VIII, and IX) Wordsworth Classics Edition.

Ernesto Che Guevara: *The Motorcycle Diaries: A Journey around South America* (The Expert, Home Land for Victor, The City of Viceroy) Harper Perennial

**(Five questions of 2 marks each to be attempted out of eight :2x5 = 10)**

**One short answer type question of 5 marks to be attempted out of two: 5x1 = 5)**

**Unit III:**

Elisabeth Bumiller: *May You be The Mother of a Hundred Sons: a Journey among the Women of India*, Chapters 2 and 3, pp 24-74 (New York: Penguin, 1991)

Krishnabhabini Das: *A Bengali Lady in England* (Selections: Prelude, Chapter 10, Chapter 15).ed Somdutta Mondal, Cambridge Authors' Press.

**(Five questions of 1 mark each to be attempted out of eight : 1x5 = 5)**

**Two short answer type questions of 5 marks each to be attempted out of three: 5x2 = 10)**

Recommended Readings:

1. Susan Bassnett, 'Travel Writing and Gender', in *Cambridge Companion to Travel Writing*, ed. Peter Hulme and Tim Young (Cambridge: CUP,2002) pp, 225-241

2. Tabish Khair, 'An Interview with William Dalrymple and Pankaj Mishra' in *Postcolonial Travel Writings: Critical Explorations*, ed. Justin D Edwards and Rune Graulund (New York: Palgrave Macmillan, 2011), 173-184

3. Casey Balton, 'Narrating Self and Other: A Historical View', in *Travel Writing: The Self and The Other* (Routledge, 2012), pp.1-29

4. Sachidananda Mohanty, 'Introduction: Beyond the Imperial Eyes' in *Travel Writing and Empire* (New Delhi: Katha, 2004) pp. ix –xx.

**Internal Assessment: 10**

**Five short answer type questions of 02 marks each to be attempted out of eight: 02 x 5 = 10**

**DSEC 2**

**BAHENG DSE504 Post World War II Literature [Credit-6]**

Course Type:	Course Details: <b>DSE</b>		L-T-P: 5– 1 – 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical 0	Theoretical 10	Practical 0	Theoretical 10

The epoch of modern literature marks the cultivation of avant-garde theory within poetry, novel and theatre, making it self-conscious, and experimental – representative of important trends, critical shifts and formal experimentations. The impact of social-historical-political-economic contexts – along with contemporary philosophy, ideas and art movements like expressionism, Marxism, the Absurd etc, reverberate in modern literature post World War II. These enriched innovations, both in form and content, bring out the different facets of human experience and literary technique. Representative texts ranging from poetry of Philip Larkin and Carol Anne Duffy to works of Samuel Beckett and William Golding justify the social-historical-political changes post World War II, marking the end of colonialism and the rise of multiculturalism and postmodernist aesthetics.

**Units have been adjusted in view of incorporation of 1 and 2 marks questions**

**Unit I:**

John Fowles: *The French Lieutenant’s Woman*

Angela Carter: *Wolf-Alice*

**(One question of 10 marks to be attempted out of three: 10x1 = 10)**

**Unit II:**

## Poetry

Philip Larkin: “*Whitsun Weddings*”

Ted Hughes: “*Hawk Roosting*”

Seamus Heaney: “*Casualty*”

Carol Anne Duffy: “*Text*”

**(Five questions of 2 marks each to be attempted out of eight:  $2 \times 5 = 10$ )**

**One short answer type question of 5 marks to be attempted out of two:  $5 \times 1 = 5$ )**

## Unit III:

Samuel Beckett: *Waiting for Godot*

William Golding: *Lord of the Flies*

**(Five questions of 1 mark each to be attempted out of eight:  $1 \times 5 = 5$ )**

**Two short answer type questions of 5 marks each to be attempted out of three:  $5 \times 2 = 10$ )**

Recommended Readings:

1. Alan Sinfield, ‘Literature and Cultural Production’, in *Literature, Politics, and Culture in Postwar Britain* (Berkeley and Los Angeles: University of California Press, 1989) pp. 23–38.

2. Seamus Heaney, ‘The Redress of Poetry’, in *The Redress of Poetry* (London: Faber, 1995) pp. 1–16.

3. Patricia Waugh, ‘Culture and Change: 1960-1990’, in *The Harvest of The Sixties: English Literature And Its Background, 1960-1990* (Oxford: OUP, 1997).

## Internal Assessment: 10 Marks

**Five short answer type questions of 02 marks each to be attempted out of eight:  $02 \times 5 = 10$**

## Semester VI

CC-13

BAHENG601

Postcolonial Literatures

[Credit-6]

Course Type:	Course Details: <b>DSE</b>		L-T-P: 5– 1 – 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical 0	Theoretical 10	Practical 0	Theoretical 40

This paper brings to the students one of most interesting yet chequered phases of post-modernist history, that is, the post-colonial era. The paper brings to the students a reading of the various socio-cultural, socio-political and literary dimensions of the era. On one hand the it is hoped that by studying this paper the students shall be able to understand a part of the theoretical aspects behind the study of Post Colonial Literatures that have taken place in the erstwhile British colonies, while on the other hand the texts incorporated in this paper shall bring about a practical application of the various theoretical paradigms.

**Unit I** of this paper brings to the students the socio-literary background of the study of Post Colonial Literatures. Keeping in mind the vastness of the topic parts of two important seminal texts have been chosen and certain key areas of the theoretical paradigms are learnt by the students from these texts. It is hoped that these theoretical paradigms shall help the students to progress better when they graduate to their Master degree programs.

**Unit II** of this paper has Drama and Poetry while Unit III has fiction pertaining to Post Colonial Literatures. By studying these texts it is hoped that the learning of such texts shall enhance the overall orientation of the student and link up with further readings in the M.A. Course

### **Unit I:**

#### **Literary and Social Background**

The growth of broad concepts of Decolonization, Identity Politics, Region, Race and Gender [Ref. Franz Fanon, ‘The Negro and Language’, in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27. And Ngugi waThiong’o, ‘The Language of African Literature’, in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6. ]

**(One question of 10 marks to be attempted out of three: 10x1 = 10)**

### **Unit II:**

#### **Drama and Poetry**

Mahesh Dattani: *Tara*

**(One short answer type question of 5 marks to be attempted out of two: 5x1 = 5)**

Pablo Neruda: “*Tonight I can Write*”

Derek Walcott: “*Far Cry from Africa*”

Mamang Dai: “*Small Towns and the River*”

David Malouf: “*Revolving Day*”

**(Five questions of 2 marks each to be attempted out of eight :2x5 = 10)**

### **Unit III:**

Fiction

Salman Rushdie: *Haroun and the Sea of Stories*

**OR**

Amitav Ghosh: *The Shadow Lines*

**(Five questions of 1 mark each to be attempted out of eight: 1x5 = 5)**

**Two short answer type questions of 5 marks each to be attempted out of three: 5x2 = 10)**

### **Internal Assessment: 10 Marks**

**Five short answer type questions of 02 marks each to be attempted out of eight: 02 x 5 = 10**

Recommended Readings:

1. Franz Fanon, ‘The Negro and Language’, in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
2. Ngugi waThiong’o, ‘The Language of African Literature’, in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.

**CC-14**

**BAHENG602**

**Women’s Writing**

**[Credit-6]**

Course Type:	Course Details: <b>DSE</b>		L-T-P: 5– 1 – 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical 0	Theoretical 10	Practical 0	Theoretical 40

This paper introduces the students to the essential features of Women’s Writings. It is hoped that overall through such a study the students would be able to understand the basic features arising out of the question of gender. Also, the students shall be sensitized on the theoretical and literary aspects of Women’s Writing. This paper can create the very backbone of research orientation of the student.

### **Unit I:**

#### **Literary and Social Background:**

History on the Concepts of Evolution of Feminism: The Three Waves; The Confessional Mode in Women’s writing.

Concepts of Sex, Gender and Class [ref. Virginia Woolf. *A Room of One’s Own* (New York: Harcourt, 1957) chaps. 1 and 6 and Simone de Beauvoir, ‘Introduction’, in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3-18. – non-detailed and broad-based point of view].

Concepts of Caste, Race and Politics of Sexuality [ref. Kumkum Sangari and Sudesh Vaid, eds. , ‘Introduction’, in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1-25 and Chandra Talapade Mohanty, ‘Under Western Eyes: Feminist Scholarship and Colonial Discourses’, in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172-97.]

**(One question of 10 marks to be attempted out of three: 10x1 = 10)**

### **Unit II:**

#### **Drama and Poetry**

Manjula Padmanabhan: *Lights Out* (Worldview Publications)

**(One short answer type question of 5 marks to be attempted out of two: 5x1 = 5)**

Emily Dickinson: "*I cannot live with You*"

Phillis Wheatley: "*An Hymn to the Morning*"

Sylvia Plath: "*Lady Lazarus*"

Eunice De Souza: "*Bequest*"

**(Five questions of 2 marks each to be attempted out of eight :2x5 = 10)**

**Unit III:**

**Prose**

Alice Walker: *The Color Purple*

Mahasweta Devi: "*Draupadi*" (Translated: G.C. Spivak)

Charlotte Perkins Gilman: "*The Yellow Wallpaper*"

**(Five questions of 1 mark each to be attempted out of eight :1x5 = 5)**

**Two short answer type questions of 5 marks each to be attempted out of three: 5x2 = 10)**

**Internal Assessment: 10 Marks**

**Five short answer type questions of 02 marks each to be attempted out of eight: 02 x 5 = 10**

Recommended Readings:

1. Virginia Woolf. *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
2. Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.
3. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.



4. Chandra Talapade Mohanty, ‘Under Western Eyes: Feminist Scholarship and Colonial Discourses’, in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

**ANY TWO PAPERS TO BE CHOSEN OUT OF FOUR**

**DSEC-3**

**BAHENGDSE601**

**Literary Theory**

**[Credit-6]**

Course Type:	Course Details: <b>DSE</b>		L-T-P: 5– 1 – 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical 0	Theoretical 10	Practical 0	Theoretical 40

This paper introduces to the students the various nuances of the critical field of Literary Theory. While studying literature today it is almost mandatory to have a critical perspective and a working knowledge of various critical theoretical paradigms is almost the way to move forward. In this context therefore the study of this paper becomes very important. The paper has been framed in such a way so that the following learning outcomes may be realized:

- Having a working knowledge of the various critical literary theories like Marxism, Feminism, Culture Studies etc.
- To create awareness among the students as to how such theories might be implemented in the reading/re-reading of various literary texts.
- To create a bridge with the M.A. course of various Universities as and when the students move forward in life.
- To equip them to handle the writing of dissertations or research papers in future.

**Texts to be referred to:**

**Marxism and Cultural Studies:**

Georg Lukacs: *Critical Realism and Socialist Realism*

Raymond Williams: *Introduction to Cultural and Society*

**Feminism:**

Elaine Showalter: “Towards a Feminist Poetics”

Gayatri C. Spivak: *Can the Subaltern Speak*

## **Post modernism and Post Colonialism:**

Jean-Francois Lyotard: *Answering the question: What is Postmodernism*

Aijaz Ahmad: 'Indian Literature'; Notes towards the Definition of Category

### **UNIT I**

**Basic Principles** of Marxism and Culture Studies, Feminism and Post Modernism & Post Colonialism expressed through the writings of Lukacs, Williams, Showalter, Spivak, Lyotard and Ahmed as mentioned in the syllabus relating to general discussion (broad spectrum ideas).

**(One question of 10 marks to be attempted out of three: 10X1 = 10)**

### **UNIT II**

**Basic Concepts** of Marxism and Culture Studies, Feminism and Post Modernism & Post Colonialism expressed through the writings of Lukacs, Williams, Showalter, Spivak, Lyotard and Ahmed as mentioned in the syllabus.

**Questions on the following concepts based on the six texts of the syllabus:**

Cultural Realism, Social Realism, Historical Realism, Class Consciousness, Culture, 'New human being', Subaltern, Postcolonialism, Identity, Post Modernism

**(Five questions of 2 marks each to be attempted out of eight: 2x5 = 10)**

**Two short answer type questions of 5 marks each to be attempted out of three: 5x2 = 10)**

### **UNIT III**

**Basic Tenets** of Marxism and Culture Studies, Feminism and Post Modernism & Post Colonialism as raised in the six texts of Lukacs, Williams, Showalter, Spivak, Lyotard and Ahmed mentioned in the syllabus.

**(Five questions of 1 mark each to be attempted out of eight :1x5 = 5)**

**One short answer type question of 5 marks to be attempted out of two: 5x1 = 5)**

## Recommended Reading

*Literary Theory: An Introductory Reader*. Edited by Saugata Bhaduri and Simi Malhotra. Anthem Press. New Delhi.

*The Blackwell Guide to Literary Theory*. George Castle. Blackwell.

### Internal Assessment: 10 Marks

Five short answer type questions of 02 marks each to be attempted out of eight:  $02 \times 5 = 10$

## DSEC 3

**BAHENG DSE602**

**Partition Literature**

**[Credit-6]**

Course Type:	Course Details: DSE		L-T-P: 5- 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical 0	Theoretical 10	Practical 0	Theoretical 40

The Partition of India is one of the most critical phases of world history. The Partition of the land was not only a political decision but also had monumental socio-cultural echoes and ramifications. In context of such political and socio-economic decision-making, literature too has responded by creating a huge corpus of work which brings to us the trauma, emotions and human factors involving the Partition of the Indian subcontinent. It is hoped that by studying this paper the following learning outcomes shall be achieved:

- Understand the human involvement of the Partition of the Indian subcontinent
- The launch an inquest into a whole new sub-genre of literature.

**Units have been adjusted in view of incorporation of 1 and 2 marks questions**

### Unit I:

#### Novel

Bapsi Sidwa: *The Ice Candy Man*

**(One question of 10 marks to be attempted out of three: 10X1 = 10)**

## **Unit II:**

### **Poetry**

Faiz Ahmed Faiz: “*For Your Loves, My Country*”, in English: *Faiz Ahmed Faiz, A Renowned Urdu Poet* (tr. And ed. Riz Rahim)

Jibanananda Das: “*I Shall Return to this Bengal*”(tr. Sukanta Chaudhuri, in *Modern Indian Literature*)

Gulzar: *Toba Tek Singh* (*Translating Partition*, ed. Tarun Saint et.at.)

Taslima Nasreen: *Broken Bengal*

**(Five questions of 2 marks each to be attempted out of eight :2x5 = 10)**

**One short answer type question of 5 marks to be attempted out of two: 5x1 = 5)**

## **Unit III:**

### **Short Stories**

Dibyendu Palit: *Alam’s Own House* tr. Sarika Chaudhuri (*Bengal Partition Stories: An Unclosed Chapter*. ed. Bashabi Fraser)

Sadat Hasan Manto: *Toba Tek Singh*, tr. M. Asaduddin (in *Black Margins: Manto*)

**(Five questions of 1 mark each to be attempted out of eight :1x5 = 5)**

**Two short answer type questions of 5 marks each to be attempted out of three: 5x2 = 10)**

Recommended Readings and Screenings :

1. Ritu Menon and Kamla Bhasin, ‘Introduction’, in *Borders and Boundaries* (New Delhi: Kali for Women, 1998).
2. Sukrita Paul Kumar, *Narrating Partition* (Delhi: Indialog, 2004).
3. Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000).

4. Sigmund Freud, 'Mourning and Melancholia', in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–53.

#### Films

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

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

*Subarnarekha* (dir. Ritwik Ghatak, 1965)

#### Internal Assessment: 10 Marks

**Five short answer type questions of 02 marks each to be attempted out of eight: 02 x 5 = 10**

#### DSEC-4

#### BAHENGDSE603

#### Autobiography

[Credit-6]

Course Type:	Course Details: DSE		L-T-P: 5– 1 – 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical 0	Theoretical 10	Practical 0	Theoretical 40

This paper focuses on the study of the one of the neglected sub-genres of literature. The writing of an autobiography is a most difficult art as it involves allowing the public at large to peer into the professional and private life of an individual. The study of this literary sub-genre thus can open out to the students the following learning outcomes:

- The appreciation of the life and times of individuals.
- Linking individual lives with wider socio-cultural and socio-economic concerns.
- Creating an awareness on the difficulties and strengths of this sub-genre.

#### Unit I:

Jean Jacques Rousseau: *Confessions*, Part One, Book One, pp. 5-43, Tr. By Angela Scholar New York: OUP, 2000.

M.K. Gandhi's: *Autobiography or the Story of My Experiments with Truth*. Part I, Chapter II to IX. PP. 5-26 (Ahmedabad, Navajivan, 1993)

**(One question of 10 marks to be attempted out of three: 10X1 = 10)**

**Unit II:**

Binodini Dasi: *My Story and Life as an Actress*, pp. 61-83. New Delhi: Kali for Women, 1998.

Helen Keller: *A Story of My Life* (Chapters I to XIII)

**(Five questions of 2 marks each to be attempted out of eight :2x5 = 10)**

**One short answer type question of 5 marks to be attempted out of two: 5x1 = 5)**

**Unit III:**

A Revathi: *Truth About Me: A Hijra Life Story*, Chapters one to Four, pp. 1-37, New Delhi: Penguin, 2010.

Sharankumar Limbale: *The Outcaste*, Tr. By Santosh Bhoomkar, pp 1-39, New Delhi: OUP, 2003.

**(Five questions of 1 mark each to be attempted out of eight :1x5 = 5)**

**Two short answer type questions of 5 marks each to be attempted out of three: 5x2 = 10)**

Recommended Readings:

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

**Internal Assessment: 10 Marks**

**Five short answer type questions of 02 marks each to be attempted out of eight: (02 x 5 = 10)**

## **BAHENG DSE604 Science Fiction and Detective Literature [Credit-6]**

Course Type:	Course Details: DSE		L-T-P: 5- 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical 0	Theoretical 10	Practical 0	Theoretical 40

This paper brings to the students the various configurations of the study of texts of two most interesting sub-genres—Science Fiction and Detective Fiction. While Science Fiction opens the mind of the individual to a world where the scientific and the imaginative cohabit, Detective Fiction takes the readers to a world of intense inquest and involves the sharpness of the individual mind. The study of these areas therefore brings to the students a wide variety of appreciation of literary texts. It is hoped that by studying these two sub-genres the students would appreciate the deeper thoughts that are involved while studying these texts and sub-genres.

### **Units have been adjusted in view of incorporation of 1 and 2 marks questions**

#### **Unit I:**

Wilkie Collins: *The Woman in White*

Arthur Conan Doyle: *The Adventure of the Speckled Band*

**(One question of 10 marks to be attempted out of three: 10X1 = 10)**

#### **Unit II:**

Begum Rokeya: *Sultana's Dream*

Isaac Asimov: *2430 A.D.*

**(Five questions of 2 mark each to be attempted out of eight :2x5 = 10)**

**One short answer type question of 5 marks to be attempted out of two: 5x1 = 5)**

#### **Unit III:**

Satyajit Ray: "The Key", from *The Complete Adventures of Feluda*, (tr. Gopa Majumdar)

Saradindu Bandopadhyay: The Jewel Case, from *The Menagerie and Other Byomkesh Bakshi Mysteries*, (tr. Sreejata Guha, Penguin), 2006.

(Five questions of 1 mark each to be attempted out of eight:  $1 \times 5 = 5$ )

Two short answer type questions of 5 marks each to be attempted out of three:  $5 \times 2 = 10$ )

Recommended Readings

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

**Internal Assessment: 10 Marks**

Five short answer type questions of 02 marks each to be attempted out of eight:  $02 \times 5 = 10$

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