

Mahatma Gandhi University

Purba Medinipur, WB



Curriculum and Credit Framework

Master of Arts in English

(For Two-Year Postgraduate Programme)

According to NEP 2020

Course Syllabi

Two-Year Programme w.e.f. Academic Session 2026-27 onwards

One-Year Programme w.e.f. Academic Session 2027-28 onwards

2 Year Postgraduate Programme

Semester Wise Syllabus Distribution as Per NEP 2020

Proposed Curriculum and Credit Framework

1st Year of PG Curricular Structure for 2 Year Postgraduate Programme Semester I				
Course Type	Course Code	Course	Credit	Marks
Major	PG2ENGL1011	British Poetry – I (Renaissance to the Victorian Period)	4	50
Major	PG2ENGL1012	British Drama – I (Renaissance to the Victorian Period)	4	50
Major	PG2ENGL1013	British Prose – I (Renaissance to the Victorian Period)	4	50
Major	PG2ENGL1014	Linguistics and Stylistics	4	50
Minor	PG2ENGL1021	Children Literature	4	50
SEC	PG2ENGLSEC1051	Communicative English	2	25
Total Credits			22	275

1st Year of PG Curricular Structure for 2 Year Postgraduate Programme Semester II				
Course Type	Course Code	Course	Credit	Marks
Major	PG2ENGL2011	British Poetry – II (The 20 th Century onwards)	4	50
Major	PG2ENGL2012	British Drama – II (The 20 th Century onwards)	4	50
Major	PG2ENGL2013	British Prose – II (The 20 th Century onwards)	4	50
Major	PG2ENGL2014	Literary Criticism	4	50
Minor	PG2ENGL2021	Detective Fictions	4	50
SEC	PG2ENGLSEC2051	Academic English (MOOC)	2	25
Total Credits			22	275

**2nd Year of PG Curricular Structure for 2 Year Postgraduate Programme
(Structure I: Course work)
Semester III**

Course Type	Course Code	Course	Credit	Marks
Major	PG1ENGL3011	Literary Theory I	4	50
Major	PG1ENGL3012	European Classics in Translation	4	50
Major	PG1ENGL3013	A- Indian English Literature (Post-Independence) B – American Literature	4	50
Major	PG1ENGL3014	A – Literatures of the Indian Diaspora B – World Literature	4	50
Major	PG1ENGL3015	Research Methodology	4	50
VAC	PG1ENGLVAC3041	Indian Knowledge System	2	25
<i>Compulsory</i>	<i>Non-credit course</i>	Gandhian Studies		
Total Credits			22	275

Semester IV

Course Type	Course Code	Course	Credit	Marks
Major	PG1ENGL4011	Colonial and Postcolonial Literature	4	50
Major	PG1ENGL4012	Literature and Environment	4	50
Major	PG1ENGL4013	A – African and Caribbean Literature B – Australian and Canadian Literature	4	50
Major	PG1ENGL4014	A – Gender Studies B – Dalit and Tribal Studies	4	50
Major	PG1ENGL4015	Dissertation & Field Trip	4	50
SEC	PG1ENGLSEC4051	Community Engagement	2	25
Total Credits			22	275

Structure II: Coursework & Research Semester III				
Course Type	Course Code	Course	Credit	Marks
Major	PG2ENGL3011	Literary Theory I	4	50
Major	PG2ENGL3012	European Classics in Translation	4	50
Major	PG2ENGL3013	A- Indian English Literature (Post-Independence) B – American Literature	4	50
Major	PG2ENGL3014	A – Literatures of the Indian Diaspora B – World Literature	4	50
Major	PG2ENGL3015	Research Methodology	4	50
VAC	PG2ENGLVAC3041	Indian Knowledge System	2	25
<i>Compulsory</i>	<i>Non-credit Course</i>	Gandhian Studies		
	Total Credits		22	275

Semester IV				
Course Type	Course Code	Course	Credit	Marks
Dissertation	PG2ENGL4031	Dissertation + Techniques of Research Writing (20 Credits) [Dissertation-(18 Credits) + Techniques of Research Writing-(2 Credits) *What is Research? *Objectives of Research *Hypothesis *Research Question Formation *Primary Data and Secondary Data Collection *Research Ethics and Plagiarism *Selection of Research Topic *Chapter-Division *Citation and Bibliography Management Tools]	20	250
SEC	PG1ENGL4051	Community Engagement	2	25
	Total Credits		22	275

Structure III: Research Semester III				
Course Type	Course Code	Course	Credit	Marks
Research Thesis	PG1ENGL3031	Research Thesis/Project [20 Credits] Preparation of Research Thesis/Project-(12 Credits) *Finding a Research Topic *Develop a Proposal *Choosing Methods *Planning of Data collection *Analyzing Data + Tools for Research- *Online Databases and Archives analysis *Literary Analysis Tools *Seminar Presentation + Viva- voice: [8 Credits]	12	150
			8	100
VAC	PG1ENGLVAC3041	Indian Knowledge System	2	25
<i>Compulsory</i>	<i>Non-credit Course</i>	Gandhian Studies		
Total Credits			22	275

Semester IV				
Course Type	Course Code	Course	Credit	Marks
Research Thesis	PG2ENGL4031	Research Thesis/Project [20 Credits] Research Thesis/Project + Techniques of Research Writing (12 Credits) *What is Research? *Objectives of Research *Hypothesis *Research Question Formation *Primary Data and Secondary Data Collection *Research Ethics and Plagiarism *Selection of Research Topic *Chapter-Division *Citation and Bibliography Management Tools *Seminar Presentation + Viva- voice [8 Credits]	12	150
			8	100
SEC	PG1ENGLSEC4051	Community Engagement	2	25
Total Credits			22	275

Preamble

The National Education Policy (NEP) 2020 by the Government of India recognised that higher education plays a vital role in promoting human as well as societal well-being and in developing India as perceived in its Constitution - a democratic, just, socially conscious, cultured, and humane nation upholding liberty, equality, fraternity, and justice for the citizens of India. It nurtures a vision to enable an individual to study one or more specialised areas of interest at a deep level, and also develop capabilities across a range of disciplines including sciences, social sciences, arts, humanities, languages, as well as professional, technical, and vocational subjects.

The present syllabus is therefore prepared according to the suggestions, guidelines, and frameworks of NEP 2020, replacing the existing Choice Based Credit System (CBCS) Syllabus. The vision of this syllabus is to encourage the pupils to think independently, understand the text in the larger contexts of society and history, facilitate multidisciplinary and interdisciplinary learnings, enhance linguistic and communicative abilities, and equip the students for future employments with curricula that are oriented to develop skills.

Programme Outcomes (POs)

Helps the students gain an understanding of the evolution of language and culture implicit within the study of literature.

Imparts a holistic notion of social responsibility and well-being.

Improves the critical thinking abilities of the students.

Equips the students for competitive exams pertaining to professional courses and services.

Helps the students in learning skills for effective writing.

Introduces works written by and about Dalit and Tribal communities and imparts knowledge in the domain of alternative aesthetics.

Provides hands-on experience to students on ethnographic research, field survey and questionnaire/preparation.

Semester I

Major	PG2ENGL1011	British Poetry – I (Renaissance to the Victorian Period)
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Course-Level Learning Outcomes:

Students pursuing this course will be able to:

- * Understand the formation and the tradition of English poetry from Renaissance to Victorian age.
- * Understand the overall growth and development of British canonical poetry.
- * Engage with the fundamental skills required for close reading and critical thinking of the texts and concepts.
- * Appreciate and analyse the poems in the larger socio-political and religious contexts of the time.

Unit – I (Renaissance)

Any *Ten Texts* from the following, taking poems from at least Two Poets:

- Thomas Wyatt and Henry Howard (Earl of Surrey): “They flee from me”, “The Long Love that in my Thought doth Harbour”, “The Soote Season” (From *Tottel’s Miscellany*)
- Edmund Spenser: “One Day I Wrote her name”, “The Sovereign Beauty”, “Lyke as a ship that through the Ocean wyde” (Selections from *Amoretti*)
- Philip Sydney: “Loving in truth, and fain in verse my love to show”, “You that do search for every purling spring”, “With how sad steps, O Moon, thou climb’st the skies!” (Selections from *Astrophil and Stella*)
- William Shakespeare: “A Woman’s Face with Nature’s Own Hand Painted” (Sonnet XX), “When, in disgrace with fortune and men’s eyes” (Sonnet XXIX), “My mistress’ eyes are nothing like the sun” (Sonnet CXXX)
- John Donne: “Go and catch a falling star”, “The Canonization”, “The Extasie”
- George Herbert: “Easter Wings”, “The Collar”, “Redemption”
- Andrew Marvell: ‘The Garden’, ‘Definition of Love’, ‘The Coronet’
- Henry Vaughan: “The World”, “The Retreat”

Unit – II (Augustan / Neoclassical)

Any *Two Texts* from the following, taking poems from at least Two Poets:

- John Milton: *Paradise Lost* Book-IV or Book-IX / *Samson Agonistes* / *Lycidas*
- John Dryden: *Absalom and Achitophel*
- Alexander Pope: *An Epistle to Dr. Arbuthnot*

Unit – III (The Romantic Age)

Section A: Any *Two Texts* from the following:

- William Wordsworth: *The Prelude, Book I*
- George Gordon Byron: *Don Juan* (Canto I)
- P. B. Shelley: *Adonais* OR *Alastor*
- John Keats: “The Eve of St. Agnes”

OR,

Section B: Any *Ten Texts* from the following:

- A) William Cowper: “The Solitude of Alexander Selkirk”
- B) William Blake: “The Chimney Sweeper”, “Sick Rose”, “The Garden of Love”, “London”
- C) John Keats: “To Autumn”, “Ode to Melancholy”, “Ode to Psyche”
- D) P. B. Shelley: “Ode to the West Wind”, “To a Skylark”, “Ozymandius”
- E) Coleridge: “The Rime of the Ancient Mariner”, “Christabel Part I”, “Frost at Midnight”

Unit – IV (Victorian)

Section A

Either Tennyson: *In Memoriam* (Selections), OR, Matthew Arnold: “The Scholar Gipsy”, “Thyrsis”.

OR,

Section B (Any three texts)

- C. G. Rossetti: “Goblin Market”
- Browning: “Fra Lippo Lippi” / “Andrea Del Sarto” / “The Bishop Orders His Tomb”
- Hardy: “The Darkling Thrush” / “The Ruined Church”
- Hopkins: “The Windhover” / “Felix Randal”
- D. G. Rossetti: “The Blessed Damozel”

Suggested Readings:

Abrams, M. H. *The Mirror and the Lamp*. Oxford UP, 1953.

Brooks, Cleanth. *Historical Evidence and the Reading of Seventeenth-Century Poetry*. U of Missouri P, 1972.

Bristow, Joseph, editor. *The Cambridge Companion to Victorian Poetry*. Cambridge UP.

Chandler, James, and Maureen N. McLane, editors. *The Cambridge Companion to British Romantic Poetry*. Cambridge UP.

Clements, Arthur L. *Poetry of Contemplation: John Donne, George Herbert, Henry Vaughan, and the Modern Period*. State UP of New York, 1994.

Corns, Thomas N., editor. *The Cambridge Companion to English Poetry, Donne to Marvell*. Cambridge UP.

Rawson, Claude, editor. *The Cambridge Companion to English Poets*. Yale UP.

Reisman, Rosemary M. *British Renaissance Poets*. Salem, 2003.

Major	PG2ENGL1012	British Drama – I (Renaissance to the Victorian Period)
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Course-Level Learning Outcomes:

Students pursuing this course will be able to:

- *Have a general overview of dramatic movements and ideas across countries and historical periods, a sense of how to write about these ideas in relation to specific texts, and a sense of why drama matters to them.
- *Understanding of certain dramatic structures and types.
- *Explore the key writers and texts within their historical and intellectual contexts
- *Examine and practise the methodology of theatre history

Unit – I (Shakespeare)

Any *two* of the following:

- a) Shakespearean Tragedies: *King Lear* / *Hamlet* / *Othello*
- b) Shakespearean Comedies/Tragicomedies/Romances: *Measure for Measure*/ *The Tempest*/ *The Comedy of Errors*
- c) Shakespeare's History Plays: *Henry IV* / *Richard III* / *Antony & Cleopatra*

Unit – II (Other Elizabethan / Jacobean Playwrights)

Any *two* of the following:

- a) Christopher Marlowe: *Doctor Faustus* / *Edward II* / *Tamburlaine*
- b) Ben Jonson: *Volpone* OR *The Alchemist* / Thomas Dekker: *The Shoemaker's Holiday*
- c) Thomas Kyd: *The Spanish Tragedy* / John Webster: *The Duchess of Malfi* OR *The White Devil*

Unit – III (Augustan & Restoration)

Any *two* of the following:

- a) William Congreve: *The Way of the World* OR *The Double Dealer* / William Wycherly: *The Country Wife* OR *The Plain Dealer*
- b) John Dryden: *All for Love* OR *Aurangzebe* / Thomas Otway: *Venice Preserved*
- c) Oliver Goldsmith: *She Stoops to Conquer* / Richard B. Sheridan: *The School for Scandal*
- d) Aphra Behn: *The Rover*

Unit – IV (Romantic to Victorian)

Any *two* of the following:

- a) William Wordsworth: *The Borderers* / P. B. Shelley: *Prometheus Unbound* / Thomas Hardy: *The Dynasts*
- b) G. B. Shaw: *Pygmalion* / Mrs. Warren's *Profession* / *Major Barbara*
- c) Oscar Wilde: *The Importance of Being Earnest* / *Lady Windermere's Fan* / *An Ideal Husband*

Suggested Readings:

- Barber, C. L. *Shakespeare's Festive Comedy*. Princeton UP, 1959.
- Bevis, Richard. *English Drama: Restoration and Eighteenth Century*. Routledge, 1989.
- Bradbrook, M. C. *The Growth and Structure of Elizabethan Comedy*. Chatto & Windus, 1973.
- Bradbrook, M. C. *Themes and Conventions of Elizabethan Tragedy*. Cambridge UP, 1980.
- Fisk, Deborah Payne. *The Cambridge Companion to English Restoration Theatre*. Cambridge UP, 2003.
- Dollimore, Jonathan. *Radical Tragedy*. Palgrave Macmillan, 2010.
- Hoagwood, Terence Allan, and Daniel P. Watkins, editors. *British Romantic Drama: Historical and Critical Essays*. Fairleigh Dickinson UP, 1998.

Major	PG2ENGL1013	British Prose – I (Renaissance to the Victorian Period)
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Course-Level Learning Outcome:

Students pursuing this course will be able to:

- *Get an overview of British fiction from the beginnings to the twenty-first centuries.
- *Give a clear notion about the changing techniques, issues and concerns of fiction in the four centuries in Britain.

Unit – I (From the Renaissance to the Restoration)

Any *two* of the following, taking at least *one* from each section:

Section A

- a) Queen Elizabeth: “The Golden Speech”, “The Hatfield House Speech”
- b) King James: “A Counterblaste to Tobacco”

Section B

- c) Francis Bacon: “Of Beauty”, “Of Friendship”, “Of Travel”, “Of Truth”, “Of Books”
- d) Thomas More: *Utopia* (Book II)
- e) John Milton: *Areopagitica*

Unit – II (The Augustan Period)

Any *two* of the following:

- a) Daniel Defoe: *Robinson Crusoe* OR *Moll Flanders* / Aphra Behn: *Oroonoko*
- b) Jonathan Swift: *Gulliver’s Travels*
- c) Samuel Richardson: *Pamela* / Henry Fielding: *Tom Jones* / Lawrence Sterne: *Tristram Shandy*
- d) Samuel Johnson: *The Rambler* (Selections) / Oliver Goldsmith: “The Man in Black” / Joseph Addison & Richard Steele: “Sir Roger’s Disappointment in Love”, “Death of Sir Roger”

Unit – III (The Romantic Period)

Any *two* of the following:

- a) Jane Austen: *Emma* OR *Mansfield Park* / Horace Walpole: *The Castle of Otranto*
- b) Maria Edgeworth: *Castle Rackrent* / Walter Scott: *Rob Roy* OR *The Heart of Midlothian*
- c) William Hazlitt: *The Spirit of the Age* (selections) / Thomas De Quincey: *The Confessions of an English Opium-Eater* / Charles Lamb: “The Superannuated Man”, “Old China”.

Unit – IV (The Victorian Era)

Any *two* of the following:

- a) Charles Dickens: *Great Expectations* / *Bleak House* / *Little Dorrit*
- b) Thomas Hardy: *Jude the Obscure* / *Far from the Madding Crowd* / *Tess of the d’Urbervilles*
- c) Charlotte Brontë: *Villette* / Emily Brontë: *Wuthering Heights* / George Eliot: *Middlemarch*
- d) John Ruskin: “On the Nature of Gothic” / Thomas Carlyle: *On Heroes, Hero-Worship, and the Heroic in History*

Suggested Readings:

Johnson, Claudia L. *Jane Austen: Women, Politics, and the Novel*. U of Chicago P, 1988.
 Kilgour, Maggie. *The Rise of the Gothic Novel*. Routledge, 1995.
 Lukács, Georg. *The Historical Novel*. Translated by Hannah Mitchell and Stanley Mitchell, introduction by Fredric Jameson, U of Nebraska P, 1983.
 Maxwell, Richard, and Katie Trumpener, editors. *The Cambridge Companion to Fiction in the Romantic Period*. Cambridge UP, 2008.
 McKeon, Michael. *The Origins of the English Novel, 1600–1740*. Johns Hopkins UP, 1987.

Major	PG2ENGL1014	Linguistics and Stylistics
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Course-Level Learning Outcome:

Students pursuing this course will be able to:

- *Develop an ability to analyse language structure (phonology, morphology, syntax, semantics).
- *Build precise skills in speech sound recognition, articulation, and transcription.
- *Cultivate awareness of how language varies across regions, classes, genders, and communities.

Unit 1: Linguistics

Any *two* of the following:

- (a) Language and Communication; Basic Concepts of Linguistics; Branches of Linguistics
- (b) Morphology and Word Formation Processes in English
- (c) Noun Phrase and Verb Phrase

Unit 2: Phonetics

Any *two* of the following:

- (a) Human Speech Mechanism and Organs of Speech
- (b) Vowels and Consonants
- (c) Syllable structure and Phonemic Transcription

Unit 3: Stylistics

Any *two* of the following:

- (a) Classical Rhetoric and the origin of Stylistics; Different Branches of Stylistics

- (b) Foregrounding and other Stylistic devices
- (c) Interpretation of Texts and Stylistics

Unit 4: Sociolinguistics

Any *two* of the following:

- (a) Basic introduction to Sociolinguistics
- (b) Concepts of Language, Register, Dialect, Diglossia, Heteroglossia, Code-Mixing, Code-Switching
- (c) Pidgin and Creole; Examples from some Creole languages, one-two Creole texts / selections may be taught as examples (e.g. Claude McKay's "Fetchin Water").

Suggested Readings:

- Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*. Macmillan Publishers India, 2013.
- Hancock, Mark. *English Pronunciation in Use: Intermediate*. Cambridge UP, 2003.
- Jeffries, Lesley, and Dan McIntyre. *Stylistics*. Cambridge UP, 2010.
- Ladefoged, Peter, and Keith Johnson. *A Course in Phonetics*. 8th ed., Cengage Learning, 2021.
- Matthews, P. H. *Linguistics: A Very Short Introduction*. Oxford UP, 2003.
- Newmeyer, Frederick J., editor. *Formalism and Functionalism in Linguistics*. Routledge, 2022.
- Rahman, Tariq. *An Introduction to Linguistics*. Orient Blackswan, 2010.
- Roach, Peter. *English Phonetics and Phonology: A Practical Course*. 5th ed., Cambridge UP, 2022.
- Simpson, Paul. *Stylistics: A Resource Book for Students*. Routledge, 2004.
- Stockwell, Peter, and Sara Whiteley, editors. *The Cambridge Handbook of Stylistics*. Cambridge UP, 2014.
- Verdonk, Peter. *Stylistics*. Oxford UP, 2002.
- Wales, Katie. *A Dictionary of Stylistics*. 3rd ed., Routledge, 2014.
- West, David. *English Literary Stylistics*. Palgrave Macmillan, 2008.
- Yule, George. *The Study of Language*. 8th South Asian ed., Cambridge UP, 2025.

Minor	PG2ENGL1021	Children's Literature
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Course-Level Learning Outcomes:

Students pursuing this course will be able to:

- *Encourage creative thinking through fantasy, fables, and storytelling.
- *Expose readers to diverse traditions, folklore, and global perspectives and builds attachment with multiculturalism.

Unit - I (Children's Literature Translated from Bengali)

Any *two* texts of the following:

- a) Trailokyanath Mukhopadhyay: *Kankabati* (Trans. Nandini Bhattacharya)
- b) Shibram Chakraborty: *The Merry Adventures of Harshabardhan and Gobardhan* (Trans. Arunava Sinha)
- c) Lila Majumdar: *The Burmese Box* (Trans. Srilata Banerjee)

Unit II (Children's Literature by Indian Authors)

Any *two* texts of the following:

- a) Ruskin Bond: *The Blue Umbrella*
- b) R. K. Narayan: *Malgudi Days*
- c) Sudha Murty: *Grandma's Bag of Stories*

Unit - III (Children's Literature from the West)

Any *two* texts of the following:

- a) Lewis Carroll: *Alice's Adventures in Wonderland*
- b) J. R. R. Tolkien: *The Hobbit*
- c) Jacob Grimm & Wilhelm Grimm: *Grimm's Fairy Tales* (Selections)

Suggested Readings:

Hunt, Peter. *An Introduction to Children's Literature*. Oxford UP, 2023.

Lerer, Seth. *Children's Literature: A Reader's History from Aesop to Harry Potter*. U of Chicago P, 2008.

McGillis, Roderick, editor. *Children's Literature and Critical Theory*. Oxford UP, 1996.

Reynolds, Kimberley. *Children's Literature: A Very Short Introduction*. Oxford UP, 2011.

Shah, Sonali. *Literatures for Children: Contemporary Criticism*. Orient Blackswan, 2024.

SEC	PG2ENGLSEC1051	Communicative English
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Course-Level Learning Outcomes:

Students pursuing this course will be able to:

*to be able to communicate in everyday situations and thereby greatly enhancing the chances of being selected in job interviews.

*to be able to show proficiency in Communicative English and it will facilitate career-growth since English still remains the predominant lingua franca for communication for both among Indians as well as with the foreigners.

Unit I

Any two of the following:

- a) The process of communication - the roles of Transmitter, Receiver, encoding, the choice of medium channel, decoding and feedback, the communication loop
- b) Verbal and Non-Verbal Communication - the two forms - Verbal: oral and written, the components of spoken and written communication; Non-Verbal - Physical, Kinesics, Proxemics, Silence, Paralinguistic symbols
- c) The importance of Grammar and its functional aspects with specific reference to common errors, framing questions, tense forms, articles and prepositions

Unit II

Any two of the following:

- a) Letters - the structure and lay-out : Kinds of letters, different types of lay-out, the right format
- b) Body language of letters: The Composition, the tone - a few examples of enquiries and replies, complaints, bank correspondence etc
- c) Managing the mail box, presenting the mail, the tone, the attachments, the language and etiquette

Unit III

Any two of the following:

- a) Interviews: Planning, Preparation, performance
- b) Reports and Proposals: The parts of a report, the various types, Qualities of good reporting, qualities of a good proposal, parts of a proposal
- c) Resume preparations: Application letters, the essentials of effective resume writing

Suggested Readings:

Kaul, Asha. *Business Communication*., Prentice-Hall, New Delhi, 2006.

Mohan, Krishna & Banerji, Meera. *Developing Communication Skills*. Macmillan, 1990.

Monipally MathuKutty M. *Business Communication Strategies*, Tata McGraw-Hill, 2001.

Ober, Scot. *Contemporary Business Communication*. Biztantra, 2004.

Semester II

Major	PG2ENGL2011	British Poetry – II [The 20 th Century onwards]
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Course-Level Learning Outcomes:

Students pursuing this course will be able to:

- * Demonstrate a comprehensive understanding of the major movements, trends, and historical contexts of twentieth- and twenty-first-century English poetry, including Modernism, Late Modernism, and Contemporary Poetry.
- * Compare the thematic concerns and poetic techniques of poets from different literary periods and movements, recognizing both continuity and innovation in English poetic traditions.
- * Evaluate the representation of war, identity, memory, spirituality, gender, mortality, alienation, migration, and social change in modern and contemporary English poetry.
- * Apply knowledge of poetic forms, literary terminology, and critical concepts to produce coherent academic arguments and independent interpretations of literary texts.

Unit – I (Early Modern Period)

Any two of the following:

- W. B Yeats, “Easter 1916”, “The Circus Animals’ Desertion”, “Second Coming”, “Sailing to Byzantium”, “Byzantium”
- Wilfred Owen, “Strange Meeting”; W. H. Auden, “The Shield of Achilles”, “The Unknown Citizen”, “Funeral Blues”; Sigfried Sassoon “Dulce et Decorum Est”, “The General”
- T.S.Eliot, *The Waste Land*/ “Marina”, *The Hollow Men*, “Little Gidding”

Unit – II (Late Modern and 21st Century)

Any two of the following:

- Philip Larkin, “The Whitsun Weddings”, “Annus Mirabilis”, “Dockery and Son”, “Church Going”, “Aubade”
- Ted Hughes, “The Thought Fox”, “Pike”, “Wodwo”, “An October Salmon”, “Fulbright Scholars”

- c) Dylan Thomas, “After the Funeral”, “And Death Shall Have No Dominion”, “Do Not Go Gentle into That Good Night”, “A Refusal to Mourn the Death, by Fire, of a Child in London”, “A Letter to My Aunt”
- d) Thom Gunn, “On the Move”, “The Man with Night Sweats”, “Still Life”, “My Sad Captains”, “Considering the Snail”
- e) Andrew Motion, “Passing on”; Simon Armitage, “Poem”; Andrew Macmillan, “Martyrdom”.

Unit – III (Women Poets)

Any two of the following:

- a) Gertrude Stein, “Tender Buttons”; Elizabeth Bishop, “Filling Station”, “First Death in Nova Scotia”.
- b) Marianne Moore, “To a Steam Roller”, Edith Sitwell, “The King of China’s Daughter”, Adrienne Rich, “Diving into the Wreck”, Sylvia Plath, “The Moon and the Yew Tree”,
- c) Carol Ann Duffy, “Valentine”, “Warming Her Pearls”; Wendy Cope, “The Orange”, Warsan Shire, “Backwards”.

Suggested Readings:

- Bloom, Harold, editor. *Elizabeth Bishop*. Chelsea House, 1985.
- Burt, Stephen. *The Art of Thom Gunn*. Harvard UP, 2005.
- Childs, Peter. *The Twentieth Century in Poetry*. Routledge, 1999.
- Costello, Bonnie. *Marianne Moore: Imaginary Possessions*. Harvard UP, 1981.
- Gill, Jo. *The Cambridge Introduction to Sylvia Plath*. Cambridge UP, 2008.
- Goodby, John. *The Poetry of Dylan Thomas*. UP of Wales, 2013.
- Langdell, Cheri Colby. *Adrienne Rich: The Moment of Change*. Praeger, 2004.
- Mendelson, Edward. *Early Auden*. Faber and Faber, 1981.
- O’Brien, Sean, editor. *The Fire Box: Poetry in Britain and Ireland after 1945*. Picador, 1998.
- Rees-Jones, Deryn. *Carol Ann Duffy*. Northcote House, 1999.
- Sagar, Keith. *The Art of Ted Hughes*. Cambridge UP, 1978.
- Silkin, Jon, editor. *The Penguin Book of First World War Poetry*. Penguin, 1996.
- Southam, B. C. *A Student's Guide to the Selected Poems of T. S. Eliot*. Faber and Faber, 1994.
- Swarbrick, Andrew. *Out of Reach: The Poetry of Philip Larkin*. Macmillan, 1995.

Major	PG2ENGL2012	British Drama II [The 20 th Century onwards]
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Course-Level Learning Outcomes:

Students pursuing this course will be able to:

- * Demonstrate a comprehensive understanding of the historical, cultural, and political contexts that shaped modern British and Irish drama from the Irish Revival to the late twentieth century.
- * Interpret dramatic texts using appropriate critical and theoretical approaches, including Modernism, the Theatre of the Absurd, Marxism, Feminism, Postcolonialism, New Historicism, and Performance Studies.
- * Evaluate the evolution of twentieth-century drama by examining movements such as the Irish Literary Revival, Modernism, the Theatre of the Absurd, the Angry Young Men movement, and contemporary political theatre.
- * Cultivate independent research skills by engaging with primary texts, critical scholarship, and interdisciplinary approaches to the study of modern drama.

Unit – I (The Irish Revival)

Any two of the following:

- a) J. M. Synge – *The Riders to the Sea/ The Playboy of the Western World*
- b) W. B. Yeats – *The Countess Cathleen*
- c) Seán O’Casey - *Juno and the Paycock*

Unit – II (Modernism and the Absurd)

Any two of the following:

- a) T. S. Eliot – *Murder in the Cathedral / The Cocktail Party*
- b) Samuel Beckett – *Waiting for Godot / Endgame / Krapp’s Last Tape*
- c) Harold Pinter – *The Birthday Party/ The Dumb Waiter*

Unit – III (Late Twentieth Century)

Any two of the following:

- a) John Osborne – *Look Back in Anger/ A Patriot for Me*
- b) Edward Bond - *Lear*
- c) Tom Stoppard – *Rosencrantz and Guildenstern are Dead/ The Invention of Love*
- d) Arnold Wesker - *Chicken Soup with Barley/ Roots*
- e) Caryl Churchill – *Serious Money / Far Away / Top Girls*

Suggested Readings:

- Bradbury, Malcolm, and James McFarlane, editors. *Modernism: A Guide to European Literature 1890–1930*. Penguin Books, 1991.
- Brown, Terence. *The Irish Literary Revival*. Longman, 1989.
- Buse, Peter et al., editors. *Drama and Theory: Critical Approaches to Modern British Drama*. Manchester UP, 1997.
- Ellmann, Richard. *Yeats: The Man and the Masks*. W. W. Norton, 1979.
- Esslin, Martin. *The Theatre of the Absurd*. Vintage Books, 2004.
- Hayman, Ronald. *Harold Pinter*. Oxford UP, 1980.
- Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge UP, 2002.
- Kenner, Hugh. *Samuel Beckett: A Critical Study*. U of California P, 1968.
- Taylor, John Russell, editor. *The Angry Theatre*. Hill and Wang, 1962.
- Trussler, Simon. *The Cambridge Illustrated History of British Theatre*. Cambridge UP, 1994.

Major	PG2ENGL2013	British Prose II (The 20 th Century Onwards)
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Course-Level Learning Outcomes:

Students pursuing this course will be able to:

- * Demonstrate a comprehensive understanding of major twentieth-century British short stories, novels, and non-fiction prose within their historical, social, and cultural contexts.
- * Interpret literary texts using appropriate critical and theoretical approaches, including Modernism, feminism, psychoanalytic criticism, existentialism, postcolonialism, and cultural studies.
- * Compare and contrast diverse prose forms—short story, novel, essay, memoir, travel writing, and art history—and assess their contribution to the development of modern British literature.
- * Cultivate an appreciation of the intellectual, philosophical, and aesthetic contributions of modern British prose writers and their continuing relevance in contemporary literary and cultural studies.

Unit – I (Short Story):

Any two of the following:

- a) Evelyn Waugh - “Cruise”; Roald Dahl - “Someone Like You”; Leslie Halward - “Old Sweat”; Ernest Hemingway - “The Snows of Kilimanjaro”
- b) W. S. Maugham - “Winter Cruise”; Penelope Fitzgerald – “The Means of Escape”; Kingsley Amis - “Mason’s Life”; Langston Hughes - “Thank You, Ma’m”.
- c) Shena Mackay - “Cardboard City”; Muriel Spark - “The Go-Away Bird”; Elizabeth Bowen - “The Demon Lover”

Unit – II (Novel):

Any two of the following:

- a) Virginia Woolf – *Mrs Dalloway* / *To the Lighthouse*; James Joyce - *A Portrait of the Artist as a Young Man*
- b) E M Forster – *A Room with a View*; D. H. Lawrence – *The Rainbow* / *Sons and Lovers*
- c) Graham Greene – *The Power and the Glory*; Aldous Huxley – *Brave New World*

Unit – III (Non-Fiction):

Any two of the following:

- a) Bertrand Russell- *The Conquest of Happiness* / *Sceptical Essays*; G. K. Chesterton - "*All Things Considered*"
- b) Virginia Woolf – “A Room of One’s Own”; William Dalrymple – *In Xanadu/ Nine Lives*
- c) T. E. Lawrence – *The Seven Pillars of Wisdom*; Ernest H. Gombrich – *The Story of Art*

Suggested Readings:

Bergonzi, Bernard. *A Study in Greene: Graham Greene and the Art of the Novel*. Oxford UP, 2006.
Bowen, Elizabeth. *The Demon Lover and Other Stories*. Vintage Classics, 1998.
Coates, John. *Chesterton and the Edwardian Cultural Crisis*. Hull UP, 1984.
Firchow, Peter Edgerly. *The End of Utopia: A Study of Aldous Huxley's Brave New World*. Bucknell UP, 1984.
Halward, Leslie. *Old Sweat and Other Stories*. Jonathan Cape, 1936.
Kinkead-Weekes, Mark. *D. H. Lawrence: Triumph to Exile, 1912–1922*. Cambridge UP, 1996.
Lodge, David. *The Art of Fiction*. Penguin Books, 1992.
Monk, Ray. *Bertrand Russell: The Ghost of Madness, 1921–1970*. Vintage Books, 2001.
Norris, Margot. *A Companion to James Joyce's A Portrait of the Artist as a Young Man*. Bedford/St. Martin's, 1998.
Roe, Sue, and Susan Sellers, editors. *The Cambridge Companion to Virginia Woolf*. 2nd ed., Cambridge UP, 2010.
Showalter, Elaine. *A Literature of Their Own*. Princeton UP, 1999.
Spark, Muriel. *The Go-Away Bird and Other Stories*. Macmillan, 1958.

Major	PG2ENGL2014	Literary Criticism
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Course-Level Learning Outcomes:

Students pursuing this course will be able to:

**** Demonstrate comprehensive understanding of the principal traditions and developments in Western literary criticism from Classical antiquity through the Victorian period.**

- ** Analyse key critical texts and concepts within their philosophical, historical, intellectual, and literary contexts.
- ** Evaluate the development of major ideas regarding literature, poetry, mimesis, imagination, aesthetic value, culture, and the functions of literary criticism across historical periods.
- ** Formulate independent, historically informed critical arguments by engaging with foundational texts and applying relevant concepts to the interpretation and evaluation of literature.

Unit I: (Literary Criticism - Classical Philosophy and Literary Theory)

Any two of the following:

- a) Plato: The Republic (Book I and II)/ (Book X and XI)
- b) Aristotle: Poetics
- b) Longinus: On the Sublime

Unit II: (From 16th to 18th Century)

Any two of the following:

- a) Philip Sydney: “An Apology for Poetry”
- b) John Dryden: An Essay of Dramatic Poesy
- c) Samuel Johnson: Lives of the Poets (Selections)

Unit III: (Romantic to Victorian Period)

Any two of the following:

- a) William Wordsworth: “Preface” to *Lyrical Ballads*
- b) S.T. Coleridge: Biographia Literaria
- c) Matthew Arnold: Culture and Anarchy (selections)

Suggested Readings:

Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford University Press, 1953.

Kennedy, George A. *Classical Criticism*. University of North Carolina Press, 1999.

Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. Wiley-Blackwell, 2008.

Wimsatt, W. K., and Cleanth Brooks. *Literary Criticism: A Short History*. University of Chicago Press, 1978.

Leitch, Vincent B., editor. *The Norton Anthology of Theory and Criticism*. 3rd ed., W. W. Norton, 2018.

Daiches, David. *Critical Approaches to Literature*. Orient BlackSwan, 2009.

Eagleton, Terry. *Literary Theory: An Introduction*. 2nd ed., Wiley-Blackwell, 2008.

Wellek, René. *A History of Modern Criticism: 1750–1950*. Yale University Press, 1955.

Selden, Raman, Peter Widdowson, and Peter Brooker. *A Reader's Guide to Contemporary Literary Theory*. 5th ed., Routledge, 2005.

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 4th ed., Manchester University Press, 2017.

DSE4-B	Detective Fictions
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Course-Level Learning Outcomes:

Students pursuing this course will be able to:

- * Understand the evolution of detective fiction from the nineteenth century to the late twentieth century, identifying its major authors, themes, and literary conventions.
- * Interpret detective fiction using critical approaches, including structuralism, postmodernism, semiotics, psychoanalysis, and cultural studies, where appropriate.
- * Evaluate the relationship between crime, justice, morality, and society as represented in detective fiction, and assess how these texts reflect contemporary historical and cultural issues.
- * Develop advanced textual analysis and critical writing skills through close reading, interpretation, and scholarly discussion of detective narratives.

Unit – I (Nineteenth Century)

Any two of the following:

- a) Edgar Allan Poe: “The Murders in the Rue Morgue”, “The Purloined Letter”
- b) Arthur Conan Doyle: *The Hound of the Baskervilles*
- c) Wilkie Collins: *The Moonstone*

Unit – II (Early Twentieth Century)

- a) Agatha Christie: *The Murder of Roger Ackroyd* / *The Mystery of the Blue Train*
- b) Phyllis Dorothy James: *Cover Her Face/ Innocent Blood*

Unit III (Late Twentieth Century)

- a) Umberto Eco: *The Name of the Rose* (Trans. William Weaver)
- b) Sharadindu Bandyopadhyay: “The Menagerie” (Trans. Sreejata Guha), “The Rhythm of Riddles” (Trans. Arunava Sinha)

Suggested Readings:

Davison Reynolds, Moira. *Women Authors of Detective Series: Twenty-One American and British Writers, 1900-2000*. McFarland, 2001.

Deb Barman, Debayan. *Critical Essays on English and Bengali Detective Fiction*. Bloomsbury, 2022.

H. Delamater, Jerome, and Ruth Prigozy. *Theory and Practice of Classic Detective Fiction*. Bloomsbury, 1997.

Hadley, Mary. *British Women Mystery Writers*. McFarland, 2002.

Helen Whitman, Sarah. *Edgar Poe and his critics*. Leopold Classic Library, 2015.

Horsley, Lee. *Twentieth-century Crime Fiction*. Oxford UP, 2005.

Mazzeno, Laurence. *The Critical Reception of Sir Arthur Conan Doyle: Sherlock Holmes and Beyond: 79 (Literary Criticism in Perspective)*. Camden House, 2023.

Mello-Goldner, Diane. *A Detective's History of Psychology: Understanding Key Theories and Concepts Through Mystery Fiction*. McFarland, 2024.

Plain, Gill. *Twentieth-century Crime Fiction: Gender, Sexuality and the Body*. Fitzroy Dearborn, 2001.

Saunders, Samuel. *The Nineteenth Century Periodical Press and the Development of Detective Fiction*. Routledge, 2021.

SEC-2	Academic English
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MOOC will be offered

Suggested:

[Preview: English for Research Paper Writing | SWAYAM](#)

(Structure I: Coursework) (Semester III)

Major	PG1ENGL3011	Literary Theory I
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Course-Level Learning Outcomes:

Students pursuing this course will be able to:

- ** Demonstrate an in-depth understanding of the major concepts, debates, and critical approaches of Marxist, Psychoanalytic, Postmodern, and Poststructuralist literary theories.
- ** Apply diverse conceptual models to critically analyse literary and cultural texts, recognising the relationship between language, ideology, history, identity, and representation.
- ** Evaluate the contributions, intersections, and limitations of major twentieth-century literary theories in developing contemporary literary criticism and cultural studies.

** Develop coherent, research-oriented arguments by using appropriate theoretical perspectives in the interpretation of literary and cultural texts.

Unit – I: Marxist Literary Theory:

Any **two** of the following:

- a) Mikhail Bakhtin: *Rabelais and His World* (1965)
- b) Roman Jakobson: "The Metaphoric and Metonymic Poles" (1956) / Saussure: *Course in General Linguistics* (1916)
- c) Raymond Williams: *Culture and Society* (1958) / Walter Benjamin: *The Work of Art in the Age of Mechanical Reproduction* (1935)

Unit – II: Psycho-analysis and Reader-Response Theory:

Any two of the following:

- a) Sigmund Freud: "Three Essays on the Theory of Sexuality" (1905) (selections) or *Civilization and Its Discontents* (1930) / Ernest Jones: *Hamlet and Oedipus* (1949)
- b) Roland Barthes: "The Death of the Author" (1967) / Jacques Derrida: "Structure, Sign, and Play in the Discourse of the Human Sciences" (1967)
- c) Stanley Fish: "Is There a Text in This Class?" (1980) / Wolfgang Iser: *The Act of Reading: A Theory of Aesthetic Response* (1978)

Unit – III: Post-Marxism and Post-Modernism:

Any two of the following:

- a) Jean-François Lyotard: *The Postmodern Condition: A Report on Knowledge*
- b) Jean Baudrillard: *Simulacra and Simulation*
- c) Louis Althusser: *Ideology and Ideological State Apparatuses* / Michel Foucault: *The Archaeology of Knowledge*

Unit IV: New Historicism and Cultural Materialism

Any two of the following:

- a) Stephen Greenblatt: "Circulation of Social Energy"
- b) Alan Sinfield: *Faultlines: Cultural Materialism and the Politics of Dissident Reading* (selections)
- c) Jonathan Dollimore: "Political Shakespeare: Essays in Cultural Materialism" (selections)

Suggested Readings

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 4th ed., Manchester University Press, 2017.

Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford University Press, 2011.

Eagleton, Terry. *Literary Theory: An Introduction*. 2nd ed., Blackwell, 1996.

Hooks, bell. *Feminist Theory: From Margin to Center*. 3rd ed., Routledge, 2015.

Rivkin, Julie, and Michael Ryan, eds. *Literary Theory: An Anthology*. 3rd ed., Wiley-Blackwell, 2017.

Storey, John. *Cultural Theory and Popular Culture: An Introduction*. 9th ed., Routledge, 2021.

Williams, Raymond. *Marxism and Literature*. Oxford University Press, 1977.

Major	PG1ENGL3012	European Classics in Translation
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Course Level Learning Outcomes

Historically situate classical and modern European, i.e., Greek and Latin literary cultures and their socio political-cultural contexts

To engage with classical to modern literary traditions of Europe from the beginning till the twentieth century

To grasp the evolution of the concept of classic and classical in the European literary thinking and its reception over a period of time

To appreciate literature of Europe and pursue their interests in it examine different ways of reading and using literary texts across a wide range of classical authors, genres and periods with comparative perspectives

Unit 1: Classical Drama

Any two of the following

- (a) Sophocles: *Antigone*
- (b) Aristophanes: *The Frogs*
- (c) Euripides: *Medea*
- (d) Plautus: *The Pot of Gold*

Unit II: Modern Fiction

Any two of the following

- (a) Albert Camus: *The Outsider*
- (b) Gustave Flaubert: *Madame Bovary*

- (c) Franz Kafka: *Metamorphosis*
 (d) Fyodor Dostoevsky: *The Brothers Karamazov*

Unit 3: Modern Poetry and Drama:

Any two of the following

- (a) Charles Baudelaire: Selections from *The Flowers of Evil* (Translated by Roy Campbell)
 (b) Herman Hesse: Selections from *Poems* (Translated by James Wright)
 (c) Anton Chekov: *The Cherry Orchard* (Translated by Julius West)
 (d) Luigi Pirandello: *Six Characters in Search of an Author* (Translated by Edward Storer)

Suggested Readings:

Jebb, Richard Claverhouse. *Sophocles the Plays and Fragments With Critical Notes, Commentary, and Translation in English Prose*. Legare Street Press, 2023.

Dunbar, Henry. *A Complete Concordance To The Comedies And Fragments Of Aristophanes*. Alpha Edition, 2020.

H.D.F. Kitto. *The Greeks*. Penguin rev. ed.

R.M. Ogilvy. *Roman Literature and Society*. Penguin, 1981.

Paul Harvey. *The Oxford Companion to Classical Literature*. OUP rev ed.

Erich Segal ed. *Oxford Readings in Greek Tragedy*. OUP, 1983.

Stephen Harrison ed. *A Companion to Latin Literature*. Blackwell, 2004.

Innes, Christopher, and Frederick J. Marker, eds. *Modernism in European Drama*. U of Toronto P, 1998.

Lewis, Pericles, ed. *The Cambridge Companion to European Modernism*. Cambridge UP, 2011.

Travers, Martin. *An Introduction to Modern European Literature: From Romanticism to Postmodernism*. Springer, 1997.

Bradbury, Malcolm, and James McFarlane, eds. *Modernism: A Guide to European Literature 1890 1930*. Penguin, 1978.

Major	PG1ENGL3013	A- Indian English Literature [Post-Independence]
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Course-Level Learning Outcomes:

Students pursuing this course will be able to:

- ** Demonstrate comprehensive understanding of major developments, trends, and thematic concerns in Indian English literature during the post-Independence period.
- ** Analyse selected works of poetry, drama, and fiction with attention to their aesthetic features and representations of identity, gender, caste, class, nation, history, and social change.
- ** Evaluate diverse literary responses to postcoloniality, cultural plurality, marginality, modernity, and the evolving socio-political realities of independent India.
- ** Develop independent, critically informed interpretations of Indian English literary texts by situating them within historical, cultural, and contemporary contexts.

Unit I: Indian Poetry

Any two of the following:

- a) Nissim Ezekiel: “The Unfinished Man”/ “Hymns in Darkness” or Jayanta Mahapatra: “Evening Landscape by the River”, “Dawn at Puri”
- b) A.K.Ramanujan: “Love Poem for a Wife” or Kamala Das: “The Dance of the Eunuchs”/ “The Looking Glass”
- c) Keki N Daruwalla: “Apparition in April”/ “The Scarecrow and the Ghost” or Meena Alexander: “Lost Language”

Unit II: Indian Drama

Any two of the following:

- a) Girish karnad: *Tughlaq*/ Vijay tendulkar: *Silence! The Court Is In Session*
- b) Badal Sircar: *Evam Indrajit*/ Mahesh Dattani: *Dance Like a Man*
- c) Manjula Padmanabhan: *Harvest*/ Mahasweta Devi: *Mother of 1084*

Unit III: Indian Novel

Any two of the following:

- a) Anita Desai: *Cry, the Peacock*/ Nayantara Sahgal: *Rich Like Us*
- b) Shashi Deshpande: *That Long Silence*/ Amitav Ghosh: *The Glass Palace*
- c) Rohinton Mistry: *A Fine Balance*/ Arvind Adiga: *The White Tiger*

Suggested Readings

Iyengar, K. R. Srinivasa. *Indian Writing in English*. Sterling Publishers, 1984.

Naik, M. K. *A History of Indian English Literature*. Sahitya Akademi, 1982.

Mehrotra, Arvind Krishna, ed. *An Illustrated History of Indian Literature in English*. Orient Blackswan, 2003.

King, Bruce. *Modern Indian Poetry in English*. 2nd ed., Oxford University Press, 2005.

Nair, Ramachandran, K. *Contemporary Indian Literature in English*. Macmillan India, 1992.

Walsh, William. *Indian Literature in English*. Longman, 1990.

Major	PG1ENGL3013	B- American Literature
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Course-Level Learning Outcomes:

Students pursuing this course will be able to:

- * Demonstrate a comprehensive understanding of the major periods, movements, and genres of American literature from the nineteenth century to the contemporary period.
- * Analyze the works of major American writers in relation to their historical, cultural, political, and philosophical contexts, including Transcendentalism, Puritanism, Modernism, the Harlem Renaissance, and Postmodernism.
- * Interpret American poetry, fiction, drama, and non-fiction using appropriate literary concepts, close reading, and critical approaches.
- * Demonstrate an appreciation of the contribution of American literature to world literature and its continuing relevance to contemporary social and cultural issues.

Unit I: Non-Fiction and Fiction

Any two of the following:

- a] Ralph Waldo Emerson: “The American Scholar”/ Maya Angelou:
- b] Nathaniel Hawthorne: *The Scarlet Letter*/ Herman Melville: *Moby Dick*
- c] F. Scott Fitzgerald: *The Great Gatsby*/ Alice Walker: *Color Purple*

Unit II: Poetry

Any two of the following:

- a] Walt Whitman: *Leaves of Grass* (Selections) “I Hear America Singing”, “Beat! Beat! Drums!”
- b) Robert Frost: “After Apple-Picking”, “The Need of Being Versed in Country Things”
- c) Langston Hughes: “The Negro Speaks of Rivers”, “Daybreak in Alabama”/ Sylvia Plath: “Daddy”, “Epitaph for Fire and Flower”

Unit III: Play

Any two of the following:

- a) Eugene O'Neill: *Mourning Becomes Electra*
- b) Arthur Miller: *Death of a Salesman*
- c) Tennessee Williams: *A Streetcar Named Desire*/ Edward Albee: *Who's Afraid of Virginia Woolf?*

Suggested Readings:

Baym, Nina, editor. *The Norton Anthology of American Literature*. 10th ed., W. W. Norton, 2022.

Bloom, Harold, editor. *Bloom's Modern Critical Interpretations: A Streetcar Named Desire*. Chelsea House, 2008.

Bloom, Harold, editor. *Bloom's Modern Critical Interpretations: Moby-Dick*. Chelsea House, 2007.

Bloom, Harold, editor. *Bloom's Modern Critical Views: F. Scott Fitzgerald*. Chelsea House, 2006.

Bloom, Harold, editor. *Bloom's Modern Critical Views: Sylvia Plath*. Chelsea House, 2007.

Bogard, Travis. *Contour in Time: The Plays of Eugene O'Neill*. Oxford UP, 1972.

Bottoms, Stephen J., editor. *The Cambridge Companion to Edward Albee*. Cambridge UP, 2005.

Millington, Richard H., editor. *The Cambridge Companion to Nathaniel Hawthorne*. Cambridge UP, 2004.

Richardson, Robert D. *Emerson: The Mind on Fire*. U of California P, 1995.

Ruland, Richard, and Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature*. Penguin, 1992.

Whitsitt, Sam. *Mediating Race, Gender, and Genre: The Fiction of Alice Walker*. UP of Mississippi, 2000.

Major	PG1ENGL3014	A - Literatures of the Indian Diaspora
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Course-Level Learning Outcomes

Upon successful completion of this course, students will be able to:

- ** Demonstrate comprehensive understanding of the historical, cultural, and theoretical dimensions of the Indian diaspora, with particular attention to migration, displacement, identity, memory, and transnationalism.
- ** Analyse selected works of diasporic fiction, non-fiction, and poetry by examining representations of home, belonging, cultural hybridity, displacement, and the negotiation of multiple identities.
- ** Evaluate diverse literary and theoretical perspectives on diaspora and cultural identity, relating these perspectives to the historical experiences and contemporary realities of Indian diasporic communities.
- ** Develop independent, research-oriented interpretations of diasporic literary texts by applying relevant critical frameworks and engaging with debates on migration, globalisation, multiculturalism, and transnational identity.

Unit I: Fiction

Any two of the following:

- a) Rohinton Mistry: *Such A Long Journey*
- b) Jhumpa Lahiri: *The Namesake*

c) Bharati Mukherjee: *Jasmine*

Unit II: Non-Fiction

Any two of the following:

- a) Salman Rushdie: “Imaginary Homelands” (selections)
- b) Stuart Hall: “Cultural Identity and Diaspora”
- c) William Safran: “The Jewish Diaspora in a Comparative and Theoretical Perspective” (selections)

Unit III: Poetry

Any two of the following:

- a) Sujata Bhatt: “A Different History”, “Go to Ahmedabad”
- b) Agha Shahid Ali: “Postcard from Kashmir”, “The Country Without a Post Office”
- c) A.K.Ramanujan; “Second Sight” (selections)

Suggested Readings

Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. Routledge, 1996.

Clifford, James. *Routes: Travel and Translation in the Late Twentieth Century*. Harvard University Press, 1997.

Cohen, Robin. *Global Diasporas: An Introduction*. 2nd ed., Routledge, 2008.

Hall, Stuart. *Essential Essays. Vol. 1, Foundations of Cultural Studies*. Duke University Press, 2019.

Mishra, Vijay. *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. Routledge, 2007.

Safran, William. “Diasporas in Modern Societies: Myths of Homeland and Return.” *Diaspora*, vol. 1, no. 1, 1991, pp. 83–99.

Rushdie, Salman. *Imaginary Homelands: Essays and Criticism 1981–1991*. Granta Books, 1991.

Gilroy, Paul. *The Black Atlantic: Modernity and Double Consciousness*. Harvard University Press, 1993.

Major	PG1ENGL3014	B – World Literature
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Course outcome:

The students will be able to:

- *Understand the concept of World Literature and examine Goethe's idea of Weltliteratur in relation to the history, circulation, and cross-cultural transmission of literary ideas.
- *Develop comparative literary perspectives by studying major texts from Eastern and Western literary traditions and identifying their shared themes, narrative patterns, and cultural differences.
- *Analyse cultural transmission and literary exchange through epics, philosophical texts, poetry, and prose from India, China, Japan, Persia, Europe, and other cultural traditions.
- *Interpret classical and foundational texts critically, with attention to mythology, religion, philosophy, ethics, heroism, identity, conflict, and human values.
- *Recognise the relationship between literature and culture and understand how literary texts preserve, transform, and transmit cultural beliefs and traditions across geographical and historical boundaries.

Unit 1: Introductory Ideas and History

Any two of the following:

- (a) Goethe: "What is World Literature"; History and Cross-cultural Transmission of Ideas
- (b) The Valmiki Ramayana (Trans. Bibek Debroy: Penguin: Vol. I) ["Bala Kanda"]
- (c) The Epic of Gilgamesh (Trans. Andrew George: Penguin)

Unit 2: Cultural Transmission: The East

Any two of the following:

- (a) The Mahabharata (Trans. & Ed. J.A.B. Van Buitenen) ["The Temptation of Karna"] / The Upanishads (Trans. & Ed. Valerie J Roebuck: Penguin) ["Isa Upanishad" and "Katha Upanishad"]
- (b) Murasaki Shikibu: *The Tale of Genji* (Trans. Royall Tyler: Penguin Classics) / The Tale of the Heike (Trans. Royall Tyler: Penguin Classics)
- (c) Confucius: The Analects (Trans. D.C. Lau: Penguin Classics) / Selected Poetry of Rumi (Trans. Coleman Barks: Penguin Classics)

Unit 3: Cultural Transmission: The West

Any two of the following:

- (a) Dante: *Inferno* (Trans. Mark Musa: Penguin Classics) / Homer: *Odyssey* (Book 5-12)

- (b) Voltaire: *Candide* (Penguin Classics) / Miguel de Cervantes, *Don Quixote*
- (c) Luis Vaz De Camoes: *The Lusiads: The Discovery of India* (Oxford World's Classics) /
The Song of Roland (Trans. & Ed. Glyn Burgess: Penguin Classics)

Suggested Readings:

- Foster, Benjamin R, Translator and Editor. *The Epic of Gilgamesh: A Norton Critical Edition*. W. W. Norton, 2019.
- Laxmiprasad, P. V. *The Literary World of Rumi: A Critical Appreciation*. Authorspress, 2026.
- Linguet, Simon Nicolas Henri. *A Critical Analysis and Review, of All Mr. Voltaire's Works*. Hansebooks, 2017.
- Gragnolati, Manuele, et al. *The Oxford Handbook of Dante*. Oxford UP, 2021.
- Fowler, Robert, ed. *The Cambridge Companion to Homer*. Cambridge UP, 2004.
- Close, Anthony, ed.. *A Companion to Don Quixote*. Boydell & Brewer, 2023.
- Goldin, Paul R., ed. *A Concise Companion to Confucius*. John Wiley, 2017.

Major	PG1ENGL3015	Research Methodology
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Course-Level Learning Outcomes:

Students pursuing this course will be able to:

- ** Demonstrate comprehensive understanding of the fundamental principles, purposes, classifications, and processes involved in academic research.
- ** Formulate research problems, research questions, and proposals by identifying relevant research gaps through systematic reviews of existing scholarship.
- ** Apply appropriate research designs, methodologies, and qualitative or quantitative methods to collect, analyse, and interpret data.
- ** Develop ethically informed and methodologically sound research practices by recognizing issues related to bias, confidentiality, misuse of information, and plagiarism.

Unit I (Fundamentals of Research)

Any two of the following:

- a) Purpose of research, Classification of research
- b) Writing a research proposal and a research report
- c) Review of Literature, how to find research gaps and research questions
- d) Identifying variables, types of variables

Unit II (Research Design)

Any two of the following:

- a) Selecting a study design, difference between quantitative and qualitative research
- b) Data collection and methods of data collection
- c) Difference in the methods of data collection in quantitative and qualitative research
- d) Methods of data collection in qualitative research

Unit III (Ethics and Plagiarism)

Any two of the following:

- a) Ethics: The concepts
- b) Maintaining confidentiality; ethical issues to consider relating to the researcher avoiding bias
- c) Effect of inappropriate research methodology
- d) Misuse of Information and Plagiarism

Suggested Readings:

Kothari, C. R. *Research Methodology: Methods and Techniques*. 2nd ed., New Age International Publishers, 2004.

Kumar, Ranjit. *Research Methodology: A Step-by-Step Guide for Beginners*. 5th ed., SAGE Publications, 2019.

Creswell, John W., and J. David Creswell. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. 5th ed., SAGE Publications, 2018.

MLA Handbook. 9th ed., Modern Language Association of America, 2021.

VAC	PGIENGLVAC3041	Indian Knowledge System
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Course-Level Learning Outcome:

Upon completion of this course, students will be able to:

- ** Recognise that Indian intellectual traditions provide profound and valuable approaches to textual analysis, cultural understanding, and interpretation of life.
- ** Identify that the Indian Knowledge System (IKS) seeks to achieve holistic outcomes, including the cultivation of ethical values, cultural rootedness, sustainability, and global competencies.

Unit I: Overview of IKS

Any *two* of the following:

a] Basic Introduction to Caturdaśa Vidyāsthāna-s:

Purāṇa, Nyāya, Mīmāṃsā, Dharmaśāstra, Six vedāṅga-s: (śikṣā, vyākaraṇa, nirukta, chanda, jyotiṣa, kalpa) and four Veda-s- Rgveda, Yajurveda, Sāmaveda and Atharvaveda.

b) Basic Introduction to Nāstika and Astika darśana-s:

Cārvāka, Jaina, Bauddha, Nyāya, Vaiśeṣika, Sāṃkhya, Yōga, Pūrvamīmāṃsā and Uttaramīmāṃsā.

c) Brief history of educational hubs such as:

Nālandā, Takṣaśilā, Vikramaśilā, Odantapurī, Kāncī, Nāgārjunakōṃḍā etc.

Unit II: Indian Poetics

Any *two* of the following:

a) Rasa and Alankar (Emotion and Ornamentation)

b) Dhvani and Vakrokti (Suggestion and Obliquity)

c) Riti and Auchitya (Style and Propriety)

Unit III: Ancient Indian Texts

Any *two* of the following:

a] Kalidasa: Meghduta (Trans. M.R.Kale, Motilal Banarsidass)

b) The Mahabharata (Trans. & Ed. J.A.B Van Buitenen) [“The Temptation of Karna”]/ The Valmiki Ramayana (Trans. Bibek Debroy: Penguin: Vol. 1) [“Bala kanda”]

c) C. Rajagopalachari: Bhagwata Geeta (A Handbook for Students) (Bharatiya Vidya Bhawan)/ The Upanishads (Trans. & Ed. Valerie J Roebuck: Penguin) [“Isa Upanishad” and “Katha Upanishad”]

Suggested Readings:

Banerjee, Moloy Kumar. *Six Systems of Indian Philosophy: Samkhya, Yoga, Nyaya, Vaisheshika, Mimamsa & Vedanta Explained for Modern Readers*. Prabhat Prakashan, 2024.

Das, Anurodh. Vishwavidyalaya: *The Lost Knowledge of India*. Nation Press, 2024.

Ghosh, M. M. *A Treatise on Ancient Indian Dramaturgy and Histrionics: Natyasastram Ascribed to Bharata Muni*. 2 vols., Chaukhambha, 2016.

Ghosh, Manmohan. Nandikeshwara’s *Abhinaya Darpanam*. Revised and enlarged ed., Indian Mind, 2018.

Jaitely, B. R. *The Road to Takshashila*. CreateSpace Independent Publishing Platform, 2014.

Kautilya’s *Arthashastra*. Translated by L. N. Rangarajan, Penguin Classics, 2000.

Mahulikar, Gauri. *Caturdaśa-vidyāsthānāni: A Primer on Indian Knowledge Systems*.

Chinmaya International Foundation, 2025.

Compulsory	Non-credit course	Gandhian Studies
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To be offered by the Department of History.

(Semester IV)

Major	PG1ENGL4011	Colonial and Postcolonial Literature
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Course-Level Learning Outcomes

Upon successful completion of this course, students will be able to:

- ** Demonstrate advanced understanding of the historical, ideological, and cultural processes of colonialism and decolonisation, with particular emphasis on nationalism, cultural domination, and the formation of postcolonial identities.
- ** Critically analyse canonical and postcolonial literary and theoretical texts by examining the dynamics of power, representation, othering, language, resistance, hybridity, and cultural negotiation.
- ** Evaluate major postcolonial theoretical interventions by thinkers such as Fanon, Bhabha, Said, Ngũgĩ, and Ashcroft *et al.*, and connect their concepts to the literary and political contexts from which they arise.
- ** Synthesize theoretical and textual perspectives to formulate independent, research-oriented arguments regarding colonial discourse, cultural identity, nationalism, decolonisation, and the ongoing legacies of colonialism.

Unit I:

Any two of the following

- a) Tagore: *Nationalism* (Selections)
- b) Fanon: *Wretched of the Earth* (Selections)
- c) Ngugi: *Decolonizing the Mind* (Selections)

Unit II:

Any two of the following

- a) Bhabha: "The Other Question"
- b) Edward Said: *Orientalism*: 'Introduction'

c) Ashcroft *et al.*: *The Empire Writes Back* (selections)

Unit III:

Any two of the following

a) Forster: *A Passage to India*

b) Soyinka: *Adaptation of the Bacchae*

c) A. D. Hope: “Australia”, “The Death of the Bird”

Suggested Readings:

Lazarus, Neil, editor. *The Cambridge Companion to Postcolonial Literary Studies*. Cambridge University Press, 2004.

Mongia, Padmini, editor. *Contemporary Postcolonial Theory: A Reader*. Arnold, 1996.

Thieme, John, editor. *The Arnold Anthology of Post-colonial Literatures in English*. Arnold, 1996.

Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. Oxford University Press, 1995.

Ashcroft, Bill, et al. *Key Concepts in Postcolonial Studies*. Routledge, 1998.

Ashcroft, Bill, et al., editors. *The Postcolonial Studies Reader*. Routledge, 1995.

Toye, William, editor. *The Oxford Companion to Canadian Literature*. Oxford University Press, 2001.

Arnold, James. *A History of Literature in the Caribbean*. John Benjamins Publishing, 1994.

McLeod, John. *Beginning Postcolonialism*. Manchester University Press, 2000.

McLeod, John, editor. *The Routledge Companion to Postcolonial Studies*. Routledge, 2007.

Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. Verso, 1994.

Soyinka, Wole. *Myth, Literature and the African World*. Cambridge University Press, 1976.

Major	PGIENGL4012	Literature and Environment
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Course-Level Learning Outcome:

Students pursuing this course will be able to:

* Demonstrate a critical understanding of the major concepts, debates, and theoretical

bases of ecocriticism and environmental humanities through the study of key ecological texts and literary works.

- * Analyse selected poetry, fiction, and non-fiction by studying their representations of nature, ecological consciousness, environmental ethics, and the relationship between humans and the non-human world.
- * Evaluate varied literary and theoretical perspectives on environmental degradation, sustainability, conservation, and ecological justice within local and global contexts.
- * Develop research-oriented and interdisciplinary interpretations of environmental literary texts by applying ecocritical approaches to current environmental and cultural issues.

Unit I: Ecocriticism

Any *two* texts of the following:

- a) Ramachandra Guha: *Environmentalism: A Global History*
- b) Vandana Shiva: *Staying Alive*
- c) Cheryl Glotfelty and Harold Fromm: *The Ecocriticism Reader: Landmarks in Literary Ecology* (Introduction)

Unit II: Poetry

Any *two* texts of the following:

- a) Oodgeroo Noonuccal: “We Are Going” (selections)
- b) Jibanananda Das: “Rupashi Bangla” (selections)
- c) Gordon J.L. Ramel: “Daffodils No More”

Unit III: Fiction and Non-Fiction

Any *two* texts of the following:

- a) Ralph Waldo Emerson: “Nature” (selections)
- b) Bibhutibhusan Bandyopadhyay: *Of the Forest*
- c) Amitav Ghosh: *The Living Mountain*

Suggested Readings:

Buell, Lawrence. *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*. Blackwell Publishing, 2005.

Garrard, Greg. *Ecocriticism*. 2nd ed. Routledge, 2012.

Glotfelty, Cheryll, and Harold Fromm, eds. *The Ecocriticism Reader: Landmarks in Literary Ecology*. University of Georgia Press, 1996.

Guha, Ramachandra. *Environmentalism: A Global History*. 2nd ed. Oxford University Press, 2014.

Shiva, Vandana. *Staying Alive: Women, Ecology and Development*. Zed Books, 1988.

Major	PG1ENGL4013	A - African and Caribbean Literature
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Course-Level Learning Outcomes:

Students pursuing this course will be able to:

**Demonstrate a broad understanding of the historical, political, and cultural settings that have influenced African and Caribbean literatures, particularly the experiences of colonialism, decolonisation, and nation-building.

** Analyse selected works of African and Caribbean fiction, drama, and poetry by investigating their thematic issues, narrative strategies, aesthetic features, and representations of identity, race, culture, and resistance.

** Evaluate the literary responses to colonialism, diaspora, hybridity, memory, and cultural transformation, while recognising the plurality of voices and traditions within African and Caribbean literary canons.

** Develop critical and investigative interpretations through engaging with relevant postcolonial and interdisciplinary theoretical perspectives in the study of African and Caribbean literary texts.

Unit – I: African Fiction

Any two of the following:

- a) Chinua Achebe: *Things Fall Apart*
- b) Doris Lessing: *The Grass Is Singing*
- c) J. M. Coetzee: *Disgrace*

Unit – II: Caribbean Fiction

Any two of the following:

- a) V.S. Naipaul: *A House for Mr. Biswas*
- b) Jean Rhys: *Wide Sargasso Sea*
- c) George Lamming: *In the Castle of My Skin*

Unit – III: African/Caribbean Drama and Poetry

Any two of the following:

- a) Gabriel Okara; “The Call of the River Nun”, “Once Upon a Time”; Derek Walcott; “The Sea Is History”, “A Far Cry from Africa”
- b) Wole Soyinka: *A Dance of the Forests*
- c) Dennis Scott: *An Echo in the Bone*

Suggested Readings:

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *Key Concepts in Post-Colonial Studies*. Routledge, 1998.

Gates, Henry Louis, Jr., editor. *The Norton Anthology of African American Literature*. W. W. Norton, 2014.

Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. 2nd ed., Oxford University Press, 2005.

Fanon, Frantz. *The Wretched of the Earth*. Translated by Richard Philcox, Grove Press, 2004.

Gikandi, Simon. *Reading the African Novel*. James Currey, 1987.

King, Bruce. *West Indian Literature*. Macmillan Caribbean, 1979.

Loomba, Ania. *Colonialism/Postcolonialism*. 3rd ed., Routledge, 2015.

Nayar, Pramod K. *Postcolonial Literature: An Introduction*. Pearson, 2008.

Said, Edward W. *Culture and Imperialism*. Vintage Books, 1994.

Thieme, John. *The Arnold Anthology of Post-Colonial Literatures in English*. Arnold, 1996.

Walder, Dennis. *Postcolonial Literatures in English: History, Language, Theory*. Blackwell, 1998.

Major	PGIENGL4013	B - Australian and Canadian Literature
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Course-Level Learning Outcomes:

Students pursuing this course will be able to:

- ** Demonstrate a critical understanding of the historical, cultural, socioeconomic and political contexts that have influenced Australian and Canadian literatures, with particular reference to colonialism, indigeneity, migration, multiculturalism, and national identity.
- ** Analyse selected works of Australian and Canadian fiction, drama, and poetry by studying their thematic issues, narrative approaches, aesthetic innovations, and representations of place, identity, memory, and belonging.
- ** Evaluate the literary engagements with issues of settler colonialism, Indigenous experiences, gender, environment, and cultural diversity, while appreciating the distinctive literary traditions of Australia and Canada.

****Develop independent, research-oriented interpretations of Australian and Canadian literary texts by applying appropriate critical and interdisciplinary theoretical perspectives.**

Unit – I: Australian Fiction

Any two of the following:

- a) Patrick White: *Voss*
- b) Peter Carey: *Oscar and Lucinda*
- c) David Malouf: *An Imaginary Life*

Unit – II: Canadian Fiction

Any two of the following:

- a) Margaret Atwood: *The Handmaid's Tale*
- b) Michael Ondaatje: *The English Patient*
- c) Alice Munro: *The Love of a Good Woman*

Unit – III: Australian/Canadian Poetry and Drama

Any two poets (two poems by each poet)

- a) Judith Wright: "Bora Ring", "A Song of Hope"; John Kinsella; "Firebreaks", "Drowning in Wheat"; Banjo Paterson; "Clancy of the Overflow", "Waltzing Matilda"
- b) Jack Davis: *No Sugar*
- c) Judith Thompson: *Lion in the Streets*

Suggested Readings:

- Ashcroft, Bill. *On Post-Colonial Futures: Transformations of Colonial Culture*. Continuum, 2001.
- Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. 2nd ed., Oxford University Press, 2005.
- Huggan, Graham. *Australian Literature: Postcolonialism, Racism, Transnationalism*. Oxford University Press, 2007.
- Pierce, Peter. *The Cambridge History of Australian Literature*. Cambridge University Press, 2009.
- King, Bruce. *The New English Literatures: Cultural Nationalism in a Changing World*. Macmillan, 1980.
- Nischik, Reingard M., editor. *The Cambridge Introduction to Margaret Atwood*. Cambridge University Press, 2010.
- Sugars, Cynthia, editor. *The Oxford Handbook of Canadian Literature*. Oxford University Press, 2016.
- York, Lorraine M. *Margaret Atwood and the Labour of Literary Celebrity*. University of Toronto Press, 2013.
- Thompson, Judith. *Lion in the Streets*. Coach House Books, 1992.
- Wright, Judith. *Collected Poems 1942–1985*. Angus & Robertson, 1994.

Major	PGIENGL4014	A – Literature and Gender Studies
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Course-Level Learning Outcomes

After successful completion of this course, students will be able to:

- ** Demonstrate comprehensive knowledge of the historical development, key concepts, theoretical perspectives, and significant movements within Gender Studies.
- ** Analyze selected poetry, fiction, non-fiction, and drama to examine representations of gender, sexuality, identity, patriarchy, agency, and social power.
- ** Evaluate literary representations of gender in relation to intersecting structures such as class, caste, race, culture, and sexuality, considering diverse national and social contexts.
- ** Develop independent, critically informed interpretations of literary texts by applying relevant feminist, gender, and queer theoretical perspectives to contemporary debates on identity, equality, and social justice.

Unit I: Theory and Poetry

Any two of the following

- a) History of Gender Studies, Theories on Gender Studies, Movements related to Gender Studies
- b) Yolande Cornelia “Nikki” Giovanni: “Diving into the Wreck”/ M. Kandasamy: “Aggression” or “Mascara”
- c) Mamang Dai: *River Poems*: “Small Towns and the River” or “I Dreamt You Spoke To Me Last Night”

Unit II: Fiction & Non-fiction

Any two of the following

- a) Charlotte Brontë: *Jane Eyre*
- b) Alice Walker: *The Color Purple*
- c) Mahasweta Devi: (“Douloti the Bountiful”)/ Virginia Woolf: *A Room of One’s Own*

Unit III: Drama

Any two of the following

- a) Mahesh Dattani: *On a Muggy Night in Mumbai*
- b) Manjula Padmanabhan: *Lights Out*
- c) M.M. Vinodini: *Thirst* (translated by K. Suneetha Rani)

Suggested Readings

Oliver, Kelly, ed. *The Portable Kristeva*. Columbia University Press, 1997.

Whitford, Margaret, ed. *The Irigaray Reader*. Blackwell Publishers, 1994.

Hooks, bell. *Feminist Theory: From Margin to Center*. South End Press, 1984.

Eisenstein, Zillah. *The Color of Gender: Reimagining Democracy*. University of California Press, 1994.

Nicholson, Linda, ed. *Feminism/Postmodernism*. Routledge, 1990.

Seidman, Steven, ed. *Queer Theory/Sociology*. Blackwell Publishers, 1996.

Breunan, Teresa, ed. *Between Feminism and Psychoanalysis*. Routledge, 1989.

Lakoff, Robin. *Language and Woman's Place: Text and Commentaries*. Oxford University Press, 2004.

Walker, Rebecca. *To Be Real: Telling the Truth and Changing the Face of Feminism*. Anchor Books, 1995.

Lorber, Judith. *Gender Inequality: Feminist Theories and Politics*. Oxford University Press, 2010.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1990.

Showalter, Elaine. *A Literature of Their Own: British Women Novelists from Brontë to Lessing*. Princeton University Press, 1977.

Major	PGIENGL4014	B – Dalit and Tribal Studies
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Course-Level Learning Outcomes:

Students pursuing this course will be able to:

- ** Demonstrate critical understanding of the historical, social, cultural, and literary contexts of Dalit and Tribal writing in India, with particular emphasis on caste, indigeneity, marginalisation, and resistance.
- ** Analyse selected works of non-fiction, fiction, poetry, and oral or folk narratives by examining their representations of identity, oppression, dignity, community, memory, and social transformation.
- ** Evaluate the distinctive aesthetic, political, and cultural dimensions of Dalit and Tribal literatures, and assess their interventions in established literary canons and dominant structures of representation.
- ** Develop independent and critically informed interpretations of Dalit and Tribal texts through engagement with relevant theoretical perspectives on caste, indigeneity, subalternity, identity, and social justice.

Unit I: Non-Fiction

- a) Sharankumar Limbale: *Towards an Aesthetic of Dalit Literature*
- b) Dr B.R.Ambedkar: “Speech at Mahad”
- c) Kalyani Thakur Chandal: *A Chandalini Speaks* / Bama: *Karukku*, trans. Lakshmi Holmström

Unit II: Fiction

- a) Easterine Kire: *The Sky is My Father*
- b) Manoranjan Byapari: *The Runaway Boy*
- c) Bandhu Madhav: "The Poisoned Bread"

Unit III: Poetry and Story

- a) Temsula Ao: "Songs That Fell"
- b) Handsa Sowvendra Shekhar: *The Adivasi Will Not Dance* (Selections)
- c) P.O.Bodding: *Santal Folk Tales* (Selections)

Sukirtharani *Wild Words* (selections)

Neerav Patel

Classical Dalit Thiruvalluvar

Suggested Readings

Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. Translated by Santosh Bhoomkar, Orient Blackswan, 2004.

Zelliot, Eleanor. *From Untouchable to Dalit: Essays on the Ambedkar Movement*. Manohar, 1992.

Dangle, Arjun, ed. *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Orient Blackswan, 2009.

Valmiki, Omprakash. *Joothan: A Dalit's Life*. Translated by Arun Prabha Mukherjee, Columbia University Press, 2003.

Satyanarayana, K., and Susie Tharu, eds. *The Exercise of Freedom: An Introduction to Dalit Writing*. Navayana, 2013.

Rege, Sharmila. *Writing Caste/Writing Gender: Narrating Dalit Women's Testimonios*. Zubaan, 2006.

Major	PG1ENGL4015	Dissertation & Field Trip
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Students are required to produce a typed dissertation of 4000-5000 words, including Works Cited / Reference list and Bibliography, pertaining to the latest MLA stylesheet. They shall work under their respective supervisors, who shall also act as the Internal Examiner. A Viva-Voice Examination shall be conducted at the end of the Semester in the presence of an External Examiner.

IA Marks: 45 (Content, Language Skill, and Adherence to Stylesheet to be judged)
Viva Marks: 30

SEC	PG1ENGLSEC4051	Community Engagement
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To be updated

(Structure II: Coursework & Research)
(Semester III)

Major	PG1ENGL3011	Literary Theory I
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Course-Level Learning Outcomes:

Students pursuing this course will be able to:

- ** Demonstrate an in-depth understanding of the major concepts, debates, and critical approaches of Marxist, Psychoanalytic, Postmodern, and Poststructuralist literary theories.
- ** Apply diverse conceptual models to critically analyse literary and cultural texts, recognising the relationship between language, ideology, history, identity, and representation.
- ** Evaluate the contributions, intersections, and limitations of major twentieth-century literary theories in developing contemporary literary criticism and cultural studies.
- ** Develop coherent, research-oriented arguments by using appropriate theoretical perspectives in the interpretation of literary and cultural texts.

Unit – I: Marxist Literary Theory:

Any **two** of the following:

- a) Mikhail Bakhtin: *Rabelais and His World* (1965)
- b) Roman Jakobson: "The Metaphoric and Metonymic Poles" (1956) / Saussure: *Course in General Linguistics* (1916)
- c) Raymond Williams: *Culture and Society* (1958) / Walter Benjamin: *The Work of Art in the Age of Mechanical Reproduction* (1935)

Unit – II: Psycho-analysis and Reader-Response Theory:

Any two of the following:

- a) Sigmund Freud: "Three Essays on the Theory of Sexuality" (1905) (selections) or *Civilization and Its Discontents* (1930) / Ernest Jones: *Hamlet and Oedipus* (1949)
- b) Roland Barthes: "The Death of the Author" (1967) / Jacques Derrida: "Structure, Sign, and Play in the Discourse of the Human Sciences" (1967)
- c) Stanley Fish: "Is There a Text in This Class?" (1980) / Wolfgang Iser: *The Act of Reading: A Theory of Aesthetic Response* (1978)

Unit – III: Post-Marxism and Post-Modernism:

Any two of the following:

- a) Jean-François Lyotard: *The Postmodern Condition: A Report on Knowledge*
- b) Jean Baudrillard: *Simulacra and Simulation*
- c) Louis Althusser: *Ideology and Ideological State Apparatuses* / Michel Foucault: *The Archaeology of Knowledge*

Unit IV: New Historicism and Cultural Materialism

Any two of the following:

- a) Stephen Greenblatt: "Circulation of Social Energy"
- b) Alan Sinfield: *Faultlines: Cultural Materialism and the Politics of Dissident Reading* (selections)
- c) Jonathan Dollimore: "Political Shakespeare: Essays in Cultural Materialism" (selections)

Suggested Readings

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 4th ed., Manchester University Press, 2017.

Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford University Press, 2011.

Eagleton, Terry. *Literary Theory: An Introduction*. 2nd ed., Blackwell, 1996.

Hooks, bell. *Feminist Theory: From Margin to Center*. 3rd ed., Routledge, 2015.

Rivkin, Julie, and Michael Ryan, eds. *Literary Theory: An Anthology*. 3rd ed., Wiley-Blackwell, 2017.

Storey, John. *Cultural Theory and Popular Culture: An Introduction*. 9th ed., Routledge, 2021.

Williams, Raymond. *Marxism and Literature*. Oxford University Press, 1977.

Major	PG1ENGL3012	European Classics in Translation
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Course Level Learning Outcomes

Historically situate classical and modern European, i.e., Greek and Latin literary cultures and their socio political-cultural contexts

To engage with classical to modern literary traditions of Europe from the beginning till the twentieth century

To grasp the evolution of the concept of classic and classical in the European literary thinking and its reception over a period of time

To appreciate literature of Europe and pursue their interests in it examine different ways of reading and using literary texts across a wide range of classical authors, genres and periods with comparative perspectives

Unit 1: Classical Drama

Any two of the following

- (a) Sophocles: *Antigone*
- (b) Aristophanes: *The Frogs*
- (c) Euripides: *Medea*
- (d) Plautus: *The Pot of Gold*

Unit II: Modern Fiction

Any two of the following

- (a) Albert Camus: *The Outsider*
- (b) Gustave Flaubert: *Madame Bovary*
- (c) Franz Kafka: *Metamorphosis*
- (d) Fyodor Dostoevsky: *The Brothers Karamazov*

Unit 3: Modern Poetry and Drama:

Any two of the following

- (a) Charles Baudelaire: Selections from *The Flowers of Evil* (Translated by Roy Campbell)
- (b) Herman Hesse: Selections from *Poems* (Translated by James Wright)
- (c) Anton Chekov: *The Cherry Orchard* (Translated by Julius West)
- (d) Luigi Pirandello: *Six Characters in Search of an Author* (Translated by Edward Storer)

Suggested Readings:

Jebb, Richard Claverhouse. *Sophocles the Plays and Fragments With Critical Notes, Commentary, and Translation in English Prose*. Legare Street Press, 2023.

Dunbar, Henry. *A Complete Concordance To The Comedies And Fragments Of Aristophanes*. Alpha Edition, 2020.

H.D.F. Kitto. *The Greeks*. Penguin rev. ed.

R.M. Ogilvy. *Roman Literature and Society*. Penguin, 1981.

Paul Harvey. *The Oxford Companion to Classical Literature*. OUP rev ed.

Erich Segal ed. *Oxford Readings in Greek Tragedy*. OUP, 1983.

Stephen Harrison ed. *A Companion to Latin Literature*. Blackwell, 2004.

Innes, Christopher, and Frederick J. Marker, eds. *Modernism in European Drama*. U of Toronto P, 1998.

Lewis, Pericles, ed. *The Cambridge Companion to European Modernism*. Cambridge UP, 2011.

Travers, Martin. *An Introduction to Modern European Literature: From Romanticism to Postmodernism*. Springer, 1997.

Bradbury, Malcolm, and James McFarlane, eds. *Modernism: A Guide to European Literature 1890 1930*. Penguin, 1978.

Major	PG1ENGL3013	A – Indian English Literature [Post- Independence]
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Course-Level Learning Outcomes:

Students pursuing this course will be able to:

- ** Demonstrate comprehensive understanding of major developments, trends, and thematic concerns in Indian English literature during the post-Independence period.
- ** Analyse selected works of poetry, drama, and fiction with attention to their aesthetic features and representations of identity, gender, caste, class, nation, history, and social change.
- ** Evaluate diverse literary responses to postcoloniality, cultural plurality, marginality, modernity, and the evolving socio-political realities of independent India.

**** Develop independent, critically informed interpretations of Indian English literary texts by situating them within historical, cultural, and contemporary contexts.**

Unit I: Indian Poetry

Any two of the following:

- a) Nissim Ezekiel: “The Unfinished Man”/ “Hymns in Darkness” or Jayanta Mahapatra: “Evening Landscape by the River”, “Dawn at Puri”
- b) A.K.Ramanujan: “Love Poem for a Wife” or Kamala Das: “The Dance of the Eunuchs”/ “The Looking Glass”
- c) Keki N Daruwalla: “Apparition in April”/ “The Scarecrow and the Ghost” or Meena Alexander: “Lost Language”

Unit II: Indian Drama

Any two of the following:

- a) Girish karnad: *Tughlaq*/ Vijay tendulkar: *Silence! The Court Is In Session*
- b) Badal Sircar: *Evam Indrajit*/ Mahesh Dattani: *Dance Like a Man*
- c) Manjula Padmanabhan: *Harvest*/ Mahasweta Devi: *Mother of 1084*

Unit III: Indian Novel

Any two of the following:

- a) Anita Desai: *Cry, the Peacock*/ Nayantara Sahgal: *Rich Like Us*
- b) Shashi Deshpande: *That Long Silence*/ Amitav Ghosh: *The Glass Palace*
- c) Rohinton Mistry: *A Fine Balance*/ Arvind Adiga: *The White Tiger*

Suggested Readings

Iyengar, K. R. Srinivasa. *Indian Writing in English*. Sterling Publishers, 1984.

Naik, M. K. *A History of Indian English Literature*. Sahitya Akademi, 1982.

Mehrotra, Arvind Krishna, ed. *An Illustrated History of Indian Literature in English*. Orient Blackswan, 2003.

King, Bruce. *Modern Indian Poetry in English*. 2nd ed., Oxford University Press, 2005.

Nair, Ramachandran, K. *Contemporary Indian Literature in English*. Macmillan India, 1992.

Walsh, William. *Indian Literature in English*. Longman, 1990.

Major	PG1ENGL3013	B – American Literature
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Course-Level Learning Outcomes:

Students pursuing this course will be able to:

- * Demonstrate a comprehensive understanding of the major periods, movements, and genres of American literature from the nineteenth century to the contemporary period.
- * Analyze the works of major American writers in relation to their historical, cultural, political, and philosophical contexts, including Transcendentalism, Puritanism, Modernism, the Harlem Renaissance, and Postmodernism.
- * Interpret American poetry, fiction, drama, and non-fiction using appropriate literary concepts, close reading, and critical approaches.
- * Demonstrate an appreciation of the contribution of American literature to world literature and its continuing relevance to contemporary social and cultural issues.

Unit I: Non-Fiction and Fiction

Any two of the following:

- a) Ralph Waldo Emerson: “The American Scholar”/ Maya Angelou:
- b) Nathaniel Hawthorne: *The Scarlet Letter*/ Herman Melville: *Moby Dick*
- c) F. Scott Fitzgerald: *The Great Gatsby*/ Alice Walker: *Color Purple*

Unit II: Poetry

Any two of the following:

- a) Walt Whitman: *Leaves of Grass* (Selections) “I Hear America Singing”, “Beat! Beat! Drums!”
- b) Robert Frost: “After Apple-Picking”, “The Need of Being Versed in Country Things”
- c) Langston Hughes: “The Negro Speaks of Rivers”, “Daybreak in Alabama”/ Sylvia Plath: “Daddy”, “Epitaph for Fire and Flower”

Unit III: Play

Any two of the following:

- a) Eugene O’Neill: *Mourning Becomes Electra*
- b) Arthur Miller: *Death of a Salesman*
- c) Tennessee Williams: *A Streetcar Named Desire*/ Edward Albee: *Who’s Afraid of Virginia Woolf?*

Suggested Readings:

- Baym, Nina, editor. *The Norton Anthology of American Literature*. 10th ed., W. W. Norton, 2022.
- Bloom, Harold, editor. *Bloom's Modern Critical Interpretations: A Streetcar Named Desire*. Chelsea House, 2008.
- Bloom, Harold, editor. *Bloom's Modern Critical Interpretations: Moby-Dick*. Chelsea House, 2007.
- Bloom, Harold, editor. *Bloom's Modern Critical Views: F. Scott Fitzgerald*. Chelsea House, 2006.
- Bloom, Harold, editor. *Bloom's Modern Critical Views: Sylvia Plath*. Chelsea House, 2007.
- Bogard, Travis. *Contour in Time: The Plays of Eugene O'Neill*. Oxford UP, 1972.
- Bottoms, Stephen J., editor. *The Cambridge Companion to Edward Albee*. Cambridge UP, 2005.
- Millington, Richard H., editor. *The Cambridge Companion to Nathaniel Hawthorne*. Cambridge UP, 2004.
- Richardson, Robert D. *Emerson: The Mind on Fire*. U of California P, 1995.
- Ruland, Richard, and Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature*. Penguin, 1992.
- Whitsitt, Sam. *Mediating Race, Gender, and Genre: The Fiction of Alice Walker*. UP of Mississippi, 2000.

Major	PG1ENGL3014	A - Literature of the Indian Diaspora
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Course-Level Learning Outcomes

Upon successful completion of this course, students will be able to:

- ** Demonstrate comprehensive understanding of the historical, cultural, and theoretical dimensions of the Indian diaspora, with particular attention to migration, displacement, identity, memory, and transnationalism.
- ** Analyse selected works of diasporic fiction, non-fiction, and poetry by examining representations of home, belonging, cultural hybridity, displacement, and the negotiation of multiple identities.
- ** Evaluate diverse literary and theoretical perspectives on diaspora and cultural identity, relating these perspectives to the historical experiences and contemporary realities of Indian diasporic communities.
- ** Develop independent, research-oriented interpretations of diasporic literary texts by applying relevant critical frameworks and engaging with debates on migration, globalisation, multiculturalism, and transnational identity.

Unit I: Fiction

Any two of the following:

- a) Rohinton Mistry: *Such A Long Journey*
- b) Jhumpa Lahiri: *The Namesake*
- c) Bharati Mukherjee: *Jasmine*

Unit II: Non-Fiction

Any two of the following:

- a) Salman Rushdie: “Imaginary Homelands” (selections)
- b) Stuart Hall: “Cultural Identity and Diaspora”
- c) William Safran: “The Jewish Diaspora in a Comparative and Theoretical Perspective” (selections)

Unit III: Poetry

Any two of the following:

- a) Sujata Bhatt: “A Different History”, “Go to Ahmedabad”
- b) Agha Shahid Ali: “Postcard from Kashmir”, “The Country Without a Post Office”
- c) A.K.Ramanujan; “Second Sight” (selections)

Suggested Readings

Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. Routledge, 1996.

Clifford, James. *Routes: Travel and Translation in the Late Twentieth Century*. Harvard University Press, 1997.

Cohen, Robin. *Global Diasporas: An Introduction*. 2nd ed., Routledge, 2008.

Hall, Stuart. *Essential Essays. Vol. 1, Foundations of Cultural Studies*. Duke University Press, 2019.

Mishra, Vijay. *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. Routledge, 2007.

Safran, William. “Diasporas in Modern Societies: Myths of Homeland and Return.” *Diaspora*, vol. 1, no. 1, 1991, pp. 83–99.

Rushdie, Salman. *Imaginary Homelands: Essays and Criticism 1981–1991*. Granta Books, 1991.

Gilroy, Paul. *The Black Atlantic: Modernity and Double Consciousness*. Harvard University Press, 1993.

Major	PG1ENGL3014	B – World Literature
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Course outcome:

The students will be able to:

- *Understand the concept of World Literature and examine Goethe's idea of Weltliteratur in relation to the history, circulation, and cross-cultural transmission of literary ideas.
- *Develop comparative literary perspectives by studying major texts from Eastern and Western literary traditions and identifying their shared themes, narrative patterns, and cultural differences.
- *Analyse cultural transmission and literary exchange through epics, philosophical texts, poetry, and prose from India, China, Japan, Persia, Europe, and other cultural traditions.
- *Interpret classical and foundational texts critically, with attention to mythology, religion, philosophy, ethics, heroism, identity, conflict, and human values.
- *Recognise the relationship between literature and culture and understand how literary texts preserve, transform, and transmit cultural beliefs and traditions across geographical and historical boundaries.

Unit 1: Introductory Ideas and History

Any two of the following:

- (a) Goethe: "What is World Literature"; History and Cross-cultural Transmission of Ideas
- (b) The Valmiki Ramayana (Trans. Bibek Debroy: Penguin: Vol. I) ["Bala Kanda"]
- (c) The Epic of Gilgamesh (Trans. Andrew George: Penguin)

Unit 2: Cultural Transmission: The East

Any two of the following:

- (a) The Mahabharata (Trans. & Ed. J.A.B. Van Buitenen) ["The Temptation of Karna"] / The Upanishads (Trans. & Ed. Valerie J Roebuck: Penguin) ["Isa Upanishad" and "Katha Upanishad"]
- (b) Murasaki Shikibu: *The Tale of Genji* (Trans. Royall Tyler: Penguin Classics) / The Tale of the Heike (Trans. Royall Tyler: Penguin Classics)
- (c) Confucius: The Analects (Trans. D.C. Lau: Penguin Classics) / Selected Poetry of Rumi (Trans. Coleman Barks: Penguin Classics)

Unit 3: Cultural Transmission: The West

Any two of the following:

- (a) Dante: *Inferno* (Trans. Mark Musa: Penguin Classics) / Homer: *Odyssey* (Book 5-12)
- (b) Voltaire: *Candide* (Penguin Classics) / Miguel de Cervantes, *Don Quixote*

(c) Luis Vaz De Camoes: The Lusiads: The Discovery of India (Oxford World's Classics) /
The Song of Roland (Trans. & Ed. Glyn Burgess: Penguin Classics)

Suggested Readings:

Foster, Benjamin R, Translator and Editor. *The Epic of Gilgamesh: A Norton Critical Edition*. W. W. Norton, 2019.

Laxmiprasad, P. V. *The Literary World of Rumi: A Critical Appreciation*. Authorspress, 2026.

Linguet, Simon Nicolas Henri. *A Critical Analysis and Review, of All Mr. Voltaire's Works*. Hansebooks, 2017.

Gragnolati, Manuele, et al. *The Oxford Handbook of Dante*. Oxford UP, 2021.

Fowler, Robert, ed. *The Cambridge Companion to Homer*. Cambridge UP, 2004.

Close, Anthony, ed.. *A Companion to Don Quixote*. Boydell & Brewer, 2023.

Goldin, Paul R., ed. *A Concise Companion to Confucius*. John Wiley, 2017.

Major	PG1ENGL3015	Research Methodology
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Course-Level Learning Outcomes:

Students pursuing this course will be able to:

- ** Demonstrate comprehensive understanding of the fundamental principles, purposes, classifications, and processes involved in academic research.
- ** Formulate research problems, research questions, and proposals by identifying relevant research gaps through systematic reviews of existing scholarship.
- ** Apply appropriate research designs, methodologies, and qualitative or quantitative methods to collect, analyse, and interpret data.
- ** Develop ethically informed and methodologically sound research practices by recognizing issues related to bias, confidentiality, misuse of information, and plagiarism.

Unit I (Fundamentals of Research)

Any two of the following:

- a) Purpose of research, Classification of research
- b) Writing a research proposal and a research report
- c) Review of Literature, how to find research gaps and research questions
- d) Identifying variables, types of variables

Unit II (Research Design)

Any two of the following:

- a) Selecting a study design, difference between quantitative and qualitative research
- b) Data collection and methods of data collection
- c) Difference in the methods of data collection in quantitative and qualitative research
- d) Methods of data collection in qualitative research

Unit III (Ethics and Plagiarism)

Any two of the following:

- a) Ethics: The concepts
- b) Maintaining confidentiality; ethical issues to consider relating to the researcher avoiding bias
- c) Effect of inappropriate research methodology
- d) Misuse of Information and Plagiarism

Suggested Readings:

Kothari, C. R. *Research Methodology: Methods and Techniques*. 2nd ed., New Age International Publishers, 2004.

Kumar, Ranjit. *Research Methodology: A Step-by-Step Guide for Beginners*. 5th ed., SAGE Publications, 2019.

Creswell, John W., and J. David Creswell. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. 5th ed., SAGE Publications, 2018.

MLA Handbook. 9th ed., Modern Language Association of America, 2021.

VAC	PGIENGLVAC3041	Indian Knowledge System
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Course-Level Learning Outcome:

Upon completion of this course, students will be able to:

- ** Recognise that Indian intellectual traditions provide profound and valuable approaches to textual analysis, cultural understanding, and interpretation of life.
- ** Identify that the Indian Knowledge System (IKS) seeks to achieve holistic outcomes, including the cultivation of ethical values, cultural rootedness, sustainability, and global competencies.

Unit I: Overview of IKS

Any *two* of the following:

a] Basic Introduction to Caturdaśa Vidyāsthāna-s:

Purāṇa, Nyāya, Mīmāṃsā, Dharmaśāstra, Six vedāṅga-s: (śikṣā, vyākaraṇa, nirukta, chanda, jyotiṣa, kalpa) and four Veda-s- Rgveda, Yajurveda, Sāmaveda and Atharvaveda.

b) Basic Introduction to Nāstika and Astika darśana-s:

Cārvāka, Jaina, Bauddha, Nyāya, Vaiśeṣika, Sāṃkhya, Yōga, Pūrvamīmāṃsā and Uttaramīmāṃsā.

c) Brief history of educational hubs such as:

Nālandā, Takṣaśilā, Vikramaśilā, Odantapurī, Kāncī, Nāgārjunakōṇḍā etc.

Unit II: Indian Poetics

Any *two* of the following:

a) Rasa and Alankar (Emotion and Ornamentation)

b) Dhvani and Vakrokti (Suggestion and Obliquity)

c) Riti and Auchitya (Style and Propriety)

Unit III: Ancient Indian Texts

Any *two* of the following:

a] Kalidasa: Meghaduta (Trans. M.R.Kale, Motilal Banarsidass)

b) The Mahabharata (Trans. & Ed. J.A.B Van Buitenen) [“The Temptation of Karna”]/ The Valmiki Ramayana (Trans. Bibek Debroy: Penguin: Vol. 1) [“Bala kanda”]

c) C. Rajagopalachari: Bhagwata Geeta (A Handbook for Students) (Bharatiya Vidya Bhawan)/ The Upanishads (Trans. & Ed. Valerie J Roebuck: Penguin) [“Isa Upanishad” and “Katha Upanishad”]

Suggested Readings:

Banerjee, Moloy Kumar. *Six Systems of Indian Philosophy: Samkhya, Yoga, Nyaya, Vaisheshika, Mimamsa & Vedanta Explained for Modern Readers*. Prabhat Prakashan, 2024.

Das, Anurodh. Vishwavidyalaya: *The Lost Knowledge of India*. Nation Press, 2024.

Ghosh, M. M. *A Treatise on Ancient Indian Dramaturgy and Histrionics: Natyasastram Ascribed to Bharata Muni*. 2 vols., Chaukhambha, 2016.

Ghosh, Manmohan. Nandikeshwara’s *Abhinaya Darpanam*. Revised and enlarged ed., Indian Mind, 2018.

Jaitely, B. R. *The Road to Takshashila*. CreateSpace Independent Publishing Platform, 2014.

Kautilya's *Arthashastra*. Translated by L. N. Rangarajan, Penguin Classics, 2000.

Mahulikar, Gauri. *Caturdaśa-vidyāsthānāni: A Primer on Indian Knowledge Systems*.

Chinmaya International Foundation, 2025.

Compulsory	Non-credit Course	Gandhian Studies
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To be offered by the Department of History

Semester IV

SEC	PG2ENGLSEC4051	Community Engagement
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To be updated