

## Siddharth University, Kapilvastu, Siddharth Nagar

Department of English

M.A. in English CBCS Programme with effect from 2020-21 Session

### Programme Specific Outcomes of M.A. English:

**PSO1.** attain a comprehensive knowledge of the history, forms and concepts associated with literatures in English.

**PSO2.** demonstrate a high level proficiency in analyzing and interpreting literary and other cultural texts.

**PSO3.** acquire communication competence and skills in English, both spoken and written.

**PSO4.** equip themselves with skills and techniques of English Language and Literature Teaching at various levels.

**PSO5.** display skills of translating English texts to other languages and vice-versa

**PSO6.** identify and pursue areas of research in literary and cultural studies

**PSO7.** develop a creative, aesthetic and critical awareness of the world surrounding them.

**PSO8.** attain a comprehensive knowledge of the history, forms and concepts associated with literatures in English.

**PSO9.** demonstrate a high level proficiency in analyzing and interpreting literary and other cultural texts.

**PSO10.** acquire communication competence and skills in English, both spoken and written.

**PSO11.** equip themselves with skills and techniques of English Language and Literature Teaching at various levels.

**PSO12.** display skills of translating English texts to other languages and vice-versa

**PSO13.** identify and pursue areas of research in literary and cultural studies

**PSO14.** develop a creative, aesthetic and critical awareness of the world surrounding them.

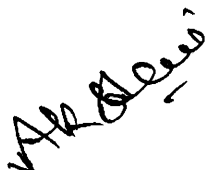
### Semester I Core Courses

Paper I

Course Code: ~~EN-101~~ ENG 1001 Credits: 5

**British Poetry from Chaucer to the Romantic Age**

Objectives:


1. To introduce the students to the nuances of feelings and sensibilities common to all nations and cultures.
2. To present before the students the beauty of rhythm, versification and poetic expression.

#### Unit I

Chaucer: "Prologue to the Canterbury Tales"

Donne: "A Valediction Forbidding Mourning"

Marvell: "To His Coy Mistress"

#### Unit II

Milton: "Paradise Lost Book I"

Pope: "The Rape of the Lock"

#### Unit III

Wordsworth: "Immortality Ode"

Coleridge: "The Rime of the Ancient Mariner"

#### Unit IV

Shelley: "Adonais"

Keats: "Ode on a Grecian Urn"

#### Course Outcomes

After the completion of the course the students shall

1. Get an overview of the major poetic trends from Chaucer to the Romantic Poets.
2. Develop the skill to analyse and interpret poetry in terms of theme, language and form.
3. Develop the capacity to identify the various subgenres and forms of poetry prevalent in the concerned period.

#### Recommended Readings:

E. Legouis: *Geoffrey Chaucer* Bloud and Company, 1910.

G.L. Kitteredge: *Chaucer and His Poetry*. Harvard University Press, 1915.

C.S. Lewis: *A Preface to Paradise Lost*. New York : OUP, 1961 ; New Delhi : Atlantic Publishers 2010.

Helen Gardner: *The Metaphysical Poets* Penguin Classics, 1960.

Ian Jack: *The Augustan Satire* Oxford: The Clarendon press, 1952.

C.M. Bowra: *The Romantic Imagination* OUP, 1961 rpt.

M.H. Abrams: *English Romantic Poets USA* : OUP, 2<sup>nd</sup> ed., 1975.

**Paper II**Course Code: ~~EN 102~~ ENG 1002 Credits: 5**British Drama of the Renaissance and the Restoration Age****Objectives:**

1. To introduce the learners to the dramatic practices during the Renaissance and the Restoration period.
2. To discuss the major playwrights and their texts belonging to that particular age.
3. To elaborate on different traditions and styles of writing plays in Britain.

**Unit I**

Christopher Marlowe: *Dr Faustus*  
Ben Jonson: *Everyman in His Humour* \*

**Unit II**

William Shakespeare: *Hamlet*

**Unit III**

William Shakespeare: *The Tempest*

**Unit IV**

John Webster: *The Duchess of Malfi*

William Congreve: *The Way of the World* \*

**Course Outcomes**

After the completion of the course the students shall

1. Get exposed to the origin and development of English drama
2. Develop an understanding of the genres, conventions and experiments in English drama of the Renaissance and the Restoration period
3. Understand the basics and conventions of various theatrical conventions and styles.

**Recommended Readings:**

Nicoll, A., *British Drama*, Barnes and Noble, 1873; Chambers, 1978 rpt.; London: George G. Harrap, 1962.

Styan, J.L., *The English Stage*, Cambridge : Cambridge University Press, 1996.

Bradley, A.C., *Shakespearean Tragedy*, Palgrave Macmillan, 2002 Ed.

Thomas, C.T., *The Restoration Drama* Macmillan publishers India, 1978.

Dobree, Bonamy, *The Restoration Comedy 1660-1720* Oxford University Press, 1924.

**Paper III****Course Code: 403 EN61003 Credits: 5****British Non-Fictional Prose from Renaissance to the Romantic Age****Objectives :**

1. To acquaint the student with the progress of British non-fictional prose from the beginning of the Renaissance in the 16<sup>th</sup> century to the Romantic Revival of the early 19<sup>th</sup> century.
2. To emphasize the difference in not only the language and grammar but also in the themes and subject matter of the consecutive centuries, corresponding to their respective social and political environment.
3. To help develop an appreciation of language and style unencumbered by the distractions of fiction.

**Unit I**

Francis Bacon: 'Of Friendship', 'Of Great Place', Selections from *Advancement of Learning* (Bk II: "To the King")

**Unit II**

Joseph Addison: 'Mr. Spectator,' 'Sir Roger at the Theatre'

Richard Steele: 'The Spectator Club', 'On Judicious Flattery'

**Unit III**

Dr Samuel Johnson: 'The Effect of Sudden Riches upon Manners'

Oliver Goldsmith, 'Story of the Man in Black,' 'A City Night Piece'

**Unit IV**

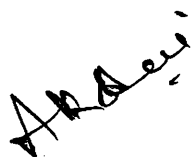
Charles Lamb: 'Old China', 'The Superannuated Man'

William Hazlitt: 'On Nicknames,' 'On a Sundial'

**Course Outcomes**

After the completion of the course the students shall

1. Get familiar to the origin and development of English Prose especially the Essay
2. Get firsthand knowledge of the major non-fiction prose writers from the Renaissance to the Romantics.
3. Critically analyse the British non-fictional prose writings in terms of language, theme and style from Bacon to the Romantics.




**Recommended Readings:**

H. Read, *English Prose Style* Pantheon, 1981 Ed.

Hugh Walker, *English Essays and Essayists* London: J.M. Dent and Sons Ltd., 1928.

E. Chambers, *The Development of English Prose* London: Oxford University Press, 1957.

J.M. Murry, *The Problem of Style*, London Oxford University Press, 1922.

**Paper IV**

**Course Code: EN-104ENG1004**

**Credits: 5**

**British Novel of the Eighteenth and the Nineteenth Century**

**Objectives**

1. To introduce the learners to the early history of the novel form and the conventions of the eighteenth and nineteenth century novel.
2. To draw on relevant cultural and / or historical information to situate texts within their cultural,
3. Political and historical contexts
4. To introduce learners to the theories of the novel to perform critical and formal analysis of literary texts.

**Unit I**

Students will be expected to show their acquaintance with the following theoretical works on the novel form

Henry James: 'The Art of Fiction'

Ian Watt: *The Rise of the Novel*

**Unit II**

Daniel Defoe: *Robinson Crusoe*

Henry Fielding: *Joseph Andrews*

**Unit III**

Mary Shelley: *Frankenstein*

Charles Dickens: *David Copperfield*

**Unit IV**

George Eliot: *The Mill on the Floss*

Thomas Hardy: *Tess of the D'Urbervilles*

(Explanatory passages shall not be asked from the novels prescribed)

**Course Outcomes**

**After the completion of the course the students shall**

1. Understand the major factors responsible for the rise of the novel.
2. Identify the major characteristics of the 18<sup>th</sup> and 19<sup>th</sup> century fiction.
3. Discover the various techniques of fiction writing.

4. Develop an understanding of the theories of fiction.

**Recommended Readings:**

Dorothy Van Ghent, *The English Novel: Form and Function* Harper Perennial, 1967.

Raymond Williams, *The English Novel from Dickens to Lawrence* Chatto and Windus, 1970; London Oxford University Press, 1970.

Terry Eagleton, *The English Novel: An Introduction*, Oxford: Blackwell, 2005

Kettle, Arnold. *Introduction to the English Novel* (Vols.1 & 2), London: Hutchinson & Co., 1999

John Richeti, *Cambridge Companion to the Eighteenth Century Novel*. Cambridge University Press. 1996

**Elective Courses (Any one of the following)**

Paper V (A)

Course Code: ~~EN 105~~ EN 105 1005 Credits: 5

**History of English Language and Introduction to Linguistics**

**Unit I**

English Language: brief history, borrowings, adaptations and word formation

**Unit II**

Linguistics: definition, language and its nature, linguistics in relation to other disciplines, branches and scope

**Unit III**

(a) Phonetics and Phonology: speech mechanism, phoneme, phonetic symbols, phonetic transcription, morphemes, words, lexis, inflexion (b) Syntax and Structural Linguistics: Saussure, traditional grammar and its limitations, generative grammar, Chomsky and transformational generative grammar.

**Unit V**

Socio Linguistics: Language and Society, Dialect, Register, Style, Pidgin, Creole

**Course Outcomes**

After the completion of the course

1. Students will have an understanding of uniqueness and functions of human language
2. Students will acquire in-depth knowledge of the mechanism involved in the production, transmission and reception of speech sounds.

3. Students will develop understanding about the structure of morphological system and morphophonemic and morphological process in language.
4. Students will be able to develop understanding about grammatical relations and their expressions.
5. Students will gain a theoretical grounding in the field of Sociolinguistics

**Recommended Readings:**

A.C. Baugh: *A History of English Language* Prentice Hall 5<sup>th</sup> edition, 2001; Routledge, 2002

Charles Barber: *The English Language: a Historical Introduction* Cambridge University Press, 2000.

George Yule: *The Study of Language* Cambridge University Press, 1996.

B.K. Matilal: *The Word and the World* Oxford University Press, 1990.

**Paper V (B)                      Course Code ~~EN106EN61006~~ Credits: 5**

**Popular Literature in English**

**Objectives**

1. To understand the meaning of 'Popular' in comparison to 'Classic' in the context of literary studies.
2. Read and understand some of the representative popular literary pieces.
3. Probe into the literary and aesthetic merits of popular fictions and account for its inclusion into the literary canon.

The following Units are prescribed

- I. i. Agatha Christie – “The Adventure of the Egyptian Tomb”
- ii. Arthur Conan Doyle: “The Red headed League”
- II i. ChetanBhagat – *Five Point Someone\**
- ii. Amish Tripathi: *The Immortals of Meluha\**
- III J.K. Rowling – *Harry Potter and the Philosopher's Stone\**
- Ray Bradbury - *Fahrenheit 451\**
- IV. (a) Bob Dylan – i. “John Brown”
- ii. “Blowing in the Wind”
- (b) Gulzar – i. “There’s Something”... (translation of “MeraKuchhSaaman”)
- © SahirLudhianvi : “TajMahal”

**Course Outcomes**





After the completion of the course the students shall

1. Get introduced to the notion of 'popular' and its various characteristics
2. Study the various genres of popular literature
3. Account for the popularity of genres like crime fiction, children's literature, science fiction and popular songs.
4. Develop strategies to study popular literature as opposed to canonical writings.

**Recommended Readings**

Berberich, Christine (ed), *The Bloomsbury Introduction to Popular Fiction*. New Delhi: Bloomsbury. 2017.

Bloom, Clive. *Bestsellers: Popular Fiction since 1900*. Basingstoke: Macmillan, 2002

Pawling, Christopher. 'Introduction: Popular Fiction: Ideology or Utopia?' in *Popular Fiction and Social Change*. Basingstoke: Macmillan, 1984

**Semester II**

**Core Courses**

**Paper I**

**Course Code: EN-201 ENG 2001 Credits: 5**

**British Poetry of the Victorian and the Modern Age**

**Objectives**

1. To provide a context by imparting adequate knowledge of the history of the 19<sup>th</sup> century Victorian age and 20<sup>th</sup> century
2. To enable the student understand the process of the development of the poetry from the Victorian period to the more turbulent twentieth century when literature became more thematically complex as well as technically more innovative.
3. To impart textual knowledge to the student by focusing on the representative poems of the significant poets of the 19<sup>th</sup> century Victorian age and 20<sup>th</sup> century.

**Unit I**

Tennyson: "Morted' Arthur"

Browning: "Rabbi Ben Ezra"

Arnold: "The Scholar Gipsy"

**Unit II**

Hopkins: "The Windhover"

Yeats: "Sailing to Byzantium, Byzantium"

Eliot: *The Waste Land*

**Unit III**

Dylan Thomas: (i) 'Refusal to Mourn the Death by Fire of a Child in London', (ii) 'Poem in October'

Philip Larkin: (i) 'Church Going', (ii) 'The Whitsun Wedding', (iii) 'Toads'

**Unit IV**

Ted Hughes: (i) Hawk Roosting, (ii) 'The Thought Fox', (iii) 'October Dawn'

Seamus Heaney: (i) Digging, (ii) Punishment

**Course Outcomes**

After the completion of the course the students shall

1. Understand the contexts that produced poetry in the Victorian, Modern and Post Second World War periods.
2. Identify the various themes and techniques of Victorian, Modern and Post Second World War poetry.
3. Acquire the strategy of analyzing and interpreting 19<sup>th</sup> and 20<sup>th</sup> century poetry
4. Identify the various poetic movements in 19<sup>th</sup> and 20<sup>th</sup> century poetry.

**Recommended Readings:**

Hugh Walker: *The Literature of the Victorian Era*. Cambridge University Press, 2011 Ed.

A.N. Jeffares: *W.B. Yeats: Man and Poet* London: Routledge and Kegan Paul, 1949.

G.Smith: *T.S. Eliot's Poetry and Plays: A Study in Source and Meaning* University of Chicago Press, 1975.

F.R. Leavis: *New Bearings in English Poetry*. London: Faber and Faber, 2011 Ed.

R.P. Draper: *An Introduction to Twentieth Century Poetry in English* Palgrave Macmillan, 1999.

Ian Hamilton: *The Oxford Companion to Twentieth Century Poetry* USA : Oxford University Press, 1994.

G. Bullough: *The Trend of Modern Poetry* Hesperides Press, 2006.

**Paper II**

Course Code: EN-202 ENG2002 Credits:5

**Twentieth Century British Drama****Objectives:**

1. To acquaint the student with the major trends in 20<sup>th</sup> century drama by means of detailed consideration of representative texts.

2. To familiarize the students in the course of discussion with the socio-cultural contexts that led to the emergence of major types of drama like Poetic drama, Drama of Ideas, Working-class drama, Kitchen-sink drama and Absurd drama.
3. To engage the students in an in-depth study of the works of major playwrights so as to provide an understanding of the art and technique of drama including the use of dramatic conventions and devices like dialogue, stage setting, chorus, gesture, aside, soliloquy, dramatic irony

**Unit I:**G.B. Shaw: *Pygmalion***Unit II**T.S.Eliot: *The Cocktail Party***Unit III**Samuel Beckett: *Waiting for Godot*Harold Pinter: *The Birthday Party* \***Unit IV**Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

\* No explanatory passages will be set from this text.

**Course Outcomes**

After the completion of the course the students shall

1. Get acquainted with the major trends in 20<sup>th</sup> century drama
2. Understand the contexts within which various dramatic forms emerged.
3. Critically analyse representative dramatic texts and theatrical conventions of the 20<sup>th</sup> century.

**Recommended Readings:**D.E. Jones: *The Plays of T.S. Eliot* London: Routledge and Kegan Paul, 1963.Hugh Kenner: *A Reader's Guide to Samuel Beckett* London: Thames and Hudson, 1973.M. Esslin: *The Theatre of the Absurd* New York: Vintage 3<sup>rd</sup> Ed. 2004.Raymond Williams: *Drama from Ibsen to Brecht* Penguin Books Ltd., 1973.Ronald Hayman: *British Theatre Since 1955: A Reassessment* London: Oxford University Press, 1<sup>st</sup> Ed., 1979.John Gassner: *The Theatre of Our Times* New York: Crown Publishers, 1970.**Paper III****Course Code: EN-203 EN2003****Credits: 5****British Non-Fictional Prose of the Victorian and the Modern Ages**




**Objectives:**

1. To introduce the learners to the tradition and growth of the non-fictional prose in Britain.
2. To discuss about the representative authors and their texts that contributed in the making of the age.
3. To make the students aware of various types and styles of prose writings in 19<sup>th</sup> and 20<sup>th</sup> century

**Unit I**

Lord Macaulay: 'Macaulay's Minute on Education, February 2, 1835'

J. S. Mill: *On the Subjection of Women*\*

**Unit II**

John Ruskin: 'Work' from *The Crown of Wild Olive*

**Unit III**

Bertrand Russell: 'The Future of Mankind' & 'On Being Modern-Minded Man' from *Unpopular Essays*

E. M. Forster: 'What I Believe' from *Two Cheers for Democracy*\*

**Unit IV**

George Orwell: 'England Your England' from *England Your England and Other Essays* (Sections I-III)

\* No explanatory passages will be set from the texts marked with asterisk.

**Course Outcomes**

After the completion of the course the students shall

1. Get introduced to the tradition and significance of non – fictional writing in Great Britain in the 19<sup>th</sup> and 20<sup>th</sup> century.
2. Identify the major social, political and cultural concerns of major non fictional prose writers of the concerned period.
3. Identify the various prose styles of major prose writers of the period under study.

**Recommended Reading:**

Kermode, Frank & Hollander, John, *The Oxford Anthology of English Literature* Vol.II, OUP, New York, 1973.

Walker, Hugh, *The English Essays and Essayists* London: J.M. Dent and Sons Ltd., 1928.

Chambers, E., *The Development of English Prose* London: Oxford University Press, 1957.

Read, H., *English Prose Style* New York: Pantheon 1981 Ed..

George P. Landow: *The Aesthetic and Critical Theories of John Ruskin*

**Paper IV**Course Code: ~~EN 204~~ ENG 2004 Credits: 5**Twentieth Century British Novel****Objectives:**

1. To examine works by some of the key British novelists of the twentieth century and to introduce students to the variety and complexity of twentieth century writing.
2. To introduce students to the formal techniques and procedures used by the novelists and to create an awareness of the relationship between the novel and its social and cultural contexts
3. To familiarize the students with some key theoretical concepts relating to the novel form.

**Unit I**

Students will be expected to show their acquaintance with the following theoretical terms on the novel form

Polyphony, Dialogism, Heteroglossia, Carnival, Chronotope (Mikhail Bakhtin)

Totality (George Luckas)

**Unit II**

D.H. Lawrence: *Sons and Lovers* (1913)\*

James Joyce: *A Portrait of the Artist as a Youngman* (1916)\*

**Unit III**

E.M. Forster: *A Passage to India* (1924)\*

Virginia Woolf: *Mrs. Dalloway* (1925)

**Unit IV**

Graham Greene: *The Power and the Glory* (1940)\*

Muriel Spark: *The Prime of Miss Jean Brodie* (1961)\*

**Course Outcomes**

After the completion of the course the students shall

1. Develop a comprehensive knowledge of the various fictional trends in the 20<sup>th</sup> century British novel.
2. Comprehend the experiments in themes and techniques in 20<sup>th</sup> century British fiction.
3. Learn the strategies of reading a 20<sup>th</sup> century novel.
4. Get introduced to theoretical concepts of some of the important theorists of the novel.

**Recommended Readings:**

F.R. Karl: *A Reader's Guide to the Contemporary English Novel* New York: Farrar, Straus and Cudahy, 1962.

M. Magalare: *A Readers' Guide to Great Twentieth Century English Novels*

David Lodge. *The Art of Fiction*. London: Penguin 1992.



Leon Edel: *The Modern Psychological Novel* Grove, Trade Paper Edition, 1959.

Patricia Waugh. *Metafiction: The Theory and Practice of Self-Conscious Fiction*. London: Methuen. 1989.

**Elective Courses (Any one of the following)**

**Paper V (A)**

**Course Code ~~EN-205~~ EN-206 Credits : 5**

**Applied Linguistics and Indian Linguistic Tradition**

**Unit I**

Semantics: semantic features, lexical relations, semantic change, synonymy, antonymy, hyponymy, homophony, homonymy and polysemy

**Unit II**

a. Stylistics: origins, definitions, techniques. A compulsory passage for stylistic analysis

b. Psycholinguistics

**Unit III**

English Language teaching: Approaches and techniques. Factors in Language learning

**Unit IV**

Indian Linguistic Tradition: Indian contribution, phonetics, semantics, syntax and philosophy language

**Course Outcomes**

1. Students will have an understanding of the key concepts in Applied Linguistics
2. Students will be able to appreciate the interdisciplinary nature of Linguistics
3. Students will be able to identify an area within the field of Applied Linguistics for further research
4. Develop the four fundamental language skills – LSRW
5. Students will be able to compare the Indian tradition of Linguistics with Modern Linguistics and Phonetics.

**Recommended Readings:**

C.K. Meinong: *Principals of Linguistics* (New Delhi: Penguin, 1992)

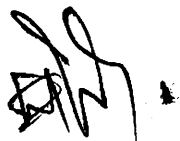
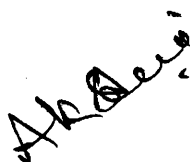

Sethi and Dhamij: *Course in Phonetics* (Prentice Hall, 1999)

**Paper V (B)**

**Course Code- ~~EN-206~~ EN-206 Credits: 5**

**Literature and Environment**

**Objectives**

1. To make students aware about the role of literature in addressing contemporary issues such as environmental concerns.
2. To sensitize students to the care and concern for the environment.
3. To advocate a more thoughtful and ecologically sensitive relationship of man to nature.

#### Unit I

- a. Rachel Carson "The Obligation to Endure" from *Silent Spring* (1962)\*
- b. Cheryll Glotfelty "Literary Studies in an Age of Environmental Crisis" from *The Ecocriticism Reader* (1996)\*

#### Unit II

- |                    |   |
|--------------------|---|
| William Wordsworth | "Tintern Abbey" / "The World is too much with Us" |
| Judith Wright      | "Dust"  |
| Gary Snyder        | "Mother Earth: Her Veils"                         |
| Gieve Patel        | "On Killing a Tree"                               |

#### Unit III

- |              |   |
|--------------|---|
| Amitav Ghosh | <i>The Hungry Tide</i> (2004)*                        |
| Sarah Joseph | <i>Gift in Green</i> (Trans. By ValsonThampu) [2011]* |

#### Unit IV

- |                     |                                  |
|---------------------|----------------------------------|
| Henry David Thoreau | "Solitude" from <i>Walden</i>    |
| Vandana Shiva:      | "Preface to <i>Ecofeminism</i> " |

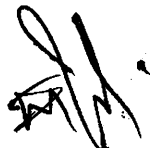
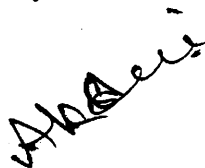
#### Course Outcomes

After the completion of the course the students shall

1. Get sensitized to the ecological crises that the world faces through literary representations.
2. Understand the role of humanities in general and literature in particular in addressing and comprehending environmental issues
3. Comprehend the intersection between gender and environment through study of literary texts.

#### Recommended Readings:

- Bate Jonathan, *Romantic Ecology*, London: Routledge, 1991
- Buell, Lawrence, *The Environmental Imagination*, Cambridge: Harvard Univ Press. 1995
- Garrard, Greg, *Ecocriticism*, London :Routledge, 2004
- Glotfelty, Cheryll and Fromm, Harold (eds) *The Ecocriticism Reader*, Athens: University of Georgia Press. 1996.
- Shiva, Vandana. And Mies, Maria. *Ecofeminism*. Halifax: Fernwood Publications, 1993.


**Semester III****Core Courses****Paper I**Course Code: ~~301~~ ENGL 3001 Credits: 5**Postcolonial Literatures: Australian and Canadian**

1. To introduce the learners to postcolonial literatures from Australia and Canada
2. To introduce some key postcolonial texts from these settler colonies and the ways in which they engage with questions of language, form, colonial histories and contemporary postcolonial developments.
3. To develop a critical vocabulary for thinking about questions of marginal and canonical literatures
4. To sensitize the learners about the strategies of reading postcolonial texts

**Unit I**

A.D. Hope: 'Australia'

Judith Wright: 'Bullocky', 'At Coololah'

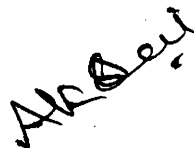
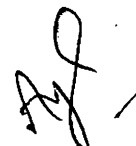
Dorothy Livesay: 'The Green Rain'

**Unit II**George Ryga: *The Ecstasy of Rita Joe***Unit III**Sally Morgan: "A Black Grandmother", "Part of our History", "Return to Corunna" from *My Place***Unit IV**Patrick White: *Voss* \*Margaret Atwood: *Surfacing* \*Michael Ondaatje: *The English Patient* \***Course Outcomes**

After the completion of the course the students shall

1. Comprehend the history of colonialism and various resistance to it through the study of literary texts from Australia and Canada.
2. Get introduced to some of the key postcolonial texts from the settler colonies of Australia and Canada.
3. Develop a critical vocabulary and strategy for studying Postcolonial literatures.
4. Identify various new genres and forms emerging out of cultural interaction in Postcolonial literatures.

**Recommended Readings:**Bill Ashcroft, Gareth Griffiths, Helen Tiffin. *The Empire Writes Back* London: Routledge. 1991.

C.L. Innes: *The Cambridge Introduction to Postcolonial Literatures*. New Delhi: Cambridge University Press. 2007.

PramodNayar: *Postcolonial Literature: An Introduction*. New Delhi: Pearson Longman. 2008.

EllekeBoehmer. *Colonial and Postcolonial Literature*. Oxford: Oxford University Press. 1995.

**Paper II**

**Course Code: 302 ENG 3002 Credits: 5**

**American Literature of the Nineteenth Century**

**Objectives:**

1. The course aims to focus on the uniqueness of American literary imagination forged out of a consciousness of difference from the experience of Europe .
2. To draw attention that this demanded a new kind of writing; a new beginning that gave shape and significance to the process of settlement and social development.
3. To showcase that the Puritan imagination, brought to the New World the sense of wonder and promise of the 'American Dream' that continues to resonate till the present in its literature.
4. To bring out the paradox between the American concepts of Democracy and the institution of slavery as seen in literature.

**Unit I**

Walt Whitman: Song of Myself (sections 1, 48, 49, 50 and 51)

Ralph W. Emerson: (i) Each and All (ii) Rhodora (iii) Self Reliance

**Unit II**

Emily Dickinson: (i) After Great Pain (ii) Because I could not stop for death.

H.D. Thoreau: *Civil Disobedience*

**Unit III**

Edgar Allan Poe: (i) The Fall of the House of Usher (ii) The Purloined Letter

Henry James: *The Turn of the Screw*\*

**Unit IV**

Nathaniel Hawthorne: *The Scarlet Letter* \*

Mark Twain: *Huckleberry Finn* \*

\* No explanatory passages will be set from this text.

**Course Outcomes**

After the completion of the course the students shall

1. Get acquainted with concepts like Puritanism, Transcendentalism and the American Frontier.
2. Get a comprehensive knowledge of the social, historical, cultural forces that were responsible for the formation of the American tradition of writings in English

3. Learn the techniques and strategies of reading canonical American literary texts of the 19<sup>th</sup> century.

**Recommended Readings:**

R. Fischer: *American Literature of the 19<sup>th</sup> Century* New Delhi: S. Chand and Company Ltd., 2005.

Egbert S. Oliver (Ed.): *American Literature, 1890-1965: An Anthology* New Delhi: S. Chand and Company Ltd., rpt. Edition, 2002.

M. Cunliffe: *The Literature of the United States* Penguin Books, 1970.

**Paper III**

**Course Code: EN-303 EN 3003 Credits: 5**

**Indian English Literature: Prose and Fiction**

**Objectives:**

1. To introduce the learners to the emergence and growth of English literature in India.
2. To discuss about the representative fictional and non-fictional writing that contributed in the making of Indian English Literature.
3. To make the students aware of various types and styles of prose writing in India.

**Unit I**

Mahatma Gandhi: 'What is Swaraj' (Chapter IV), 'Civilization' (Chapter VI) from *Hind Swaraj*

**Unit II**

J.L. Nehru: 'What is Religion?', 'The Liberal Outlook' from *An Autobiography*

**Unit III**

Raja Rao: *Kanthapura* \*

R.K. Narayan: *The Guide* \*

Anita Desai: *Bye Bye Blackbird* \*

**Unit IV**

Salman Rushdie: *Midnight's Children* \*

ShashiDeshpande: *The Dark Holds no Terror* \*

AmitavGhosh: *The Shadow Lines* \*

\* No explanatory passages will be set from this text.

**Course Outcomes**

After the completion of the course the students shall

1. Comprehend the social political and cultural issues reflected in the major fiction and non-fiction of 20<sup>th</sup> century Indian English Literature.
2. Identify the thematic, linguistic and formalistic features of Indian English Fiction and non-fiction.





3. Get introduced to the Canon of Indian English Fiction and non-fiction

**Recommended Reading:**

K.R.S. Iyengar: *Indian Writing in English* New Delhi: Sterling Publishers, 1987.

M.K. Naik: *A History of Indian English literature* New Delhi: SahityaAkademi, 1982.

\_\_\_: *Indian English Literature: 1980-2000* Delhi: Pencraft International, 2001.

M. Mukherjee: *The Twice Born Fiction* Delhi: Pencraft International, 2010.

W. Walsh: *Indian Literature in English* Longman, 1990.

A.K. Mehrotra(ed): *An Illustrated History of Indian English Literature* London: Hurst and Company, 2003.

**Paper IV**

**Course Code: EN-304 ENG 3004 Credits: 5**

**Literary Criticism**

**Objectives:**

1. To introduce learners to the history, nature, function and relevance of literary criticism in the Western world especially the British tradition.
2. To provide a critical understanding of the significant works of literary criticism from Ancient Greece to mid twentieth century in the Western tradition.
3. To provide a conceptual framework for developing an understanding of the function and practice of traditional modes of literary criticism.

**Unit I**

Aristotle: *Poetics*

Longinus: *On the Sublime*\*

**Unit II**

Pope: 'An Essay on Criticism'

Johnson: 'Preface to Shakespeare'

**Unit III**

Wordsworth: 'Preface to the Lyrical Ballads'

Coleridge: *Biographia Literaria* (Chapter XVII)\*

**Unit IV**

Eliot: 'Tradition and the Individual Talent'

I.A. Richards: 'Four Kinds of Meaning'

**Course Outcomes**

After the completion of the course the students shall

1. Get introduced to the major texts of Literary Criticism from Aristotle to I.A. Richards

2. Identify the major critical concerns and debates in the history of literary criticism
3. Develop a critical a critical vocabulary for analyzing literary texts in the light of major critical texts.

**Recommended Readings:**

Wellek, Rene, *A History of Modern Criticism: 1750-1950, Vols. I-IV*. London: Jonathan Cape, 1958

Enright and Chickera, *English Critical Texts* OUP, 1963.

Wimsatt and Brooks, *Literary Criticism: A Short History* Random House, 2000.

S.H. Butcher, *Aristotle's Theory of Poetry and Fine Art* Dover Publications, 1951.

George Saintsbury, *A History of Literary Criticism* New Delhi: Atlantic Publishers, 2004.

William J.Hardy, *Twentieth Century Criticism* New York: Free Press (Macmillan), 1974.

Wellek, Rene, *A History of Modern Criticism: 1750-1950, Vols. I-IV*. London: Jonathan Cape, 1958.

**Elective Courses (Any one of the following)**

**Paper V (A)**

**Course Code: EN-305ENG3005 Credits:-5**

**Women's Writings in English (From the Beginning to the 19<sup>th</sup> Century)**

**Objectives:**

1. To acquaint the students with the beginning of the feminist movement in 19<sup>th</sup> century literature written by women poets and novelists.
2. To introduce them to the first and second waves of feminism in the 20<sup>th</sup> century critical theory and literature.
3. To make them familiar with the concept of 'writing back' by the marginalized female characters of the literary classics.

**Unit I.**

An Overview of Women Writers in English before Jane Austen

Elizabeth Barret Browning: i. Selection from *Aurora Leigh* ii. A Woman's shortcomings iii.

*Human Life's Mystery*

Christina Rossetti :i. *De Profundis* ii. *From the Antique* iii. *The Thread of Life*

**Unit II.**

Jane Austen: *Persuasion*\*

Charlotte Bronte: *Jane Eyre*\*

Elizabeth Gaskell: *Mary Barton*\*

**Unit III**

Kate Chopin: *The Awakening*\*

Charlotte Perkins Gilman: 'The Yellow Wallpaper'

**Unit IV.**

Mary Wollstonecraft: A Vindication of the Rights of Woman\*

Pandita Rama BaiSaraswati: 'The High Caste Hindu Woman: Married Life'

**Course Outcomes**

After the completion of the course the students shall

1. Critically analyse the feminist literature of the 19<sup>th</sup> Century including poems, plays, and novels written by women.
2. Become familiar with the earliest critical feminist works along with an understanding of the development of feminist theory by studying the first wave of feminism in theory and literature.
3. Get introduced to the canon of Women Writing from the beginning to the 19<sup>th</sup> century.

**Paper V (B)**

**Course Code: EN-306 EN63006 Credits: 5**

**Modern Indian Literature in Translation: Prose and Fiction**

**Objectives :**

1. To introduce students to Indian Literature in English translation specially prose and fiction and make them familiar with Indian authors writing in regional languages in English translation
2. To approach the texts for literary value and cultural significance and to enable students to approach the text from a cross cultural perspective.
3. To make students familiar with the discipline and basic concepts

**UNIT-I**

Walter Benjamin: The Task of the Translator

G.N. Devy: Translation and Literary History- An Indian View

**UNIT-II**

Amrita Pritam: *Revenue Stamp*

Namvar Singh: Decolonizing the Indian Mind (Tr. Harish Trivedi)

**UNIT-III**

S.H.Manto: Toba Tek Singh (Tr. Khalid Hasan)

Indira Goswami: The Journey (Pradipto Birgohain)

Munshi Premchand: The Chess Players (Tr. David Rubin)

V.M. Basheer: The Birthday (Tr. By the author)

**UNIT-IV**

Tagore: *The Home and the World* (Tr. S.N.Tagore)



Mahasweta Devi: *Doulati, the Bountiful* (Tr. GayatriChakrabortySpivak)

UNIT- V

U.R. Ananthmurthy: *Samskara* (Tr. A.K.Ramanujan)

Srilal Shukla: *Raag Dabari* (Tr. Gillian Wright)

Pratibha Ray: *Yajnaseni: The Story of Draupaidi* (Tr. Pradip Bhattacharya)

**Course Outcomes**

After the completion of the course the students shall

1. Get introduced to the concept of "Indian Literature" through the study of regional literatures especially the novel, the short story and nonfiction translated into English.
2. Comprehend the significance of major translated texts in terms of their cultural value and significance.
3. Become familiar with the theory and concept of translation.
4. Evaluate the importance of studying translated Indian literature in the Indian English classroom.

**Recommended Readings:**

Sisir Kumar Das. *A History of Indian Literature*. New Delhi: Sahitya Akademi. 1995.

Sujit Mukherjee. *Towards a Literary History of India*. Simla: IAS. 1975.

K. Satchidanandan. *Indian Literature: Positions and Propositions*. Delhi: Pen craft Int.

Meenakshi Mukherjee: *Realism and Reality: The Novel and Society in India*. New Delhi: OUP 1985.

Anjana Neira Dev et al. *Indian Literature: An Introduction*. New Delhi: Pearson Longman

**Semester IV**

**Core Courses**

**Paper I**

Course Code: ~~401~~ ENG 4001 Credits- 5

**Objectives:**

1. To introduce the learners to postcolonial literatures from Africa and the Caribbean islands.
2. To introduce some key postcolonial texts from various African and Caribbean nations and the ways in which they engage with questions of language, form, colonial histories, multiculturalism, indigeneity, nativism and contemporary postcolonial developments.
3. To develop a critical vocabulary for problematizing the notions of margin, centre and the literary and cultural canon.
4. To sensitize the learners about the strategies of reading postcolonial texts.

**Unit I**

Dennis Brutus: 'Sharpville', 'Somehow We Survive'

Derek Walcott: 'The Sea is History', 'A Far Cry from Africa'

Edward Braithwaite: 'Colombe'

**Unit II**

Ngugi WaThiong' O: 'Language of African Literature': Sections IV.V and VI from *Decolonizing the Mind*

**Unit III**

Wole Soyinka: *Death and the King's Horseman*

**Unit IV**

Buchi Emecheta: *Joys of Motherhood*\*

V.S. Naipaul : *A House for Mr. Biswas*\*

Nadine Gordimer: *My Son's Story*\*

**Course Outcomes**

After the completion of the course

- 1.the students shall understand the history of colonialism and several resistance to it through the study of literary texts from Africa and the Caribbean islands.
2. the students shall get familiarized with some of the key postcolonial texts and literary movements from the African Continent and the Caribbean islands
- 3.the students shall develop a critical vocabulary and strategy for studying African and Caribbean literatures in English.
4. the students shall identify various new genres,literary and linguistic forms, emerging out of cultural interaction in literatures of Africa and the Caribbean.

**Recommended Readings:**

Bill Ashcroft, Gareth Griffiths, Helen Tiffin. *The Empire Writes Back*: London: Routledge, 1991.

C.L. Innes: *The Cambridge Introduction to Postcolonial Literatures*. New Delhi: Cambridge University Press, 2007.

PramodNayar: *Postcolonial Literatures: An Introduction*. New Delhi: Pearson Longman, 2008.

Rajiv Patke. *Postcolonial Poetry in English*. Oxford: Oxford University Press, 2006.

**Paper II**

Course Code: ~~EN-402~~ EN-402 Credits : 5

American Literature of the Twentieth Century

**Objectives:**





1. To acquaint the students with major trends and significant achievements of American Literature in the Twentieth Century.
2. To familiarize the students with the cosmopolitan liberal spirit of the literature of the new post- depression America.
3. To familiarize the students with the literature that embodied the ascendant American 'Dream' and 'Destiny' in the post second world-war period and also the narrative of the rupture of this grand vision and the attendant disillusionment and loss.
4. To sensitize the students to the evolution of liberationist and empowering movements like Black consciousness and Feminism and the spectacular rise of Black Feminist writing.
5. To acquaint the students with the rise of existential, experimental and postmodern forms of writing that constitute the most significant achievement of contemporary American Literature.

#### Unit I

Robert Frost: 1. Stopping by the Woods on a snowy Evening 2. The Road Not Taken.

Sylvia Plath: Lady Lazarus

Wallace Stevens: Sunday Morning

Elizabeth Bishop: One Art

John Ashbery: Just Walking Around

#### Unit II

William Faulkner: Nobel Prize Acceptance Speech

Martin Luther King: I Have a Dream

Philip Roth: Writing American Fiction

Alice Walker: Saving the Life that is Your Own: The Importance of Models in the Artist's Life

#### Unit III

Eugene O'Neil: *Emperor Jones*

Tennessee Williams: *A Street Car Named Desire*

#### Unit IV

Edward Fitzgerald: *The Great Gatsby* \*

Toni Morrison: *The Bluest Eye*\*

Don De Lillo: *White Noise* \*

#### Course Outcomes

After the completion of the course

1. The students shall get acquainted with major trends and significant achievements of American Literature in the Twentieth Century.
2. the students shall get familiarized with the cosmopolitan liberal spirit of the literature of the new post- depression America and concepts like American Dream and American Destiny that are defining features of post second world war literature.
3. the students shall get sensitized to the evolution of liberationist and empowering movements like Black consciousness and Feminism and the spectacular rise of Black Feminist writing.
4. the students shall get acquainted with the rise of existential, experimental and postmodern forms of writing that constitute the most significant achievement of contemporary American Literature.

**Recommended Readings:**

D.Hoffman (Ed.): *Harvard Guide to Contemporary American Writing*, Cambridge, Mass: HarvardUniversity Press, 1979.

R. RulandandM.Bradbury: *From Puritanism to Postmodernism* Routeledge, 1991.

**Paper III**

Course Code: ~~EN403~~ EN64003 Credits=5

**Indian English Literature: Poetry and Drama**

**Objectives:**

1. To introduce the learners to the major trends and distinctive features of English poetry and drama in India.
2. To discuss about the representative Indian English poets and dramatists.
3. To elaborate on different traditions and styles of English poetry and drama in India.

**Unit I**

R.N. Tagore: *Gitanjali* (Sections, I, XI, XXV, XLV, CIII)

Sarojini Naidu: "My Dead Dream", "To a Buddha Seated on a Lotus", "The Fairy Isle of Janjira", "Indian Weavers"

Nissim Ezekiel: "Island", "Background Casually", "Poet, Lover and Bird Watcher", "Good bye Party to Miss Pushpa T. S."

**Unit II**

A.K. Ramanujan: "Obituary", "A Plant", "Small Scale Reflections on a Great House"

Kamala Das: "My Grandmother's House", "The Sunshine Cat", "A Hot Noon in Malabar"

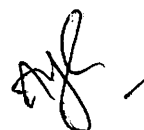
JayantaMahapatra: "Grandfather", "Dawn at Puri", "Indian Summer"

**Unit III**

GirishKarnad: *Tughlaq*

**Unit IV**





Mahesh Dattani: *Tara*

### Course Outcomes

After the completion of the course

1. the students shall grasp the social political and cultural issues reflected in the major poets and dramatists of 20<sup>th</sup> century Indian English Literature.
2. the students shall identify the thematic, linguistic and formalistic features of Indian English Poetry and Drama
3. the students shall get introduced to the Canon of Indian English Poetry and Drama
4. the students shall learn ways of interpreting Indian English Drama and poetry.

### Recommended Readings:

K.R.S. Iyengar: *Indian Writing in English* New Delhi: Sterling Publishers, 1987.

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

\_\_\_: *Indian English Literature: 1980-2000* Delhi: Pencraft International, 2001.

W. Walsh: *Indian Literature in English* Longmans, 1990.

A.K. Mehrotra (ed.): *An Illustrated History of Indian English Literature* London: Hurst and Company, 2003.

Parthasarthy (ed): *Ten Twentieth Century Indian Poets* Oxford India Paperbacks, 1976.

Paper V

Course Code: EN-404 ENG 4004 Credits: 5

### Literary Theory

#### Objectives

1. This course will introduce the learners to the field of literary theory, a central component of contemporary studies in English and world literature.
2. To discuss significant texts in the field and offer a critical survey of the major trends in 20<sup>th</sup> century theoretical discussions
3. To introduce learners to ancient Indian literary theories and sensitize them to critically assess their relevance in contemporary times.

#### Unit I

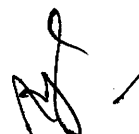
Saussure: "Nature of the Linguistic Sign" From Part I, Chapter I of *Course in General Linguistics* (Trans. Roy Harris)

Barthes: "The Death of the Author" (Trans. Richard Howard)

Derrida: "Structure, Sign and Play in the Discourse of Human Sciences" From *Writing and Difference* (Trans. Alan Bass)

#### Unit II





Showalter: "The Female Tradition" (Chapter I from *A Literature of their Own: British Women Novelists from Bronte to Lessing*)

Eagleton: "Literature and History" From *Marxism and Literary Criticism*

Said: "Introduction" to *Orientalism*.

### Unit III

Bharata: *Natyasastra* Chapters I, VI and VII

### Unit IV

Short Introductions to Trauma Theory, Postmodernism, New Historicism, Cultural Studies and Eco Criticism

Short Introductions to *Dhvani, Vakrokti, Alankara, Riti, Aucitya*

### Course Outcomes

After the completion of the course

1. the students shall get introduced to the concept of theory and its significance to the study of literature and culture.
2. the students shall comprehend the features of various 'schools' of Contemporary literary theory like Structuralism, Post-Structuralism, Feminism, Marxism, Postcolonialism etc
3. the students shall get acquainted with various schools of Classical Indian Literary Criticism.
4. the students shall learn the ways a literary text can be read in the light of the various theories.

### Recommended Reading:

Raman Selden: *A Reader's Guide to Contemporary Literary Theory* Longmans 5<sup>th</sup> edition, 2005

Terry Eagleton: *Literary Theory: An Introduction* University of Minnesota Press, 3<sup>rd</sup> edition, 2008.

Peter Barry: *Beginning Theory*. Manchester University Press, 3<sup>rd</sup> edition, 2009.

Kapil Kapoor: *Literary Theory: Indian Conceptual Framework* Affiliated East West Press, 1998.

Saugata Bhaduri and Simi Malhotra. *Literary Theory: An Introductory Reader*. Anthem Press India. 2010.

V. Seturaman. *Indian Aesthetics: An Introduction*. Macmillan India Ltd. 1992.

### Elective Courses (Any one of the following)

Paper V (A) Course Code: ~~EN-405~~ EN64005 Credits- 5

Women's Writings in English (20<sup>th</sup> Century Onwards)

### Unit I

Kamala Das: i. An Introduction ii. Invitation

Maya Angelou: i. Phenomenal Woman ii. I Know Why the Caged Bird Sings iii. Woman's Work

### Unit II.

Jean Rhys: *The Wide Sargasso Sea* \*

Edith Wharton: *The House of Mirth* \*

Margaret Atwood: 'Gertrude Talks Back'

### Unit III

Caryl Churchill: *Top Girls* (Play)

Virginia Woolf: *A Room of One's Own* \*

### Unit IV

Julia Kristeva: 'Woman's Time'

Toril Moi: 'Feminist, Female, Feminine'

Marianne Novy: 'Women's Revisions of Shakespeare -1664 -1988' (Introduction)

### Recommended Reading:

Dale Spender: *Mothers of the Novel*. London: Pandora Press, 1986.

Simone de Beauvoir: *The Second Sex*. 1949. Trans. and ed. H.M. Parshley. London: David Campbell Publishers Ltd., 1993.

Kate Millet: *Sexual Politics*. New York: Doubleday, 1969.

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

Toril Moi: *Sexual/Textual Politics*. London: Methuen, 1985

### Course Outcomes

After the completion of the course

1. the students shall be familiar with the critical feminist works along with an understanding of the development of feminist theory by studying the various phases of feminism in theory and literature.
2. The students will be able to evaluate the feminist works of Black and Brown women and understand the politics of race within feminist theory.
3. the students shall be acquainted with the concept of critical feminist re-readings of canonical text and the concept of "writing back" and female subjectivity by studying select texts.

Paper V (B)

Course Code: ~~EN-406~~ EN44006 Credits- 5

Modern Indian Literature in Translation: Poetry and Drama

### Objectives:

1. To introduce students to Indian Literature in English translation specially poetry and drama. Thus students will come to know about different authors and their works.
2. To approach the texts for literary value and cultural significance.

3. To enable students to approach the text from the cross cultural perspective.
4. To make students familiar with the discipline and basic concepts.

#### UNIT-I

Sujit Mukherjee: An Essay in Definition (Chapter-I) From, *Translation as Discovery*

TejaswiniNiranjana: Representing Texts and Cultures: Translation Studies and Ethnography (Chapter-II) From, *Siting Translation*

#### UNIT-II

S.V. Ajneya: Hiroshima (Tr. By the poet)

Faiz Ahmed Faiz: Do Not Ask (Tr. Daud Kamal)

Kunwar Narayan: Chakravayuh (Tr. Apurva Narayan)

DinanathNadim: Moon (Tr. J.L. Kaul)

#### UNIT-III

Jibananda Das: Banalata Sen (Tr. D.K.Banerjee)

NavakantaBaruah: Measurements (Tr. Pradeep Acharya)

J.P. Das: Kalandi (Tr. By the poet)

NirmalaPutul: Mountain Child (Tr. Ravi Kopra)

#### UNIT-IV

DayaPawar: Oh! Great Poet (Graham Smith)

AyappaPanniker: I Met Walt Whitman Yesterday: An Interview (Tr. A.J. Thomas)

S. Yashaschandra: Orpheus (Tr. by the poet)

K.Satchidanandan: Stammer (Tr. by the poet)

#### UNIT-V

Mohan Rakesh: *Halfway House* (Tr. BinduBatra)

Badal Sarkar: *EvamIndrajit* (Tr. GirishKarnad)

#### Course Outcomes

After the completion of the course

- 1.the students shall get introduced to the major Indian poets and dramatists translated into English.
2. the students shallcomprehend the significance of the translated texts in terms of their cultural value and significance.
- 3.the students shall become familiar with the theory and concept of translation in the Indian context.
4. the students shall assess the importance of studying translated Indian literature in the Indian English classroom.



**Recommended Readings:**

Sisir Kumar Das. *A History of Indian Literature* New Delhi: SahityaAkademi. 1995

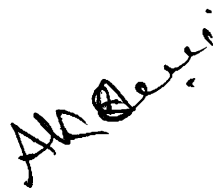
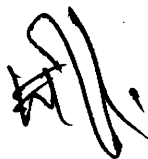
Sujit Mukherjee. *Towards a Literary History of India*. Simla: IAS. 1975

K. Satchidanandan. *Indian Literature: Positions and Propositions*. Delhi: Pencraft Int.

Meenakshi Mukherjee: *Realism and Reality: The Novel and Society in India*. New Delhi: OUP. 1985

K Satchidanandan. *Signatures*. New Delhi: NBT. 2000

**Note: No explanatory passages shall be asked from the starred texts (\*) in the courses of studies in the examinations.**



**Format of question Paper for Language Department**  
**(Hindi, English, Sanskrit and Urdu)**

- 1- The questions papers shall consist of three sections A, B and C
- 2- **Section A-** shall consist of four/Five/Explanations/short question [Depending on the number of unit]. All questions shall be compulsory. The section shall Carry 20 marks.
- 3- **Section B-** shall consist of Four/Five short questions ( Depending on the number of Units) with Internal Choice. The Section shall Carry 20 marks
- 4- **Section C-** shall consist of Four/Five long answer type questions (Depending on the number of unit) out of which two questions are to be answered. The section shall carry 30 marks.

**Catch No :**

**Semester (I/II/III/IV) Programme Name**

**Course Code and Name :**

**Paper-**

**Time : 3 Hours**

**Credit**

**Max Marks : 70**

**Note :** There are Three Section (A,B&C) and Candidate has attempt questions from all sections.

**Section A**

(1)-Answer all Parts of the following

**4x5 / 5x4=20**

- (a)
- (b)
- (c)
- (d)
- (e)

**Section-B**

Answer all questions of the Following

**4x5 / 5x4=20**

- (2)-(a) or (b)
- (3)-(a) or (b)
- (4)-(a) or (b)
- (5)-(a) or (b)
- (6)-(a) or (b)

**Section-C**

Answer any Two questions of the following

**15x2=30**

- (7)
- (8)
- (9)
- (10)
- (11)

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A signature is written in the center, with a checkmark and some scribbles below it.  
A signature is written at the bottom right.



# Siddharth University, Kapilvastu, Siddharth Nagar

Department of English

M.A. in English CBCS Programme with effect from 2020-21 Session

M.A.: Two -Year Semester Course (Choice Based Credit System) Programme			Marks		Total Marks
Paper Code	Title of Paper	Course	Written	Internal	
ENG 1001	British Poetry from Chaucer to the Romantic Age	Core	70	30	100
ENG 1002	British Drama of the Renaissance and the Restoration Age	Core	70	30	100
ENG 1003	British Non-Fictional Prose from Renaissance to the Romantic Age	Core	70	30	100
ENG 1004	British Novel of the Eighteenth and Nineteenth Century	Core	70	30	100
ENG 1005	History of English Language and Introduction to Linguistics	Elective	70	30	100
ENG 1006	Popular Literature in English	Elective	70	30	100
	<b>Total Marks of Semester-I</b>				<b>500</b>
ENG 2001	British Poetry of the Victorian and the Modern Age	Core	70	30	100
ENG 2002	Twentieth Century British Drama	Core	70	30	100
ENG 2003	British Non-Fictional Prose of the Victorian and Modern Ages	Core	70	30	100
ENG 2004	Twentieth Century British Novel	Core	70	30	100
ENG 2005	Applied Linguistics and Indian Linguistics Tradition	Elective	70	30	100
ENG 2006	Literature and Environment	Elective	70	30	100
	<b>Total Marks of Semester-II</b>				<b>500</b>
ENG 3001	Post Colonial Literatures : Australian and Canadian	Core	70	30	100
ENG 3002	American Literature of the Nineteenth Century	Core	70	30	100
ENG 3003	Indian English Literature : Prose and Fiction	Core	70	30	100
ENG 3004	Literary Criticism	Core	70	30	100
ENG 3005	Women's Writings in English (from the Beginning to the 19 <sup>th</sup> Century )	Elective	70	30	100
ENG 3006	Modern Indian Literature in Translation : Prose and Fiction	Elective	70	30	100
	<b>Total Marks of Semester-III</b>				<b>500</b>
ENG 4001	Post Colonial Literatures from Africa and the Caribbean Islands	Core	70	30	100
ENG 4002	American Literature of the 20 <sup>th</sup> Century	Core	70	30	100
ENG 4003	Indian English Literature: Poetry and Drama	Core	70	30	100
ENG 4004	Literary Theory	Core	70	30	100
ENG 4005	Women's Writings in English (20 <sup>th</sup> Century Onwards)	Elective	70	30	100
ENG 4006	Modern Indian Literature in Translation: Poetry and Drama	Elective	70	30	100
	<b>Total Marks of Semester-IV</b>				<b>500</b>

\* Any one of the two elective papers is to be opted in each semester.





You

today at 1:09 PM



model

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**M. A. (Previous) Examination, 2020-21**  
 (First Semester)  
 (CBCS System)  
 ENGLISH  
 Paper: IV (EN-104) *ENGL 104*

(British Novel of the Eighteenth and the  
 Nineteenth Century)

Time: Three Hours ] [ Maximum Marks : 70

Note: There are *three* Sections (A, B and C). Attempt questions from *all* Sections.

**SECTION - A**

1. Write short notes on the following in not more than 250 words each : 4 x 5 = 20

- (a) Formal realism
- (b) Gothic elements in *Frankenstein*
- (c) Picaresque novel
- (d) Significance of the title "The Mill on the Floss"

**SECTION - B**

Note: Answer any *one* part (a or b) of the following questions in not more than 250 words each. 4 x 5 = 20

2. (a) What according to Henry James are the characteristics of a good novel ?

OR

(b) What elements of parody can be observed in *Joseph Andrews* ?

6-7  
8-9  
10-11  
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(2)  
Briefly discuss Ian Watt's views on "plot" with reference to the realist novel.

OR

(b) Comment on the significance of the sub-title of *Frankenstein*.

4. (a) In what way can *Robinson Crusoe* be read as an allegory of colonialism?

OR

(b) What light does Charles Dickens throw on the treatment of children in *David Copperfield*?

5. (a) Comment on the ending of *The Mill on the Floss*.

OR

(b) Sketch the character of Alec D'Urberville in *Tess of the D'Urbervilles*.

### SECTION - C

**Note:** Answer any *two* of the following questions in not more than 1000 words each.  $2 \times 15 = 30$

6. Discuss *Joseph Andrews* as representative document of the eighteenth century milieu.
7. Discuss *David Copperfield* as a bildungsroman.
8. In what way is *Robinson Crusoe* an embodiment of economic individualism? Discuss.
9. Do you consider *Tess* a victim of circumstances or a tragic heroine? Support your answer with reasonable arguments.