



**Nagaland University**  
(A Central University established by the act of Parliament, 35/1989)  
**Department of English**  
**Kohima Campus, Meriema, Kohima-797004**

**Approved in the 40<sup>th</sup> AC 2025**

**MA (English) NEP-2yr Syllabus- 2025**

**1<sup>st</sup> Semester**

PAPER CODE	COURSES	TYPES OF COURSES	CREDITS	CONTACT HOURS	Internal	External	MARKS
MAEng-1	Poetry: Chaucer to Augustan Age	CORE	4	60	40	60	100
MAEng-2	Drama- Pre-Elizabethan to Jacobean age	CORE	4	60	40	60	100
MAEng-3	Fiction- Earliest times to Victorian age	CORE	4	60	40	60	100
MAEng-4	Non-Fiction Prose- Elizabethan to Modern age	CORE	4	60	40	60	100
MAEng-5	Literary Criticism	CORE	4	60	40	60	100

**2<sup>nd</sup> Semester**

PAPER CODE	COURSES	TYPES OF COURSES	CREDITS	CONTACT HOURS	Internal	External	MARKS
MAEng-6	Poetry- Romantic to Postmodern period	CORE	4	60	40	60	100
MAEng-7	Drama upto Modern period	CORE	4	60	40	60	100
MAEng-8	Fiction- Victorian to Postmodern	CORE	4	60	40	60	100
MAEng-9	Research Methodology	CORE	4	60	40	60	100

<b>MAEng-10</b>	<b>Film Studies</b>	<b>AEEC/CORE</b>	<b>4</b>	<b>60</b>	<b>40</b>	<b>60</b>	<b>100</b>
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**3<sup>rd</sup> Semester (Discipline Specific Electives) (to choose any one option in each paper)**

<b>PAPER CODE</b>	<b>COURSES</b>	<b>TYPES OF COURSES</b>	<b>CREDITS</b>	<b>CONTACT HOURS</b>	<b>Internal</b>	<b>External</b>	<b>MARKS</b>
<b>MAEng-11</b>	<b>American Literature-A</b>	<b>DSE-I</b>	<b>4</b>	<b>60</b>	<b>40</b>	<b>60</b>	<b>100</b>
	<b>Shakespeare-B</b>						
<b>MAEng-12</b>	<b>African Literature-A</b>	<b>DSE-II</b>	<b>4</b>	<b>60</b>	<b>40</b>	<b>60</b>	<b>100</b>
	<b>Study of a Period -B</b>						
<b>MAEng-13</b>	<b>Linguistics, Phonetics, Stylistics-A</b>	<b>DSE-III</b>	<b>4</b>	<b>60</b>	<b>40</b>	<b>60</b>	<b>100</b>
	<b>Study of a Major Author-B</b>						
<b>MAEng-14</b>	<b>World Literature in English Translation -A</b>	<b>DSE-IV</b>	<b>4</b>	<b>60</b>	<b>40</b>	<b>60</b>	<b>100</b>
	<b>Women's Writings-B</b>						
<b>MAEng-15</b>	<b>Fourth World Literature-A</b>	<b>DSE-V</b>	<b>4</b>	<b>60</b>	<b>40</b>	<b>60</b>	<b>100</b>
	<b>Northeast Indian Multiethnic Literature in English-B</b>						

**4<sup>th</sup> Semester: Dissertation Writing & Submission: 20 CREDITS: 500marks:  
Dissertation Submission: 300 marks, Viva voce: 200 marks**

<b>PAPER CODE</b>	<b>COURSES</b>	<b>TYPES OF COURSES</b>	<b>CREDITS</b>	<b>CONTACT HOURS</b>	<b>Internal</b>	<b>External</b>	<b>MARKS</b>
<b>MAEng-16</b>	<b>Dissertation Writing</b>	<b>CORE</b>	<b>20</b>	<b>300</b>	<b>200</b>	<b>300</b>	<b>500</b>
<b>Unit-I</b>	<b>Synopsis Writing and Presentation</b>		<b>2</b>		<b>50</b>		
<b>Unit-II</b>	<b>Fieldwork, Data Collection and Presentation</b>		<b>2</b>		<b>50</b>		
<b>Unit-III</b>	<b>Chapter Writing and Presentation</b>		<b>14</b>		<b>50</b>		
<b>Unit-IV</b>	<b>Dissertation Presubmission</b>		<b>2</b>		<b>50</b>		
<b>Unit-V</b>	<b>Dissertation Examination</b>					<b>250</b>	
	<b>Viva Voce Examination</b>					<b>50</b>	
					<b>200</b>	<b>300</b>	

**Papers for Students not opting Dissertation:**

**MAEng-16: Modern and Postmodern Literature –4 credits**

**MAEng-17: Fiction in English from Northeast India:4 credits**

### **MAEng-18: Indian Literature in English - 4 credits**

### **MAEng-19: New Literature-4 credits**

### **MAEng-20:21<sup>st</sup> Century Literature in English-4 credits**

**Programme Objective:** The programme of M.A. (English) blends together the knowledge, skill and attitudes, a Post Graduate should acquire at the time of completion of the course. These are specific to a discipline, precise and called graduate attributes. These are relevant to the academic, social, personal, corporate, political, economic, cultural, environmental and multiple other issues concerned with human life.

#### **Programme Specific Outcome:**

- (i) As English is a compulsory subject for all streams of learning, a pass-out of MA (English), is absorbed as a teacher of English at different levels of teaching/training.
- (ii) A scholar of English can also be absorbed as a correspondent in media, can become a programme executive/ news reader/ broadcaster/ compeer, etc in All India Radio/Doordarshan / any TV channel and can be a lifelong creative/ critical writer and researcher and can promote self and others in realizing the values and virtues of life.
- (iii) A Degree pass-out of English can become a receptionist in any firm/company/ hotel, etc.
- (iv) S/he can appear for any competitive job also.
- (v) At research level, they can be engaged in own discipline of research and in various multi/interdisciplinary researches and contribute profusely to creation of new knowledge.
- (vi) They can be engaged in all fields of communication.
- (vii) They can be appointed as translators, editors, script writers, and be engaged in publication firms, etc.

**Course Outcome-** Courses of Core, Ability Enhancement elective and Discipline Specific Electives have been designed to strengthen the scholars' expertise in different areas of studies and enhance their employability, understanding and skills and inhere in them the realization of needs of life in this world and enable them to face the challenges of life.

## **SYLLABUS FOR MASTERS PROGRAMME IN ENGLISH (NEP)**

### **Semester I**

#### **Eng 01.01 Course I Poetry I: Chaucer to Augustan Age- 4 credits**

**Unit-I:** Development of Poetry from Chaucer to Augustan Age

Chaucer : *Prologue to the Canterbury Tales*

Spenser : *The Faerie Queene* (Books I & II)

**Unit-II:** Milton: *Paradise Lost* (Book I, II & IX)

**Unit-III:** Donne: "The Good Morrow", "The Sunne Rising", "The Canonization", "Batter My Heart Three Personed God", "Hymn to God My God in my Sickness".

George Herbert : “Redemption”, “Easter Wings”, The Collar”.

Andrew Marvell: To His Coy Mistress, The Definition of Love, The Garden

**Unit-IV:** Dryden : *Mac Flecknoe*, Neo-Classical Satire & Mock-Epic writing tradition

**Unit-V:** Alexander Pope : *The Rape of the Lock*

### ***Reading List***

A.E. Barker, ed., *Milton: Modern Essays in Criticism*, Oxford, 1965

A.J.A. Waldock, *Paradise Lost and its Critics*, Cambridge, 1961.

Casebook Series: Chaucer: *The Canterbury Tales*, ed., J.J. Anderson, Macmillan.

Casebook Series: Milton: *Paradise Lost*, ed., A.E. Dyson & Julian Lovelock, Macmillan.

Casebook Series: Pope: *The Rape of the Lock*, ed., John Dixon Hunt, Macmillan.

Casebook Series: Spenser: *The Faerie Queene*, ed., Peter Bayley, Macmillan.

Casebook Series: *The Metaphysical Poets*, ed., Gerard Hammond, Macmillan.

*Chaucer's Poetry: An Anthology for the Modern Reader*, ed., E.T.Donaldson, 1958.,

D. Brooks Davies, *Spenser's Faerie Queene : A Critical Commentary on Books I & II*, Manchester, 1977.

D. Brooks Davies, *Spenser's Faerie Queene : A Critical Commentary on Books I & II*, Manchester, 1977

Dryden, *A Collection of Critical Essays*, Twentieth Century Views Series, ed., Bernard N. Schilling, Prentice Hall.

E. Miner, *Dryden's Poetry*, Bloomington, 1969.

E.C. Wagenknecht, ed., *Chaucer: Modern Essays in Criticism*, 1959.

Eliot, T.S., 'The Metaphysical Poets', in *Selected Essays*, London, 1932.

Gardner, Helen, ed., *The Metaphysical Poets*, Penguin Books, 1984.

H. Vendler, *The Poetry of George Herbert*, Cambridge, 1975.

H.C. White, *The Metaphysical Poetry*, N.Y., 1936.

J. & H.K. Kingsley, eds., *Dryden: The Critical Heritage*, London, 1971.

J.B. Leishman, *The Monarch of Wit*, London, 1962.

J.V. Guerinot, ed., *Pope: A Collection of Critical Essays*, Englewood cliff, 1972.

John Donne: *A Collection of Critical Essays*, Twentieth Century Views Series, ed., Helen Gardner, Prentice Hall.

John Milton, *Paradise Lost*, ed., M.Y. Hughes, N.Y., 1935.

M. Bowden, *A Reader's Guide to Geoffrey Chaucer*, N.Y., 1964.

P. Dixon, *The World of Pope's Satires*, London, 1968.

Readings in Literary Criticism: *Critics on Chaucer*, ed., Sheila Sullivan, George Allen & Unwin Ltd.

Readings in Literary Criticism: *Critics on Dryden*, ed., David G. Longee, George Allen & Unwin Ltd.

Readings in Literary Criticism: *Critics on Pope*, ed., Judith O' Neill, George Allen & Unwin Ltd.

Spenser, *The Faerie Queene*, ed ., A.C. Hamilton, London, 1977.

Spenser: *A Collection of Critical Essays*, Twentieth Century Views Series, ed., Harry Berger, Prentice Hall.

*The Cambridge Chaucer Companion*, ed. Piero Boitani & Jill Mann, Cambridge Univ. Press.

*The Cambridge Companion to Milton*, ed. Stuart Curran, Cambridge Univ. Press.

Ian Jack: *Augustan Satire*

### **Eng 01.02 Course II Drama I: Pre-Elizabethan to Jacobean age - 4 credits**

#### **Unit-I: Background to English drama from Pre-Elizabethan to Jacobean age**

Anonymous: *Everyman*

**Unit-II:** Thomas Kyd: *The Spanish Tragedy*

Christopher Marlowe: *Doctor Faustus*

**Unit-III:** William Shakespeare-*Othello*

**Unit-IV:** Ben Jonson: *The Alchemist*

**Unit-V:** John Webster: *The Duchess of Malfi*

Corneille : *The Cid*

#### ***Reading List***

Ben Jonson, *The Alchemist*

Ben Jonson: *A Collection of Critical Essays*, Twentieth Century Views Series, ed., Jonas A. Barish, Prentice Hall.

Casebook Series: Jonson: *Everyman in His Humour and The Alchemist*, ed., R.V. Holdsworth, Macmillan.

Casebook Series: Marlowe: *Doctor Faustus*, ed. John Jump, Macmillan.

Casebook Series: Webster: *The White Devil and The Duchess of Malfi*, ed., R.V. Holdsworth, Macmillan.

D.B. Murray, *Thomas Kyd*, N.Y., 1970.

D.D. Moor, *Webster and his Critics*, Baton Rouge, 1966.

D.M. Holmes, *The Art of Thomas Middleton*, Oxford, 1970.

*Doctor Faustus*, ed. J.D. Jump, London, 1962.

*Everyman and Medieval Miracle Plays*, ed, A.C. Cawley, 1956.

F.T.Bowers, *Elizabethan Revenge Tragedy*, Princeton, N.J., 1959.

G.K. & S.K. Hunter, eds., *John Webster: A Critical Anthology*, Penguin, 1969.

J.M. MacLure, ed., *Marlowe: The Critical Heritage*, London, 1979.

John Webster, *The Duchess of Malfi*, ed., J.R. Brown, London, 1964.

Kinghorn, A.M., *Medieval Drama*, London, 1968.

Marlowe: *A Collection of Critical Essays*, Twentieth Century Views Series, ed., Clifford Leech, Prentice Hall.

P, Brockbank, *Marlowe: Dr. Faustus*, London, 1963.

Readings in Literary Criticism: *Critics on Marlowe* ed., Judith O' Neill, George Allen & Unwin Ltd.

Sticcca, S., ed., *The Medieval Drama*, N.Y., 1972.

T.S.Eliot, 'Ben Jonson' in *Selected Essays*, London, 1932.

*The Duchess of Malfi*, ed. J.R.Brown, London, 1964.

*The Spanish Tragedy*, ed., P. Edwards, London, 1959.

### **Eng 01.03 Course III Fiction I: Earliest times to Victorian age - 4 credits**

#### **Unit-I: Background to English Fiction from Earliest times to Victorian age**

Henry Fielding : *Tom Jones*

**Unit-II:** Daniel Defoe : *Moll Flanders*

**Unit-III:** Charlotte Bronte : *Jane Eyre*

**Unit-IV:** Charles Dickens : *David Copperfield*

**Unit-V:** George Eliot : *Silas Marner*

Jane Austen : *Persuasion*

#### **Reading List**

Allott, M., *Charlotte Bronte: The Critical Heritage*, London, 1974.

B. Hardy, *The Novels of George Eliot*, London, 1959.

B. Harrison, *Henry Fielding's Tom Jones: The Novelist as Moral Philosopher*, London, 1975.

B.C. Southam, ed., *Critical Essays on Jane Austen*, London, 1969.

Casebook Series: Henry Fielding : *Tom Jones*, ed., Neil Compton, Macmillan.

Casebook Series: Jane Austen: *Northanger Abbey & Persuasion*, ed., B.C. Southam, Macmillan.

Casebook Series: George Eliot: *Middlemarch*, ed., Patrick Swinden, Macmillan.

Daniel Defoe, *Moll Flanders*, ed., E. Kelley, N.Y., 1973.

Fielding: *A Collection of Critical Essays*, Twentieth Century Views Series, ed., Ronald Paulson, Prentice Hall.

Gordon. S. Haight, ed., *A Century of George Eliot Criticism*, Boston, Mass., 1965.

Henry Fielding, *Tom Jones*, Penguin, 1966.

J. McMaster, Thackeray: *The Major Novels*, Manchester, 1971.

Leavis , F.R. & Leavis, Q.D, *Dickens the Novelist*, London, 1970.

P. Collins, ed., *Dickens: The Critical Heritage*, London, 1971.

P. Earle, *The World of Defoe*, London, 1976.

P. Rogers, ed., *Defoe: The Critical Heritage*, London, 1972.

Preface Books: *A Preface to Dickens*, ed., Allan Grant, Longman. N.Y.

Preface Books: *A Preface to Jane Austen*, ed., Christopher G., Longman. N.Y.

R. Liddell, *The Novels of Jane Austen*, London, 1963.

R.K. Miller, *Henry Fielding's 'Tom Jones' and the Romantic Tradition*, Victoria, 1976.

William Barker, ed., *Readings in Literary Criticism: Critics on George Eliot*, George Allen & Unwin Ltd.

#### **Eng 01.04. A.Course IV : Non- Fictional Prose: Elizabethan to Modern age - 4 credits**

**Unit-I:**Development of English Prose from Pre-Elizabethan Age to Modern Age

Francis Bacon : "Of Truth", "Of Revenge", "Of Marriage and Single Life", "Of Friendship", "Of Studies".

**Unit-II:** John Bunyan : *The Pilgrim's Progress* and Joseph Addison:"The Coverly Papers" from *The Spectator*

**Unit-III:** Charles lamb : *Essays of Elia*: "The South-sea House", "Oxford in the Vacation", "Christ's Hospital – Five and Thirty Years Ago".

**Unit-IV:** Matthew Arnold : *Culture and Anarchy*: "Sweetness and Light", "Barbarians, Philistines and Populace",

"Hellenism and Hebraism"

**Unit-V:** Aldous Huxley : *Music at Night*: "Tragedy and the Whole Truth", "Art and the Obvious", "Beliefs and Actions".

#### **Reading List**

B.W. Vickers, Francis Bacon, London, 1978.

C. Dawson & J. Pfordsheimer, eds., *Arnold: Prose Writings: The Critical Heritage*, London, 1979.

Casebook Series: Bunyan: *The Pilgrim's Progress*, ed., Roger Sharrock, Macmillan.

D. Kay, *Short Fiction in 'The Spectator'*, Alabama, 1975.

D. Watt, ed., *Aldous Huxley: The Critical Heritage*, 1975.

F.V. Randel, *The World of Elia: Charles lamb's Essayistic Romanticism*, London, 1975.

Francis Bacon, *Selected Works*, ed., A. Johnston, London, 1965.

G.L. Babarnett, *Charles Lamb: The Evolution of Elia*, Bloomington, 1964.

H. Talon, *John Bunyan: The Man and His Works*, London, 1951.

J. Atkins, *Aldous Huxley: A Literary Study*, 1956.

John Bunyan, *The Pilgrim's Progress*, ed. J.B.Wharen, Oxford, 1960.

K.R. Wallace, *Francis Bacon on the Nature of Man*, London, 1967.

L. Trilling, *Matthew Arnold*, N.Y., 1963.

L.A.Elioseff, *The Cultural Milieu of Addison's Literary Criticism*, Austin, 1963.

R. Sharrock, *John Bunyan*, London, 1968.

Readings in Literary Criticism: *Critics on Matthew Arnold*, ed., Jacqueline Latham, George Allen & Unwin Ltd.

## **Eng 01.05. Course X: Literary Criticism – 4 credits**

### **Course Level Learning Outcomes**

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- understand the historical and philosophical contexts that led to the development of literary criticism and its practice in different traditions and periods
- learners will be able to understand fundamental literary and critical concepts and underlying distinctions amongst them (e.g., difference between literary criticism and literary theory)
- learners will be able to grasp a wide range of literary philosophers and critics whose works had informed and shaped the discourse of literary theory
- learners will have knowledge about major, critical movements and critics in various critical traditions – Indian (schools of *Rasa*, *Alamkar*, *Riti*, *Dhwani*, *Vakroti*, *Auchitya*) and Western (Greek, Roman, English, German, Russian and French)
- learners will be able to identify theoretical and critical concepts with critics/texts/movements with which they are associated and understand them in their contexts
- learners will be able to apply various theoretical frameworks and concepts to literary and cultural texts
- learners will be able to evaluate and analyze strengths and limitations of critical/theoretical frameworks and arguments
- learners will be able to strengthen and deepen their interpretative skills.

### **Course Content**

#### **Background Study:**

Summarizing and Critiquing

Point of View

Reading and Interpreting

Media Criticism



## Plot and setting

### Citing from Critics' Interpretations

**Unit-I:** Schools of Indian Literary Theory: *Rasa, Alamkar, Riti, Dhvani, Vakroti, Auchitya*

**Unit-II:** Aristotle (from *Poetics*): sections: I-III, V, VI, VII, IX, X, X-XIII, XV, XVI, XX-XXII.

**Unit-III:**

Longinus: Excerpts from 'On the Sublime': XXX-XLII

Christopher Caudwell Excerpts (from *Illusion and Reality*)-Chapter-I: The Birth of Poetry

**Unit-IV:** I.A. Richards: Excerpts from *Practical Criticism*: Section-II: Poems-II-IV, Section: III: Analysis: (I) The Four Kinds of Meaning, (II) Figurative Language, (III) Sense and Feeling, (IV) Poetic Form, (VII) Doctrine in Poetry.

**Unit-V:**

Victor Shklovsky (from 'Art as Technique') - pp.16-30 of *Modern Criticism and Theory-A Reader*.  
Ed. David Lodge, Longman

T.S. Eliot from *The Use of Poetry and the Use of Criticism*, Chapter-7: The Modern Mind pp.121-142

T.S. Eliot : "Tradition and the Individual Talent"; "Hamlet"

Northrop Frye (from *The Anatomy of Criticism*) 1<sup>st</sup> essay: Historical Criticism: Theory of Modes, pp.33-67

Elain Showalter : "Towards a Feminist Poetics"

Ronald Barthes "From Work to Text"

### **Suggested Readings**

Aristotle. *Poetics*.

Barry, Peter. *Beginning, Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press, 1984.

Caudwell, Christopher. *Illusion and Reality*.

Dey, S.K. *History of Poetics*. New Delhi: MLBS, 1960.

Eagleton, Terry. *Literary Theory: An Introduction*. NJ: Wiley Blackwell

- Aston, N.M., ed., *Trends in the twentieth Century Literary Criticism*, Prestige, 1998.
- Barthes, R., *Mythologies*, Jonathan Cape, 1972.
- Beaver, Harold, *American Critical Essays : Twentieth Century*, O.U.P, 1961.
- Bejman, Art, *From New criticism to Deconstruction*, Urbana University of Illinois Press, 1988.
- Belsey ,Catherine & Moore, Jane, eds., *The Feminist reader: Essays in Gender and the Politics of Literary Criticism*, Macmillan, 1989.
- Bennett, Tony, *Formalism and Marxism*, Methuen, 1979.
- Bodkin, Maud, *Archetypal Patterns in Poetry*, OUP, 1937.
- Cameron, Deborah, *Feminism and Linguistic Theory*, Macmillan, 1985.
- Cowan, Louise, *The Southern Critics*, University of Dallas Press, 1972.
- Crane, R.S., *Critics and Criticism: Ancient and Modern*, University of Chicago Press, 1952.
- Crane, R.S., *The Language of criticism and the Structure of Poetry*, Toronto University Press.
- Culler, Jonathan, *On Deconstruction*, Routledge & Kegan Paul, 1983.
- Culler, Jonathan, *Structuralist Poetics: Structuralism Linguistics and the Study of Literature*, Routledge & Kegan Paul, 1975.
- Daiches, David, *Critical Approaches to Literature*, Orient Longman Ltd., 1956.
- David, R.C., *Literary Criticism & Theory : The Greek to Present*, Longman, 1989.
- De George, Richard & Fernande, ed., *The Structuralists*, Doubbleday, 1972.
- De Man, Paul, *Blindness and Insight*, O.U.P., 1971.
- Derrida, Jacques, *Of Grammatology*, John Hopkins University Press, 1976.
- Derrida, Jacques, *Writing and Difference*, Routledge & Kegan Paul, 1978.
- Dictionary of Literary Biography: Modern American Critics Since 1955*, Vol. 67, Gale research, 1988.
- Eagleton, Mary, ed., *Feminist Literary Criticism*, Longman, 1990.
- Eagleton, Mary, ed., *Feminist Literary Theory*, Blackwell, 1986.
- Eagleton, Terry, *Marxism and Literary Criticism*, Methuen, 1976.
- Empson, William, *Seven Types of Ambiguity*, Penguin, 1961.
- Foster, Richard, *The New Romantics*, Indiana University Press, 1962.
- Freud, Elizabeth, *The Return of the Reader: Reader Response Criticism*, Methuen.
- Freund, Elizabeth, *The Return of the Reader: Reader Response Criticism*, Methuen, 1987.
- Fry, Northrop, *Anatomy of Criticism*, Princeton University Press, 1957.
- Frye, Northrop, *Anatomy of Criticism*, Princeton Univ Press, 1957.
- Goldsmith, Arnold, *American Literary Criticism 1905-65*, American Twayne, 1979.

- Graff, Gerard, *Literature Against Itself*, 1979.
- Hartman, Geoffrey, *Beyond Formalism*, Yale Univ. press, 1970.
- Hartman, Geoffrey, ed., *Deconstruction and Criticism*, Routledge & Kegan Paul, 1979.
- Hassan, Ihab, *The Postmodern Turn*, Chicago, Chicago State University, 1987.
- Hawkes, Terence, *Structuralism & Semiotics*, Methuen, 1986.
- Holland, N.N., *The Dynamics of Literary Response*, O.U.P. 1968.
- Hutcheon, Linda, *Formalism & The Freudian Aesthetics*, Cambridge University Press, 1984.
- Jameson, Fredric, *Marxism & Form*, Princeton University Press, 1971.
- Jane P. Tompkins, ed., *Reader Response Criticism*, Johns Hopkins University Press, 1980.
- Jauss, Hans Robert, *Towards an Aesthetic of Reception*, University of Minnesota Press, 1982.
- Jefferson, Ann & Robey, David, eds., *Modern Literary Theory : A Comparative Introduction*, Batsford, 1982.
- Lame, Michael, ed., *Structuralism : A Reader*, Cape, 1970.
- Leitch, Vincent, B., *American Criticism from Thirties to Eighties*, Colombia University Press, 1988.
- Lentricchia, Frank, *After the New Criticism*, University of Chicago Press, 1980.
- Leon, L.T., and Marion, J. Reiss, *Russian Formalist criticism*, Lincoln, Univ. of Nebraska Press, 1965.
- Lodge, David, ed., *20<sup>th</sup> Century Literary Criticism*, London, Longman, 1972.
- Lodge, David, ed., *Modern Criticism and Theory : A Reader*, Longman, 1988.
- Lodge, David, ed., *Modern Criticism and Theory : A Reader*, Longman, 1989.
- Norris, C., *Deconstruction: Theory and Practice*, Methuen, 1982.
- Pike, Christopher, ed., *The Futurists, the Formalists and the Marxist Critique*, Ink Links, 1979.
- Robert, David, ed., *Structuralism: An Introduction*, O.U.P., London, 1973.
- Scott, Wilber, *Five Approaches of Literary Criticism*, London, Macmillan, 1962.
- Selden, Raman, *A Reader's Guide to Contemporary Literary Theory*, Harvester Press, 1985.
- Seturaman, V.S., *Contemporary Criticism: An Anthology*, Macmillan, 1989.
- Weedon Chris, *Feminist Practice and Poststructuralist Theory*, Blackwell, 1995.
- Welleck, Rene, "The Main Trends in Twentieth Century," *Yale Review* LIII (Oct.), 102-18.
- Welleck, Rene, ed., *A History of Modern Criticism*, 6 vols, Conne., 1955-86.
- Wright, Elizabeth, *Psychoanalytic Criticism: Theory in Practice*, Methuen, 1984.
- Yong, Robert, *Untying the Text : A Post structuralist Reader*, Routledge & Kegan Paul, 1981.
- D.H. Rawlinson, *The Practice of Criticism*, Cambridge, 1968.
- D.J. Enright & Ernst De Chickera, *English Critical Texts*, Oxford University Press, 1986.
- D.K. Chopra, ed. *Literary Criticism an Anthology*, Loyal Book Depot, 1974.

Eliot, T.S., *The Sacred Wood*, Methuen, 1920.

F.R. Leavis, 'Coleridge in Criticism', *Scrutiny*, Vol. IX, No.1, June, 1940.

G. Tillotson, *Criticism and the 19<sup>th</sup> Century*, London, 1951.

Humphry House, ed., *Aristotle's Poetics*, London, 1956.

I.A.Richards, *Coleridge on Imagination*, London, 1934.

J.W.H.Atkins, *English Literary Criticism: 17<sup>th</sup> and 18<sup>th</sup> Centuries*, London, 1951.

Northrop Frye, *The Anatomy of Criticism*, Princeton, 1957.

Sean Lucy, *T.S.Eliot and the Idea of Tradition*, London, 1960.

T.R.Henn, *Longinus and English Criticism*, Cambridge, 1934.

Vivas, Eliseo, "The Objective Correlative of T.S. Eliot", *The American Bookman*, 1 (Winter), 1944.

W. Hamilton, *Aristotle's Art of Poetry*, Fyfe, Oxford, 1940.

W.J.Bate, *Preface to Criticism*, Doubleday, 1960.

William Walsh, *Coleridge: The Work and the Relevance*, London, 1967.

## **Semester II**

### **Eng 02.01 Course V I : Poetry II: Romantic to Postmodern period - 4 credits**

**Unit-I:** Background to English Poetry from Romantic to Postmodern times

William Blake : *Songs of Innocence & Songs of Experience*

**Unit-II:** William Wordsworth : *The Prelude* Book I, "Tintern Abbey"

**Unit-III:** S.T. Coleridge : "The Rime of the Ancient Mariner"

John Keats : "Ode to a Nightingale", "Ode to a Grecian Urn", "Ode to Autumn".

**Unit-IV:** Robert Browning : "Porphyria's Lover", "Prospice", "The Last Ride Together".

Alfred Tennyson : "The Lotus Eaters", "Ulysses", "Tithonus".

**Unit-V:** Matthew Arnold : "Scholar Gypsy", "Dover Beach"

### **Reading List**

C. Dawson, ed., *Arnold: The Poetry: The Critical Heritage*, 1973.

C. Woodring, *Wordsworth*, Cambridge, Mass., 1968.

C.B. Tinker & H.F. Lowry, *The Poetry of Matthew Arnold: A Commentary*, 1940.

C.R. Woodring, *Poetics in the Poetry of Coleridge*, 1961.

Casebook Series: William Blake: *Songs of Innocence and Experience*, ed., Margaret Bottrall, Macmillan.

Casebook Series: Browning: *Men and Women and Other Poems*, ed., J.R. Watson, Macmillan.

Casebook Series: Coleridge: *The Ancient Mariner and other poems*, ed., Alun R. Jones & William Tydeman, Macmillan.

Casebook Series: John Keats: *Odes*, ed., G.S. Fraser, Macmillan.

Casebook Series: Wordsworth: *The Prelude*, ed., W.J. Harvey & Richard Gravil, Macmillan,

D. Smalley & B. Litzinger, *Browning: The Critical Heritage*, 1970.

D.G. Gillham, *Blake's Contrary States: The Songs of Innocence & of Experience as Dramatic Poems*, Cambridge, 1966.

David Green, *The Winged Word*, Macmillan.

G.E. Bentley, ed., *William Blake: The Critical Heritage*, 1975.

H. Bloom & A. Munich, eds., *Robert Browning: A Collection of critical Essays*, Englewood Cliffs, 1979.

H. Tennyson, ed., *Studies in Tennyson*, 1981.

J.C. Maxwell, ed., *The Prelude*, Penguin Books, 1971.

J.D. Jump, ed., *Tennyson: The Critical Heritage*, 1968.

J.M. Murry, *Studies in Keats*, 1955.

K. Coburn, ed., *Coleridge: A Collection of Critical Essays*, Englewood Cliffs, 1967.

Ostriker, ed., *The Complete Poems of William Blake*, Penguin Books, 1977.

P.D. Sheats, *The Making of Wordsworth's Poems*, Cambridge, Mass., 1973.

Preface Books: *A Preface to Keats*, ed., Cedric Watts, Longman,

Preface Books: *A Preface to Wordsworth*, ed., John Purkins, Longman.

Readings in Literary Criticism: *Critics on Blake*, ed., Judith O' Neill, George Allen & Unwin Ltd,

Readings in Literary Criticism: *Critics on Keats*, ed., Judith O' Neill, George Allen & Unwin Ltd,

S.M. Sperry, *Keats the Poet*, Princeton, N.J., 1973.

K. Sachithanandan, ed., *Six English Poets*, Macmillan.

## **Eng 02.02 Course VII : Drama II upto Modern period:- 4 credits**

### **Unit-I: Development of Drama after Elizabethan age till Modern age**

Dryden : *All for Love*

**Unit-II:** William Congreve : *The Way of the World*

**Unit-III:** Sheridan : *The Rivals*

Galsworthy: *Justice*

**Unit-IV:** G.B. Shaw: *Saint Joan*

**Unit-V:** T.S. Eliot : *The Family Reunion*

### ***Reading List***

A.L. Williams, *An Approach to Congreve*, 1979.

C.B. Purdom, *A Guide to the Plays of Bernard Shaw*, 1961.

C.Price, ed., *Sheridan's Plays*, Oxford, 1975.

Casebook Series: Sheridan: *The Rivals and The School For Scandal*, ed., William Ruddick, Macmillan,

Dryden, *All for Love*, ed., N.J. Andrew, 1975.

Dryden: *A Collection of Critical Essays*, Twentieth Century Views Series, ed., Bernard N. Schilling, Prentice Hall,

Frechet, *John Galsworthy: A Reassessment*, 1982.

G.B.Shaw: *A Collection of Critical Essays*, Twentieth Century Views Series, ed., R.J. Kaufmann, Prentice Hall.

J. & H.K.Kingsley, eds., *Dryden: The Critical Heritage*, 1971.

J. Foftis, *Sheridan and the Drama of Georgian England*, 1977.

Losftis, J., ed., *Restoration Drama: Modern essays in Criticism*, 1966.

M. Holroyd, ed., *The Genius of Shaw*, 1979.

R.D.Hume, *Dryden's Criticism*, I 1970.

Willian Congreve, *The Way of the World*, ed., K.M. Lynch, 1965.

### **Eng 02.03. Course VIII : Fiction II: Victorian to Postmodern - 4 credits**

#### **Unit-I:Development of Fiction from Victorian to Postmodern Age**

Thomas Hardy : *Tess of the D'Urbervilles*

**Unit-II:** D.H. Lawrence : *Sons and Lovers*

**Unit-III:** Conrad : *Lord Jim*

**UNIT-IV:** Virginia Woolf : *To the Lighthouse*

E. M. Forster : *A Passage to India*

**Unit-V:** James Joyce : *A Portrait of the Artist as a Young Man*

#### **Reading List**

A. Guerard, *Conrad the Novelist*, 1959.

Beal ,Anthony, *D.H. Lawrence*, Oliver & Boyd, 1961.

Brown E.M., *The Making of T.S. Eliot's Plays*, rev., 1974.

Casebook Series: D.H. Lawrence: *Sons and Lovers*, ed., Gamini Salgado, Macmillan.

Casebook Series: E.M. Forster: *A Passage to India*, ed., Malcolm Bradbury, Macmillan.

Casebook Series: Hardy: *The Tragic Novels*, ed., R.P. Draper, Macmillan.

Casebook Series: James Joyce: *Dubliners & The Portrait of the Artist as a Young Man*, ed, Morris Beja, Macmillan,

Casebook Series: Virginia Woolf, *To The Lighthouse*, ed., Morris Beja, Macmillan.

Forster: *A Collection of Critical Essays*, Twentieth Century Views Series, ed., Malcolm Bradbury, Prentice Hall,

Grant, M., T.S.Eliot: *The Critical Heritage*, 1982.

Kiely R., *Beyond Egotism: The Fiction of James Joyce, Virginia Woolf and D.H. Lawrence*, 1980.

Lord D. Cecil, *Hardy the Novelist*, 1954.

M.A.Leaska, *The Novels of Virginia Woolf*, 1977.

N. Sherry, ed., *Conrad: The Critical Heritage*, 1973.

P. Gardner, ed., *E.M.Forster: The Critical Heritage*, 1973.

Preface Books: *A Preface to Conrad*, ed., Cedric Watts, Longman.

R. Deming, ed., *Joyce: The Critical Heritage*, 1970.

R. Majumdar, ed., *Virginia Woolf: The Critical Heritage*, 1975.

R.J. Lewis, *E.M.Forster's Passage to India*, 1979.

R.K. Cox, ed., *Hardy: The Critical Heritage*, 1970.

Readings in Literary Criticism: *Critics on D.H. Lawrence*, ed., W.T. Andrews, George Allen & Unwin Ltd.

Readings in Literary Criticism: *Critics on Virginia Woolf*, ed., Jacquelin Latham, George Allen & Unwin Ltd.

Salgado Gamini, ed., *D.H. Lawrence : Sons and Lovers*, Macmillan, 1973.

*The Cambridge Companion, to James Joyce*, ed. Derek Attridge, Cambridge Univ. press.

*The Cambridge Companion, to Joseph Conrad*, ed. J.H. Stape, Cambridge Univ. press.

*Virginia Woolf: A Collection of Critical Essays*, Twentieth Century Views Series, ed., Claire Sprague, Prentice Hall,

W.Y. Tindall, *A Reader's Guide to James Joyce*, 1959.

William R., *The English Novel from Dickens to Lawrence*, 1970.

Eng 02.04. Course IX : **Research Methodology- 4 Credits**

**Unit-I: Research Ethics, Plagiarism, How to check plagiarism, Using Software to test plagiarism**

**Unit-II: Latest MLA/APA Citation rules**

**Unit-III: Writing research proposals**

**Unit-IV: Data Collection**

**Unit-V: Preparing / presenting research papers**

**Reading List:**

Anderson, Jonathan & Millicent Poole. *Assignment and Thesis Writing*. Wiley, 2001.

APA Publication Manual, 7<sup>th</sup> Edition, American Psychological Association, 2020.

Brause, Rita S. *Writing Your Doctoral Dissertation*, Routledge Falmer, 2000.

Dawson, Catherine. *A-Z of Digital Research Methods*. Routledge, 2020

Greenfield, Tony & Sue Greener. *Research Methods for Postgraduates*. Wiley, 2016

Maggetti, Martine et al. *Designing Research in the Social Sciences*. Sage, 2013

MLA. *MLA Handbook*, 9<sup>th</sup> Edition, 2021.

O'Leary, Zina. *The Essential Guide to Doing Your Research Project*. Sage, 2010

### **Eng 02.05. Course X : FILM STUDIES- 4 credits**

#### **Course XVI: Film Studies (Ability Enhancement Elective Course)-4 Credits**

##### **Unit-I: Film Theory**

##### **Unit-II: Theory and Performance**

##### **Unit-III: Multimodality**

##### **Unit-IV: Film Narrative & Adaptation**

##### **Unit-V: Film as a social practice**

##### **Reading List:**

M. Toby, S. Robert. ed. *A Companion to Film Theory*. Blackwell. 1999.

Bateman, J.A., Schimdt, K.H. *Multimodal Film Analysis: How Films Mean*. Routledge. 2012.

Krebs Katja. ed. *Translation and Adaptation in Theatre and Film*. Routledge. 2014.

Turner, Graeme. *Film as a Social Practice*. Routledge. 1988.

Mahesh Kumar Arora & Ritu Mohan Bairagi. *Adaptation Studies: Literature Cinema and Translation*. UNiStar, 2013

### **Semester III : Discipline Specific Electives (DSE)**

Eng 03.01. A. Course XI: **American Literature-** Option-A- 4 Credits

##### **Unit-I: History of American Literature**

**Nathaniel Hawthorne** : *The Scarlet Letter*, **Herman Melville** : *Moby Dick*

**Unit-II: Mark Twain** : *The Adventures of Huckleberry Finn*

**Harriet Beecher Stowe** : *Uncle Tom's Cabin*

**Ernest Hemingway** : *The Old Man and the Sea*

**Unit-III: William Faulkner** : *The Sound and the Fury*

Scott Fitzgerald : *The Great Gatsby*,

Alice Walker : *The Color Purple*



**Unit-IV: Walt Whitman** : From *Leaves of Grass* (for detailed study) . "Song of Myself", "I Hear America Singing" , "I Sing the Body Electric" , "When Lilacs Last in the Dooryard Bloomed" , "Passage to India "

**Emily Dickinson.** "I have a King, Who does not Speak" , "I Felt a Funeral in my Brain", "He Fumbles at your Soul", "Of Course -I Prayed" , "I am Ashamed -I hide", "Because I could not Stop for Death " . "Behind Me Dips - Eternity" , "I Heard a Fly Buzz" , "Why do They Shut Me Out of Heaven" , "Title Divine -Is Mine"

**Robert Frost** "Mending Wall", "Home Burial" , " After Apple Picking" , 'An Old Man's Winter Night', "The Oven Bird", "West-running Brook" , "Desert Places".

**Wallace Stevens.** "The Snow- Man" , "Anecdote of the Jar" "Thirteen Ways of Looking at a Blackbird," "The Emperor of Ice-Cream."

**Unit-V: Eugene O'Neill** . *Mourning Becomes Electra*

Tennessee Williams. *The Glass Menagerie*

Edward Albee : *The Zoo Story*

### Reading List

Anderson, Frederick, ed., *Mark Twain : The Critical Heritage*, Routledge & Kegan Paul, 1971.

Blair, Walter, *Mark Twain and Huck Finn*, Berkeley University of California Press, 1960.

C.C. Walcutt, 'The Scarlet Letter and its Modern Critics', *Nineteenth Century Fiction*, 1953.

Cowie Alexander, *The Rise of the American Novel*, American Book Co., 1948.

D.A. Ringe, 'Hawthorne's Psychology of the Head and Heart', *Publication of the Modern Language association*, 1950.

E.C. Sampson, 'Motivation in the Scarlet letter', *American Literature*, 1957.

Elizabeth Ammons, ed. Harriet Beecher Stowe: *Uncle Tom's Cabin*, Norton, W.W. & Co, 1993.

Fiedler, Leslie, *Love and Death in the American Novel*, N.Y., Criterion, 1960.

Hillway, Tyrus & Luther, eds., *Moby Dick Centennial Essays*, Dallas, 1953.

Jones, Howard, *The Theory of American Literature*, Cornell, 1948.

Leary, Lewis, ed., *Contemporary Literary Scholarship: A Critical Review*, 1958.

Levin, Harry, *The Power of Blackness: Hawthorne, Poe, Melville*, Knopf, 1958.

Loshe, Lillie, *The Early American Novel*, Frederick Ungar, 1958.

Matthiessen, F.O., *American Renaissance: Art and expression in the Age of Emerson and Whitman*, O.U.P., 1941.

Michael T. Gilmore, ed., *Twentieth Century Interpretations of Moby Dick*, 1977.

Regan, Robert, ed., *Poe: A Collection of Critical Essays*, Englewood Cliffs, Prentice hall, 1967.

Silverman, Kenneth, ed., *New Essays on Poe's Major Tales*, Cambridge Univ. Press, 1993.

Tate, Allen, ed., *Sixty American Poets*, 1954.

*The Cambridge Companion to Twain*, ed. Forrest G. Robinson, Cambridge Univ. press.

*The Cambridge Companion to Whitman*, ed. Ezra Greenspan, Cambridge Univ. press.

Wageuknecht, Edward, *Cavalcade of the American Novel from the Birth of the Nation to the Middle of the Twentieth Century*, Holt, 1952.

William J. Fisher, ed., *American Literature of the Nineteenth Century: An Anthology*, Eurasia Pub., House, 1996.

Zabel, M.D., ed., *Literary Opinion in America*, Harper & Brothers, 1951.

Bassett, John, ed., *William Faulkner: The Critical Heritage*, Routledge & Kegan Paul, 1975.

Bigsby, A *Critical Introduction to 20<sup>th</sup> Century American Drama*, vol.2, Cambridge Univ. Press, 1984.

Bigsby, C.W.E., *A Critical Introduction to 20<sup>th</sup> Century American Drama*, vol.3.

Borgan, Louis, *Achievement in American Poetry 1900-1950*, 1951.

Bradbury, Malcolm, *The Modern American Novel*, O.U.P.1983.

Elliott, George P., ed., *Fifteen Modern American Poets*, 1956.

Falk, Signi, Ienea, *Tennessee Williams*, Twayne, 1978.

Frank Doggett & Robert Buttel, eds., *Wallace Stevens: A Celebration*, Princeton UP, 1980.

Gupta, Satish, K., *American Fiction in Perspective: Contemporary Essays*, Atlantic, 1997.

Hartwick, H., *The Foreground of American Fiction*, 1934.

Hassan, Ihab, *Radical Innocence: Studies in the Contemporary American Novel*, 1961.

Hoffman, Daniel, ed., *Harvard Guide to Contemporary American Writing*, O.U.P.1979.

Hoffman, Frederick. J., ed., *The Great Gatsby: A Study*, Charles Scribner's Sons. 1962.

Jarrell, Randall, *Poetry and the Age*, 1954.

Krutch, Joseph Wood, *American Drama Since 1918*, 1957.

Miller, James E., *F. Scott Fitzgerald: His Art and His Technique*, 1964.

Miller, James, *F. Scott Fitzgerald: His Art and technique*, New York Univ. Press. 1964.

Miller, Jordan Y., *American dramatic Literature*, 1961.

Millet, F.B., *Contemporary American Authors*, 1944.

Moreland, Richard C., *Faulkner and Modernism : Reading and Rewriting*, Univ. of Wisconsin press, 1990.

Morris Wesley, *Reading Faulkner*, Univ. of Wisconsin Press, 1989.

Peter Brazeau, *Parts of a World: Wallace Stevens Remembered*, 1983.

Philip M. Weinstein, ed., *The Cambridge Companion to William Faulkner*, Cambridge Univ. press, 1995.

Rehder, Robert, *The Poetry of Wallace Stevens*, Macmillan, 1988.

Singh, Abha, *Contemporary American Drama: A Study in the Plays of Tennessee Williams, Arthur Miller and Edward Albee*, Prestige. 1998.

*The Cambridge Companion, to Faulkner*, ed. Philip M. Weinstein, Cambridge Univ. Press.

### **Eng 03.01. B. Course XI: Shakespeare - Option-B- 4 Credits**

**Unit-I: Contribution of Shakespeare to English Literature***King Lear***Unit-II: Hamlet****Unit-III: Measure for Measure****Unit-IV: As You Like it****Unit-V: Henry IV (Part I)***The Tempest***Reading List**

A.C. Bradley, *Shakespearean Tragedy*, 1964.

A.D. Nuttall, *Two Concepts of Allegory: 'The Tempest Lear*, ed., D. J. Palmer, Macmillan.

Casebook Series: Shakespeare: *Hamlet*, ed., John Jump, Macmillan.

Casebook Series: Shakespeare: *Henry IV Part I & II*, ed., G.K. Hunter, Macmillan.

Casebook Series: Shakespeare: *King Lear*, ed., Frank Kermode, Macmillan.

Casebook Series: Shakespeare: *Measure for Measure*, ed., C.K. Stead, Macmillan.

Casebook Series: Shakespeare: *Much Ado About Nothing & As You Like It*, ed., Jennifer Searle, Macmillan.

D.P. Young, *The Heart's Forest: A Study of Shakespeare's Pastoral Plays*, New Haven, 1972.

E. Posser, *Hamlet and Revenge*. 1971.

E. Tillyard, *Shakespeare's History Plays*, Penguin, 1962.

F.E. Halliday, *A Shakespeare Companion*, Penguin, 1964.

H. Felperin, *Shakespearean Romance*, Princeton, N.J., 1973.

Harbage, ed., *The Complete Pelican Shakespeare*. 1969.

J.D. Wilson, *What happens in 'Hamlet'*, Cambridge, 1951.

L.C. Knights, *'Hamlet' and other Shakespearean Essays*, 1980.

N. Brooke, *Shakespeare: King Lear*. 1963.

P. Jorgensen, *Lear's Self-discovery*, Berkeley. 1967.

R. Berry, *Shakespeare's Comedies: Explorations in Form*, Princeton, 1972.

Ridler, ed., *Shakespeare Criticism*, 1961.

**Eng 03.02. A. Course XII: African Literature- Option-A- 4 Credits****Unit I: History of African Literature**

Drama : **Ngugu wa Thiongo: The Trial of Dedan Kimathi**

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

Unit-II: Fiction: **Nadine Gordimer: Burger's Daughter**

Unit-III: **Buchi Emecheta: The Joys of Motherhood**

Unit-IV: **Chinua Achebe: Things Fall Apart**

Unit-V: **Chimamanda Ngozie Adichie: Half a Yellow Sun.**

### Reading List:

Irele, F. Abiola & Simon Gikandi. *The Cambridge History of African and Caribbean Literature*

Volume 1 & 2. Cambridge: Cambridge University Press,  
2004, 2012. Gikandi, Simon . ed. *Encyclopedia of African Literature*. Routledge, 2003.

Chinua Achebe: "An Image of Africa: Racism in Conrad's *Heart of Darkness*." (1975)

Gordon, April A. and Gordon, Donald L., *Understanding Contemporary Africa*,  
London: Lynne Rienner, 1996, ch. 12, George Joseph, "African Literature"

Sartre, Jean Paul, *Black Orpheus*. In Léopold Sédar Senghor's *Anthologie de la nouvelle poésie nègre et malgache de langue française (Anthology of the New Black and Malagasy Poetry in the French Language)*, 1948

Keorapetse William Kgositsile. *This Way I Salute You & To the Bitter End*. Chicago: Third World Press, 1995

### Eng 03.02.B. Course XII : Study of a Period: Literature in English 1914-2014- Option-B- - 4 credits

#### Unit-I: Development of English Literature during Post-WW1

**Ted Hughes** : "The Hawk in the Rain", "The Jaguar", "Wind", "Hawk Roosting", "Pike", "Theology", "Snowdrop".

**Hart Crane** : "To Brooklyn Bridge", "Ave Maria", "Powhatan's Daughter", "Atlantis" ( from *The Bridge*)

**Sarojini Naidu** : "Village Song", "Awake", "Summer Woods", "The Soul's Prayer", "The Bird Sanctuary",

"If You Call Me".

**Unit-II: Henry James** : *Washington Square*

**Unit-III: Kafka** : *The Metamorphosis*

**Unit-IV: Jhumpa Lahiri** : *The Interpreter of Maladies*(1999)

**Unit-V: B.K. Bhattacharya:** *Love in the Time of Insurgency* (1960)

**Ratan Thiyam:** *Chakravayuha*(1984)

**Easterine Kire:** *When the River Sleeps* (2014)

Reading List:

Das, N. editor. *Jhumpa Lahiri: Critical Perspectives*, Pencraft, 2008.

---. editor. *Dynamics of Culture and Diaspor in Jhumpa Lahiri*. Adhyayan Publishers, 2010.

---. editor. . *Matrix of Redemption: Contemporary Multi-Ethnic English Literature from North East India*. Adhyayan Publishers, 2011.

Dwivedi, A.N. *Sarojini Naidu and her Poetry*. Kitab Mahal, 1981.

Edward Wagenknecht. *The Novels of Henry James*, 1983.

Gifford, Terry. *Ted Hughes*. Taylor & Francis, 2009.

Gupta, Rameshwar. *Sarojini, the Poetess*. Doaba, 1986.

Hamalian, Leo. *Franz Kafka: A Collection of Criticism*, McGraw Hill, 1974.

Herman, Barbara.” The Language of Hart Crane.” *The Sewanee Review* 58, 1950.

Lewis, R.W.B. *The Poetry of Hart Crane: A Critical Study*. Princeton UP, 1967.

Mishra, L.N. *The Poetry of Sarojini Naidu*. B.R. Publishing Corporation, 1995.

Nityanandam, Indira. *Jhumpa Lahiri: The Tale of the Diaspora*. Creative Books, 2005.

Powers, Lyall H. *Henry James: An Introduction and Interpretation*. Holt, Rinehart and Winston. 1976.

Rajyalakshmi, PV. *The Lyric Spring: The Poetic Achievement of Sarojini Naidu*, Abhinav Publications, 1977.

Sagar, Keith. *The Art of Ted Hughes*. CambridgeUP, 1978.

---. (ed). *The Achievement of Ted Hughes*. ManchesterUP, 1983.

---(ed) *The Challenge of Ted Hughes*, Macmillan, 1994.

Sengupta, Padmini. *Sarojini Naidu*. Sahitya Akademi, 1974.

Shwartz, Joseph. *Hart Crane: A Reference Guide* . G.K. Hall & Co. 1983.

Tilak, Raghukul. *Sarojini Naidu: Poems*. Rama Brothers, 1990.

Varshney, R.L. *Sarojini Naidu: Selected Poems*. LNA, nd.

**Eng 03.03. A. Course XIII: Linguistics, Phonetics and Stylistics- Option-A- 4 Credits**

**Unit-I:** History of the English Language. Various influences and elements in English (Scandinavian, French, Latin, Greek, Indian). Some characteristics of language - arbitrariness, duality, directness, productivity.

**Unit-II:** Language System: Language as a social fact. Langue and Parole, sound and meaning, diachronic and synchronic description of language. Language in society: Language varieties; dialect, register, style, speech and writing. The process of standardization.

**Unit-III:** General Phonetics: The speech mechanism, the description of speech sounds - vowels and consonants, the syllable, the phoneme. Difference between Phonetics and Phonology. Branches of Phonetics: acoustic, auditory, articulatory.

**Unit-IV:** The Phonology of English: vowels and consonants, the syllable, sounds in connected speech, free and allophonic variations, assimilations, elision, prosodic feature. Difference between vowel systems of British R.P. and Indian English for transcription and speech practice.

**Unit-V:** Theories of Style, Stylistics, Style as Deviance, Foregrounding, Stylistic analysis, Stylistics and teaching of Literature.

### READING LIST: LINGUISTICS, PHONETICS & STYLISTICS

Abercrombie, D., *Elements of General Phonetics*. Edinburgh University Press, 1967.

Aitchison, Jean, *Linguistics*, 1978.

Allen, W.S. , *Living English Speech*, 1966.

Bansal, R. and Hauison, J.,) *Spoken English for India*. CIEFL, Hyderabad (1974) *Excercises in Spoken English*, Books 1,2,3. O.U.P, 1972.

Catford, J.C. *A Practical Introduction to Phonetics*, 1988.

Catford, J.C. *Fundamental Problems in Phonetics*, 1977.

Chomsky, Noam and M.Halle, *Sound Patterns in English*, 1968.

Crystal, David,. *What is Linguistics?*, 1968.

Crystal, David, *Linguistics*. 1972.

Fudge, E.C. ed. *Phonology*. Harmonsworth: Penguin, 1973.

Gimson, A.C. *An Introduction to the Pronunciation of English*, 1970.

Hockett, C.F. *A Course in Modern Linguistics*, 1968.

Hyman, L., *Phonology: Theory and Practice*, 1975.

Kachru, Braj ,B., *The Indianisation of English*, 1983.

Kingdon, R., *Groundwork for English Intonation*.

Kingdon, R., *Groundwork for English Stress*, 1968.

Langacker, R. W. , *Language and its Structure*. Harcourt Brace & World, Inc. , 1968.

Lyons, John. *Language and Linguistics*. Cambridge University Press, 1981.

O'Connor, J.D., *Phonetics*. Pelican, 1973.

Saussure, Ferdinand, *Course in General Linguistics*. McGraw-Hill, 1966.

Thomson, Lan., *Intonation Practice*, 1980.

Trudgill, Peter, *Sociolinguistics: An Introduction*. Pelican, 1972.

**Eng 03.03. B. Course XIII: Study of a Major Author - Option-B- 5 Credits**

- |                     |                      |                   |   |
|---------------------|----------------------|-------------------|---|
| 1. Anita Desai      | 2. Arthur Miller     | 3. Bertolt Brecht | 4. Chinua Achebe  |
| 5. Bertrand Russell | 6. Doris Lessing     | 7. D.H. Lawrence  | 8. Eugene O'Neill   |
| 9. G.B. Shaw        | 10. Gorky            | 11. John Fowles   | 12. Kath Walker   |
| 13. Mahatma Gandhi  | 14. Ralph Ellison    | 15. Robert Frost  | 16. Solzhenitzen  |
| 17. Wole Soyinka    | 18. Shashi Deshpande | 19. Steinbeck     | 20. T.S. Eliot  |
| 21. Tony Morrison   | 22. Vikram Seth      | or,               | 23. any other major contemporary author of scholar's choice |

**GUIDELINES FOR IN-DEPTH STUDY**

1. The students are required to study the major works of any one of the aforesaid authors.
2. The distribution of marks will be 60 for Dissertation and 40 for Viva voce examination

**Eng 03.04. A. Course XIV: World Literature in English Translation- Option-A- 4 Credits**

**Unit-I:** Sophocles : *Oedipus Rex*

Ibsen : *Doll's House*

**Unit-II:** Albert Camus : *The Outsider*

Tr. by Fitzgerald : *The Rubaiyat of Omar Khayyam*

**Unit-III:** Kalidas : *Shakuntala*

Ananthamurthy : *Samskara*

**Unit-IV:** From *The Bible* : *Genesis*

Chekov : *The Cherry Orchard*

**Unit-V:** Pablo Neruda : Selected Poems: "Everyday you play", "Ars Poetica", "Walking Around", "There is no forgetting" sonata), "I'm explaining a few things". (Pablo Neruda, Selected Poems, London, Penguin, 1975).

**Reading List**

Dingmaney & Maren, *Between Languages and Cultures*, Oxford University Press.

Gupta, R.S., *Literature in Translation*, 1994.

James McFarlane, ed, *The Cambridge Companion to Ibsen*, Cambridge Univ. Press.

Mukherjee, Sujit, *Translation as Discovery*, Orient Longman, 1994.

**Eng 03.04. B. Course XIV: Women's Writing- Option-B- 4 Credits**

- (i) From 1780 to the present. A background study.

Course Description -The tradition of women's writings from 1780 to the present day, drawing mainly from British and American writing but also including major writers from Africa and India. Issues studied will include problems facing a woman writer : images of women in the works being studied; contemporary concepts and gender roles; the writer's standpoint; feminist re-readings of well known works, directing attention to subversive strategies.

<b>Unit-I:</b> Virginia Woolf	: <i>A Room of One's Own</i>
<b>Unit-II:</b> Toni Morrison	: <i>Beloved</i>
<b>Unit-III:</b> Bharati Mukherjee	: <i>Wife</i>
Arundhati Roy:	: <i>The God of Small Things</i>
<b>Unit-IV:</b> Simone de Beauvoir	: <i>The Second Sex</i>
<b>Unit-V:</b> Rita Dove	: <i>Selections from Selected Poems (1993)</i>

### **Reading List**

- Baker, Houston, *Working of the Spirit: The Poetics of Afro- American Women's Writings*, Univ. of Chicago Press, 1991.
- Benhabib, Seyla & Ducilla, Cornell, eds., *Feminism as Critique: On the Politics of Gender*, Univ. of Minnesota, Press, 1987.
- Blackstone, Bernard, *Virginia Woolf: A Commentary*, The Hogarth Press, 1949.
- Desai, Mutalik, ed., *New Waves in American Literature*, Creative Books, 1999.
- Dhawan, R.K., Arundhati Roy : *The Novelist Extraordinary*, Prestige Books, 1999.
- Dhawan, R.K., *Indian Women Novelists*, 7 vols., Prestige, 1995.
- Dodiya, Jaydispsingh & Chakravorthy, Joya, eds., *The Critical Studies of Arundhati Roy's 'The God of Small Things'*, Atlantic Publishers. 2001.
- Harishar, Kulkarni, *Black Feminist Fiction*, Creative Books, 1999.
- Latham, E.M., Jacqueline, *Critics on Virginia Woolf*, Readings in Literary Criticism, George Allen & Unwin, 1970.
- Monteith, Moira, ed., *Women's Writing: A Challenge to Theory*, Harvestor Press, 1986.
- Morrison ,Toni, *Beloved*, 1987.
- Mukherjee, Bharati, *Wife*,
- Roy, Anuradha, *Patterns of Feminist Consciousness in Indian Women Writers*, Prestige Books, 1999.
- Roy, Arundhati, *The God of Small Things*, 1996.
- Ruth, Sheila, *Issues in Feminism*, Mayfield Publishing Company, 1995.
- Singh, Sushila, *Feminism and recent Fiction in English*, Prestige Books, 1991.
- Woolf , Virginia , *.A Room of One's Own*

### **Eng 03.05. A. Course XV: Fourth World Literature- Option-A- 4 Credits**

Unit-I: Background study of Fourth World Literature

Unit-II: N. Scott Momaday (Native American): *House Made of Dawn*.



Unit-III: Jack Davis: *Plays from Black Australia: The Dreamers*

Unit-IV: Lee Maracle (Canada)- *Ravensong* & Keri Hulme (New Zealand) *The Bone People*

Unit-V: Arjun Dangle (Dalit)- *Poisoned Bread*

#### **Reading List:**

Fanon, Franz. *Black Skin, White Masks*. Grove, 2008.

---. *The Wretched of the Earth*. Penguin, 1967.

Ganguly, D. *Caste and Dalit Life Worlds: Postcolonial Perspectives*. Orient Longman, 2005.

George, Manuel & Michael Posluns. *The Fourth World: An Indian Reality*. Collier-Macmillan, 1974.

Goldberg, David Theo, & Philomena Essed. *Race Critical Theories: Text and Context*. Blackwell, 2002.

#### **Eng 03.05. B. Course XV: Northeast Indian Multiethnic Literature in English - Option-B- 4 Credits**

Unit-I: Robin Ngangom: *Desire of Roots* & Tamsula Ao: *Songs from the Other Life*.

Unit-II: Mamang Dai : *Legends of Pensam and Black Hill*

Unit-III: Mitra Phukan : *The Collector's Wife*

Unit-IV: Easterine Kire : *A Naga Village Remembered*

Unit-V: Prajwal Parajuly: *The Gurkha's Daughter* & Binodini's *The Princess and the Political Agent*

#### **Reading List:**

Das, N. editor. *Matrix of Redemption: Contemporary Multi-Ethnic English Literature from North East India*. Adhyayan Publishers, 2011.

Swami, Indu editor. *Exploring North East Indian English Writings*, Vol.-I, Sarup & Sons, 2011.

---. editor. *Exploring North East Indian English Writings*, Vol.-II. Sarup & Sons, 2012.

#### **4<sup>th</sup> Semester: Dissertation Writing & Submission: 20 CREDITS: Dissertation Submission: 300 marks, Viva voce: 200 marks**

PAPER CODE	COURSES	TYPES OF COURSES	CREDITS	CONTACT HOURS	Internal	External	MARKS
MAEng-16	Dissertation Writing	CORE	20	300	200	300	500

#### **Stages:**

#### **Unit: I: Synopsis Writing and Presentation,**

**Unit-II Fieldwork, Data Collection and Presentation****Unit-III: Chapter Writing and Presentation****Unit-IV: Dissertation Presubmission****Unit-V: Dissertation Submission and Viva Voce**

**Students not opting dissertation may do coursework with following papers:**

**SEMESTER-IV****Eng.04.01. : Course XVI: Modern and Postmodern Literature –4 credits**

**Unit-I:** Trends of English Writing in Modern and Postmodern Age

T.S. Eliot : *The Wasteland*

W.B. Yeats : "Sailing to Byzantium", "The Second Coming"

**Unit-II:** G.M. Hopkins : "The Wreck of the Deutschland"

Dylan Thomas: "The Force that through the Green Fuse", "Fern Hill"

**Unit-III:** Harold Pinter: *The Birthday Party*

**Unit-IV:** William Golding : *Lord of the Flies*

Graham Greene: *Heart of the Matter*

**Unit-V:** John Fowles: *The French Lieutenant's Woman*

**Reading List**

A. David Moody, ed., *The Cambridge Companion to T.S. Eliot*, Cambridge Univ. press, Cambridge.

Beaum, R., *The Poetic Art of William Butler Yeats*, N.Y., Ungar, 1968.

Casebook Series: Yeats: *Last Poems*, ed., Jon Stallworthy, Macmillan, London.

Casebook Series: T.S. Eliot: *The Wasteland*, ed., C.B. Cox & Arnold P. Hinchliffe, Macmillan.

Cox, C.B., & Arnold P. Hinchliffe, 'The Waste Land': *A Casebook*, Macmillan, 1975.

J. Whitley, *Golding: Lord of the Flies*, 1970.

Jeffares, A.N, *A Commentary on the Collected Poems of W.B. Yeats*, Stanford University press, 1968.

John, Atkins, *Graham Greene*, Calder & Boyers, 1970.

Manju Jain, *T.S.Eliot: Selected Poems*, O.U.P. 1998.

Marie Beatrice Mesnet, *Graham Greene and the Heart of the Matter*, Greenwood Press, 1972.

Milward. Peter, *A Commentary on G.M. Hopkins 'The Wreck of the Deutschland'*, T Hokuseido Press, 1968.

Nelson, William, ed., *William Golding's 'Lord of the Flies', A Source Book*, Odyssey Press, 1963.

Pick, John, ed, *A Hopkin's Reader*, Image Books, 1966.

S. Trussler, *The Plays of Harold Pinter*, 1974.

Sheila Sullivan, ed., *Readings in Literary Criticism: Critics on T.S. Eliot*, George Allen & Unwin Ltd,

Southam, B.C., *A Student's Guide to the selected Poems of T.S.Eliot*, Faber & Faber, 1981.

W. Baker & S .E. Tabachnick, *Harold Pinter*, 1973.

W.J. Moynihan, *The craft and art of Dylan Thomas*, 1966.

W.Y. Tindall, *A Reader's Guide to Dylan Thomas*, 1962.

#### **Eng. 04.02. Course-XVII: Fiction in English from Northeast India:4 credits**

Unit-I: Indira Goswami: *The Man from Chhinamasta*- Katha

Arup Kumar Dutta: *Red Camellia Green*

Unit-II: Easterine Kire: *Spirit Nights* & Malsawmi Jacob- *Zorami*

Unit-III: Mamang Dai- *The Black Hill* & Prajwal Parajuly- *Land Where I Flee*

Unit-IV: Sentilong Ozukum- *Campus Blues* & Janice Pariat- *Boats on Land*

Unit-V: Ankush Saikia- *Dead Meat* & Aditya Modak- *Arachnid*

#### **Eng 04.03 Course XVIII: Indian Literature in English - 4 credits**

**Unit-I:**Outline History of Indian English Literature

R.K Narayan: *The Bachelor of Arts*

Mulk Raj Anand: *Untouchable*

**Unit-II:** Raja Rao : *Kanthapura*

Salman Rushdie:*Midnight's Children*

**Unit-III:** Rabindranath Tagore: *Gitanjali*

**Unit-IV:** Nissim Ezekiel : "Poet, Lover, Birdwatcher", "Night of the Scorpion", "Goodbye party for Miss Pushpa T.S.", "Enterprise".

Kamala Das : "An Introduction", "The Old Playhouse", "Ghanashyam", "The Wild Bougainvillea".

A.K. Ramanujan : "Breaded Fish", "A River", "Small Scale Reflections on a Great House", "Obituary".

Jayanta Mahapatra- From *Relationship- I & II*

**Unit-V: Selection from the Poets of the North East:** from *An Anthology of NE Poets* (from NEHU Anthology).

1. Mamang Dai: 'Sky Song' 2. Anupama Basumatary: 'Snails' 3. Sararchand Thiyam: 'Sister' 4. Robin S Ngangom : 'Native Land' 5. Kynpham Singh Nongkynrih : 'The Fungus' 6. H Ramdinthari: 'At the Sleeping Saw Mill' 7. Niranjana Chakma: 'The Words will be Uttered Boldly' 8. Temsula Ao: 'Stone People' 9. Monalisa Changkija: 'Of a People Unanswered' 10. Easterine Irulu: 'Genesis' 11. Nini Lungalang: 'Dot'

### Reading List

- Amar, G.S., ed., *Readings in Commonwealth Literature*, 1985.
- Bhatnagar, Manmohan K., *Indian writings in English*, 6 vols., Atlantic , 1999.
- Bhattacharya, P.C., *Indo Anglian Literature and the Works of Raja Rao*, 1983.
- Dhawan, R.K., *Indian Women Novelists*, 7 vols., Prestige, 1995.
- Gilra, S.K., *R.K. Narayan: His World and His Art*, 1984.
- Goyal, Bhagavat, *Culture and Commitment: Aspects of Indian Literature in English*, 1984.
- Iyengar, K.R.S., *Indian Writing in English*, 1984.
- Jha, Rama, *Gandhian Thought and Indo-Anglian Novelists*, 1983.
- Kurup, P.K.J., *Contemporary Indian Poetry in English*, Atlantic Publications, 1996.
- Mahle, H.S., *Indo -Anglian Fiction*, 1985.
- Mohan, Ramesh, ed., *Indian Writing in English*, 1978.
- Naik, M.K., *Indian Writings in English*.
- Naik, M.K., *Dimension of Indian English Literature*, 1984.
- Nandi, Pritish, *Indian Poetry in English*, 1972.
- Prasad, Madhusudan (ed) *The Poetry of Jayanta Mahapatra*. Sterling, 1984
- Rahman, Anisur, *Expressive Form in the Poetry of Kamala Das*, 1981.
- Sahitya Academy, *Who's Who of Indian Writers*, 1983.
- Sharma, R.K., ed., *Perspectives on Raja Rao*, 1980.
- Sharma, K.K., ed., *Perspectives on Mulk Raj Anand*, 1978.
- Taneja, G.R. & Dhawan, R.K., *The Novels of Salman Rushdie*, Prestige, 1992.
- Taranath, Rajeev & Bellappa, Meena, *The Poetry of Nissim Ezekiel*, 1966.
- Walsh, William, *Indian Literature in English*, Longman, 1990.
- Walsh, William, *R.K. Narayan: A Critical Appreciation*, 1982.
- Williams. H.M., *Studies in Modern Indian Fiction in English*, 1973.
- Xavier Alphonse, *Kanthapura to Malgudi*, Prestige Books, 1997.

**Unit-I:** Trends in New Literature across the globe

Chinua Achebe : *Arrow of God*

Ngugi wa Thiong'o : *A Grain of Wheat*

**Unit-II:** Nadine Gordimer : *Some Monday for Sure*

**Unit-III:** V.S. Naipaul : *A House for Mr. Biswas*

**Unit-IV:** Margaret Atwood : *The Edible Woman*

**Unit-V:** Patrick White : *The Tree of Man*

Mark O' Conner : *Select Poems from Two Centuries of Australian Poetry*

**Reading List**

Achebe, Chinua. *Arrow of God*, Heinemann Educational, 1966.

Argyle, B., *Patrick White*, 1967.

Cynthia, Vanden Driesen, Adrian, Mitchell, eds., *New Directions in Australian Studies*, Prestige Books, 2000.

D. Carroll, *Achebe*, 1970.

Dhawan, R.K., & David Kerr, *Australian Literature Today*, Indian Society for Commonwealth studies. 1993.

Dhawan, R.K., & Tonetto, Walter, *Australian Literature Today*, Prestige, 1993.

Dhawan, R.K., *Indian Women Novelists*, 7 vols., Prestige, 1995.

Fanon, Frantz, *Black Skin White Masks*, Grove Press, 1967.

Ferres, J.H. & Tucker, M., eds., *Modern Commonwealth Literature: A Library of Literary Criticism*, F. Ungar, N.Y., 1977.

G. Johnston, ed., *Patrick White: Australian Writers and their work series*, O.U.P., 1998.

G.D. Killham, *The Novels of Achebe*, 1969.

Gordimer, Nadine, *.Some Monday for Sure*, , Heinemann Educational, 1976.

Griffiths & Tiffin, *The Empire Writes Back*, Ashcroft, 1987.

Hamner, R.D., ed., *Critical Perspectives on V.S Naipaul*, 1977.

Indrasena Reddy, K., *The Novels of Achebe and Ngugi*, Prestige, 1994.

King, Bruce, *The New L English Literatures*, Macmillan, 1970.

Larson, C.R., *The Novel in the Third World*, Inscape Publishers, Washington, 1976.

Lindfors, Bernth & K. Bala, eds., *South Asian Responses to Chinua Achebe*, Prestige, 1993.

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

Mukherjee & Trivedi, *Interrogating Postcolonialism*, IAS, 1996.

Naipaul, V.S., *A House for Mr. Biswas*, Deutsch, 1961.

- Ngugi , James, *A Grain of Wheat*, Heinemann Educational, 1967
- Ngungi, Wathiongo, *Decolonising the Mind*, Kenya, Heinemann, 1986.
- Ngungi, Wathiongo, *Homecoming*, Heinemann, 1981.
- Niven, Alastair, ed., *The Commonwealth Writer Overseas: Themes of exile and Expatriation*, Didier, 1975.
- Paton ,Alan, *Cry, the Beloved Country*, Cape, 1948.
- Press, John, ed., *Commonwealth Literature: Unity and Diversity in a Common Culture*, Heinemann, 1965.
- Reddy, Venkata, *Critical Studies in Commonwealth Literature*, Prestige, 1994.
- Said, Edward, *Culture and Imperialism*.
- Said, Edward, *Culture and Imperialism*.
- Tacey, David, *Patrick White: Fiction and the Unconscious*, O.U.P., 1988.
- Walsh, William, Chinua Achebe: A Manifold Voice: Studies in Commonwealth Literature, Chatto & Windus, 1970.
- Walsh, William, ed., *A Manifold Voice: Studies in Commonwealth Literature*, Chatto & Windus, 1970.
- Walsh, William, *Patrick White's Fiction*, 1977.
- White, Patrick, *The Tree of Man*, 1955.
- White, L , Naipaul : *A Critical Introduction*, 1975.

#### **Eng 04.05: Course XX: 21<sup>st</sup> CENTURY LITERATURE IN ENGLISH (TCLE)**

##### **Unit-I: Trends of English Literature in 21<sup>st</sup> Century**

**Milan Kundera: *The art of the novel*, Faber & Faber, 2020**

##### **Unit-II: Gabriel Garcia Marquez- *Eyes of a Blue Dog*, Blackstone Publishing, 2022**

##### **Unit-III: Haruki Murakami: *After Dark*, Vintage, 2008**

##### **Unit-IV: Mamang Dai: *Escaping Land*, Speaking Tiger, 2021**

##### **Unit-V: Easterine Kire: *Journey of the Stone*, Barkweaver, 2021**

***Lockdown Literature from Mizoram*. Ed. M. Pachau, Writers Workshop, 2020. (Poetry Section)..**

