

# BODOLAND UNIVERSITY, DEBARGAON, KOKRAJHAR



**Post-Graduate Syllabus  
(NEP 2020)  
ENGLISH  
2024**

**Department of English, Bodoland University**

**PG Structure as per recommendations of NEP 2020:**

There may be a 2-year programme with the second year devoted entirely to research for those who have completed the 3-year bachelor's programme.

For students completing a 4-year Bachelor's Programme with Honours/ Honours with Research, there could be a 1-Year Master's Programme, and

There may be an integrated 5-year Bachelor's/Master's programme

Flexibility for students who qualify UG with a major and minor(s) to opt for either Major or Minor(s) subject in the Master's programme.

**Credit requirement and Eligibility for Master's programme:**

A Bachelor's degree with Honours/ Honours with Research with a minimum of 160 Credits for a 1-year/2-semester master's programme at level 6.5 on the NHEQF.

A 3-year/6-semester bachelor's degree with a minimum of 120 credits for a 2-year/4-semester Master's programme at level 6.5 on the NHEQF

A 4-year Bachelor's degree with a minimum of 160 credits for a 2-year/4-semester Master's programme at level 7 of NHEQF

Sl No	Qualifications	Level	Credits	Credit Points
1	1-year PG after a 4-year UG	6.5	40	260
2	2-year PG after a 3-Year UG	6.5	40+40	260

**Curricular Components:**

For 2-Year PG: Students entering 2-Year PG after a 3-year UG programme can choose to do (i) Only course work in the third and fourth semester or (ii) course work in the third semester and research in the fourth semester or (iii) only research in the third and fourth semester.

1-Year PG: Students entering 1-Year PG after a 4-Year UG programme can choose to do (i) only course work or (ii) research or (iii) course work and research.

5-Year integrated programme (UG+PG): At the PG level, the curricular component of a 5-year integrated programme will be similar to that of the 2-year PG mentioned above.

**Credit Distribution:****A) For 1-Year PG**

Curricular Components	PG Programme (One Year) for 4-yr UG (Hons. /Hons. With research) Minimum Credit			
	Course Level	Course Work	Research thesis/ Project	Total Credits
Coursework + Research	500	20	20	40
Coursework	500	40		40
Research			40	40

**B) For 2-Year PG**

Curricular components	Two-Year PG Programme Minimum Credits				
	Course Level	Coursework	Research Thesis/ Project	Total Credits	
1 <sup>st</sup> Year (1 <sup>st</sup> & 2 <sup>nd</sup> Semester)	400 500	20 20	-----	40	
Students who exit at the end of 1 <sup>st</sup> Year shall be awarded a Postgraduate Diploma					
2 <sup>nd</sup> Year (3 <sup>rd</sup> & 4 <sup>th</sup> Semester)	Coursework & research (or)	500	20	20	40
	Coursework (or)	500	40	-----	40
	Research	-----	-----	40	40

### **Program description:**

The MA syllabus in English is designed according to the framework of National Education Policy 2020 (NEP 2020). Keeping in view the need to have a “robust ecosystem of research” the PG programme in the Department of English at Bodoland University provides a unique platform where the students will be able to hone their critical thinking and research abilities. A wide range of courses offered under this programme have been prepared by keeping into consideration the local and global needs. While the course is at par with international standards, some of the papers offered under this course familiarize the students with the indigenous knowledge system, and gender studies. The course also introduces the students to the varied disciplinary offshoots during the postcolonial period. The large-scale ramification of the 'English' as a concept, ideology and discipline are breathtaking and puzzling. Hence, the focus of the syllabus is not just on the centre, but also on the peripheral growth. The syllabus has a glocalising undertone, whereby the English language becomes a tool for the development of regional literature and culture. Thus, it is inclusive of different interdisciplinary fields of study like African Literature, Gender Studies, Women's Writings, Contemporary South Asian Fiction, Anglophone Writing from Northeast India, Translation Studies, and Literary Theory and Criticism. After having completed an MA with such a syllabus, a student naturally feels that he/she has not only understood English as literature and culture; he/she has also realized the corresponding development and political leverage in the world.

### **Program Specific Outcomes:**

1. Learners will have a comprehensive understanding of the different developmental stages of English Literature in relation to the socio-political and cultural history of England in particular, and Europe, America, and the post-colonial nations in general.
2. Learners will be able to differentiate between different literary genres in terms of style, technicalities and well as function in response to respective socio-political environments.
3. The program will enable the students to critically assess any work of literature on its artistic merit as well as on its social function.
4. This course will enable the students to critically examine any cultural text applying different critical and theoretical frameworks.
5. After completing a course like Comparative Literature, Translation Studies, and literatures in English translation students will recognise the importance of translation in contemporary context and will be inspired to apply their learning in translating literary works.
6. After completing courses on Women's Writing and Gender Studies, students will be able to infer nuanced aspects of the complexities involved in the socio-cultural formations of gender. By implementing this knowledge, the students will be instrumental in shaping a gender-sensitised and equal society.
7. The course will enable the students to understand Europe and America (the West) through different literary and cultural texts and at the same time make them critically aware and restive against Western hegemony (and Eurocentrism). Courses on decoloniality, Indian Writing in English, Critical Theory, African literature, and Contemporary South Asian Fiction will be instrumental in imbibing in them an understanding of the challenges faced by the Global South.
8. After completing a course on Environmental Humanities students will have a fair knowledge of the changing dynamics of man-nature relationships throughout the ages and its implication in the present times. The students will be sensitised about the environmental crisis and will be inspired to generate ideas and work-plan to tackle this crisis holistically.
9. The program will enable the students to be free and critical thinkers, and independent researchers motivated to explore newer areas of studies.

**For 2-Year PG**

**SEMESTER I**

Paper Code	Courses	Credits	L+T	Internal	External	Marks
ENGADL14014	English Poetry in Context	4	60	30	70	100
ENGADL14024	English Drama in Context	4	60	30	70	100
ENGADL14034	Linguistics	4	60	30	70	100
ENGADL14044	Research Methodology-II	4	60	30	70	100
ENGADL14054	Studies in Environmental Humanities	4	60	30	70	100

**SEMESTER II**

Paper Code	Courses	Credits	L+T	Internal	External	Marks
ENGADL14064	English Novel in Context	4	60	30	70	100
ENGADL14074	Criticism and Theory	4	60	30	70	100
ENGADL14084	Decolonial Studies-II	4	60	30	70	100
ENGADL14094	Modern Drama-II	4	60	30	70	100
ENGADL14104	Women's Writing	4	60	30	70	100

**SEMESTER III**

Paper Code	Courses	Credits	L+T	Internal	External	Marks
ENG SPL25014	Critical Theory	4	60	30	70	100
ENG SPL25024	Indian Writing in English-II	4	60	30	70	100
ENG SPL25034	Gender Studies	4	60	30	70	100
ENG SPL25044	Modern European Literature in English Translation	4	60	30	70	100
ENG SPL25054	African Literature	4	60	30	70	100

**SEMESTER IV**

Paper Code	Courses	Credits	L+T	Internal	External	Marks
ENG SPL25064	Translation Studies	4	60	30	70	100
ENG SPL25074	American Literature-II	4	60	30	70	100
ENG SPL25084	Contemporary South Asian Fiction	4	60	30	70	100
ENG SPL25094	Comparative Literature	4	60	30	70	100
ENG SPL25104	A. Anglophone Writing from Northeast India-II B. Literature from Assam in English Translation	4	60	30	70	100

**Semester Wise Course Summary:****PG 1<sup>st</sup> Semester:**

ENGADL14014: English Poetry in Context  
ENGADL14024: English Drama in Context  
ENGADL14034: Linguistics  
ENGADL14044: Research Methodology-II  
ENGADL14054: Studies in Environmental Humanities

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

ENGADL14064: English Novel in Context  
ENGADL14074: Criticism and Theory  
ENGADL14084: Decolonial Studies-II  
ENGADL14094: Modern Drama-II  
ENGADL14104: Women's Writing

**PG 3<sup>rd</sup> Semester:**

ENG SPL25014: Critical Theory  
ENG SPL25024: Indian Writing in English-II  
ENG SPL25034: Gender Studies  
ENG SPL25044: Modern European Literature in Translation  
ENG SPL25054: African Literature

**PG 4<sup>th</sup> Semester:**

ENG SPL25064: Translation Studies  
ENG SPL25074: American Literature-II  
ENG SPL25084: Contemporary South Asian Fiction  
ENG SPL25094: Comparative Literature  
ENG SPL25104:  
A. Anglophone Writing from Northeast India-II  
B. Literature from Assam in English Translation

## SEMESTER I

**Paper Code: ENGADL14014**  
**Paper Title: English Poetry in Context**  
**[Credit: 4 (L+T)], Marks: 100**

**Course description and objectives:** This course provides an in-depth exploration of English poetry, tracing its development from the medieval period to contemporary times. Students will be engaged with a wide range of poetic forms and styles, analysing the works of major poets and examining the historical, cultural, and social contexts that have shaped English poetry over the centuries. The course objectives are- a) to introduce students to the major poets and movements in English poetry, b) to develop skills in reading, analysing, and interpreting poetry, c) to understand the formal elements of poetry, including meter, rhyme, and structure, d) to explore the thematic concerns and stylistic innovations in different periods of English poetry and e) to appreciate the diversity of voices and perspectives in English poetic tradition.

### **Learning Outcomes:**

LO1: Students will have the power of understanding and appreciation of diverse poetic structures, themes, and styles during the 14th -17th Century.

LO2: They will have deep understanding of the changing face of English poetry in the 20th – 21st Century, focusing on themes, linguistic innovation and providing a meaningful context for interpretation.

LO3: They will attain knowledge of key literary movements and the ability to critically analyze poems from the 18th – 19th Century.

LO4: They will develop skills in interpretation and analysis of 19th Century poems, with emphasis on poetic form, language, and symbolism

LO5: They will cultivate an ability to research, construct arguments, and present analyses about a range of English poetry.

### **Contents:**

#### **Unit 1: 14<sup>th</sup> -17<sup>th</sup> Century (1 Credit)**

Geoffrey Chaucer (1340-1400): “Prologue to the Canterbury Tales”

William Shakespeare (1564-1616): Sonnets 65.

John Donne (1573-1631): “Death Be Not Proud”

John Dryden (1631-1700): “Mac Flecknoe”

#### **Unit 2: 18<sup>th</sup> – 19<sup>th</sup> Century (1 Credit)**

Thomas Grey (1716-1771): “Elegy Written in the Country Churchyard”.

William Wordsworth (1770-1850): “Tintern Abbey”

Percy B. Shelley (1792-1822): “To a Skylark”

John Keats (1795-1821): “Ode on a Grecian Urn”

#### **Unit 3: 19<sup>th</sup> Century (1 Credit)**

Robert Browning (1812-89): “A Grammarian’s Funeral”

Alfred, Lord Tennyson (1809-92): “The Lotus-Eaters”

Matthew Arnold (1822-88): “Shakespeare”

G. M. Hopkins (1844-89): “Pied Beauty”

#### **Unit 4: 20<sup>th</sup> – 21<sup>st</sup> Century (1 Credit)**

W. B. Yeats (1865-1939): “Easter 1916”

T. S. Eliot: (1888-1965): The Waste Land

Dylan Thomas (1914-53): “Poem in October”

Seamus Heaney (1939-2013): “Punishment”

### **Suggested Reading:**

- Blamires, Harry. *Milton’s Creation: A Guide through Paradise Lost*, Routledge, 2020.
- Boitani, Piero and Mann, Jill (eds.). *The Cambridge Chaucer Companion*, CUP, 1996.
- Cobban, Alfred, (Ed.). *The Debate of the French Revolution*, Nicholas Kaye, 1950.

- Cooper, Helen. *The Canterbury Tales, Oxford Guides to Chaucer*, OUP, 1989.
- Curran, Stewart, (ed.). *The Cambridge Companion to British Romanticism*, CUP, 1993.
- Duncan-Jones, Katherin. *Sir Philip Sidney: Courtier Poet*, Yale UP, 1991.
- Edrman, David V. *Blake: Prophet against Empire: A Poet's Interpretation of the History of his own times*, Princeton UP, [1954]1977.
- Erskine-Hill, Howard. *The Poetry of Opposition and Revolution: Dryden to Wordsworth*, OUP, 1996.
- Grundy, Joan. *The Spenserian Poets: A study in Elizabethan and Jacobean poetry*, St. Martin's Press, 1970.
- Jack, Ian. *Augustan Satire: Intentional Idiom in English Poetry 1660-1750*, OUP, 1967.
- Kermode, Frank. *John Donne*, British Council and the National Book League, 1957
- Lever, J.W. *The Elizabethan Love Sonnet*, Hassell Street Press, 2021.
- Martin, Philip. *Shakespeare's Sonnets: Self, Love and Art*, CUP, 2010.
- Muir, Kenneth. *Shakespeare's Sonnets*, Routledge, 1979.
- Norbrook, David. *Poetry and Politics in the English Renaissance*, OUP, 2002.
- Sanders, Wilber. *John Donne's Poetry*, CUP, 1971.
- Tuve, Rosemond. *A Reading of George Herbert*, University of Chicago Press, 1952.
- Waller, Gary. *English Poetry of the Sixteenth Century*, Routledge, 1993.

**Paper Code: ENGADL14024**  
**Paper Title: English Drama in Context**  
**[Credit: 4 (L+T)], Marks: 100**

**Course description and objectives:** The course offers select readings of some of the great dramatic works representative of different ages in English literature. It will function as a window to the rich and vast tradition of English drama starting from the Elizabethan period to the Modern period. The texts will be studied against their socio-cultural, historical, and political background and the learners will be trained to appreciate and understand their contemporaneity. Another objective of this paper is to explore the different paradigms of theatrical performance and study the development of English theatre in terms of technicalities and performativity with the help of the prescribed plays.

**Learning Outcomes:**

- LO1. It is expected that after studying this course, the learners will develop a fair idea about the history of English drama as well as important playwrights.  
 LO2. The learners will be able to identify different thematic concerns of the playwrights at different ages and differentiate between texts and playwrights based on their thematic and philosophical concerns.  
 LO3. The learners will be able to identify the interrelations between drama and literature and understand how theatre can also be a mirror of life and reality.  
 LO4. The learners will critically assess a play against its social, cultural, and political context.  
 LO5. The learners will be able to apply their understanding of the performativity of a text in their critical evaluation of a dramatic text.

**Contents:**

**Unit I (Credit 1)**

Theory of the Theatre and Other Principles of Dramatic Criticism by Clayton Hamilton

**Unit II (Credit 3)**

Christopher Marlowe- *The Jew of Malta*

William Shakespeare- *Julius Caesar*

Ben Jonson- *The Alchemist*

George Bernard Shaw- *Candida*

Harold Pinter- *The Birthday Party*

**Suggested Readings:**

- Aristotle. *Poetics*, Penguin Classics, 1996.
- Brawley, Benjamin. *A Short History of the English Drama*, Harcourt, Brace and Company, 1921.
- Briggs, William Dinsmore. *Studies in Ben Jonson*, Harpess Publishing, 2013.
- Burkman, Katherine H. *Pinter at Sixty* (Drama and Performance Studies), Indiana University Press, 1993.
- Crawford, Fred. D. *The Annual of Bernard Shaw Studies*, The Pennsylvania State University Press. Vol. 15. 1995.
- Dillon, Janette. "Elizabethan Comedy," In *The Cambridge Companion to Shakespearean Comedy*. Ed. Alexander Leggatt, CUP, 2001, pp. 47-63.
- Esslin, Martin. *The Theatre of the Absurd*, Vintage, 2004.
- Hamilton, Clayton. *The Theory of the Theatre and other Principles of Dramatic Criticism*, Forgotten Books, 2018.
- Knight, Wilson. *The Wheel of Fire*, Routledge Classics, 2001.
- Leggatt, Alexander. Ed. *The Cambridge Companion to Shakespearean Comedy*, CUP, 2002.
- Martin, Mathew R. *Tragedy and Trauma in the Plays of Christopher Marlowe*, (Studies in Performance and Early Modern Drama), Routledge, 2016.
- McEachern, Claire. Ed. *The Cambridge Companion to Shakespearean Tragedy*, Cambridge UP, 2002.
- Nicoll, Allardyce. *A History of English Drama*, Digital Library of Indian Team, Vol.1, 1923.



**Paper Code: ENGADL14034**  
**Paper Title: Linguistics**  
**[Credit: 4 (L+T)], Marks: 100**

**Course description and objectives:** This paper seeks to introduce students to linguistics as a scientific study of languages and to familiarise them with its various branches as well as key concepts. It will also acquaint students with different levels of language organisation besides enhancing their linguistic competence. The objective is to emphasize the formal organisation of the English language in general and linguistics in particular.

**Learning Outcomes:**

After the successful completion of the course, students will be able to ...

LO1: Understand the key concepts, theories and approaches in linguistics and sociolinguistics, along with understanding about language variations.

LO3: Comprehend complex ideas in semantics and syntax; understanding of lexical and grammatical meanings, and the process of word formation in English.

LO2: Comprehend and utilize fundamental elements of morphology, including various morphemes and their uses in language structure.

LO4: Students will be able to articulate and classify speech sounds, understand phonetic transcriptions, and recognize the role of rhythm and intonation in language.

LO5: Students will be able to apply learned linguistic concepts in the analysis of the text, demonstrating a depth of understanding in the field of linguistics.

**Contents:**

**Unit 1: Linguistics and Sociolinguistics (Credit 1)**

Definition, Components of Linguistics, Langue and Parole, Synchronic and Diachronic relations, Syntagmatic and Paradigmatic, Competence and Performance, Sign, Signifier and Signified, Stylistics, Pragmatics, Machine learning, Language varieties, Dialect, Sociolect, Standard language, Registers and Styles, Idiolect, Bilingualism and Multilingualism, Code-switching and Code-mixing, Pidgins and Creoles, Language shift and Language death

**Unit 2: Phonetics and Phonology (Credit 1)**

Definition, Articulation and Classification of Speech sounds, Classification and Description of Vowels and Consonants, Consonant Clusters, Phonemes and Allophones, Minimal Pair, Phonetic transcriptions, The Syllable, Word accent and Rhythm in connected speech, Intonation

**Unit 3: Morphology (Credit 1)**

Definition, Morph, Morpheme, Allomorph, Free and Bound Morpheme, Portmanteau Morph, Affixes and Roots, Inflectional and Derivational Suffixes, Morphological description

**Unit 4: Semantics and Syntax (Credit 1)**

Lexical and Grammatical meaning, Synonymy, Antonymy, Polysemy, Homonymy, Homophony, Hyponymy, Metonymy, Prototypes, Collocation, Immediate Constituent (I.C.) analysis, Surface and Deep Structure, Word-formation processes in English

**Primary Texts:**

Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*, Macmillan, 1981, Chapter 1-18.

Bansal, R.K. and Harrison, J.B. *Spoken English: A Manual of Speech and Phonetics*, Orient BlackSwan, 2013, Part I & II.

Fromkin, V., R. Rodman & Nina Hyams. 2003. *An Introduction to Language*, Heinle, Thomson, 2003, Chapter 3, 6, 7, 8-11.

Knight, Rachael-Anne. *Phonetics: A Coursebook*, Cambridge University Press, 2012, Unit 6, 8, 9, 19.

Krishnaswamy, N. & Verma, S.K. *Modern Linguistics: An Introduction*, 1989, Section-II & III.

Wardhaugh, Ronald. *An Introduction to Sociolinguistics*, Blackwell Textbooks in Linguistics, 2009, Chapter 1, 2-6, 10, 11.

Yule, George. *The Study of Language*, Cambridge University Press, 1985, Chapter 8, 10, 11, 12, 14, 20.

**Suggested Readings:**

- Abercrombie, D. *Elements of General Phonetics*, Edinburg University Press, 1990.
- Crystal, David. *Linguistics*, Penguin, 1990.
- De Saussure, Ferdinand. *Course in General Linguistics*, McGraw Hill, 1996.
- Lyons, John. *Language and Linguistics: An Introduction*, CUP, 1981.
- Romaine, S. *Language in Society: An Introduction to Sociolinguistics*, OUP, 1984.
- Palmer, F.R. *Semantics*. Cambridge University Press, 1976.
- Trudgill, Peter. *Sociolinguistics*, Penguin, 1995.
- Wood, F.T. *An Outline History of the English Language*, Macmillan, 1941.

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**Paper Code: ENGADL14044**  
**Paper Title: Research Methodology-II**  
**[Credit: 4 (L+T)], Marks: 100**

**Course description and objectives:** The students will be familiarised with the scientific outlook and will be acquainted with the technical aspects of Research Methodology. They will be taught about forming hypotheses and research questions. They will learn about the use of theoretical frameworks and research methods and approaches. Acquisition of knowledge is important, but more important is learning methodically and developing an innovative thinking. Keeping that in mind the paper is designed. The objective of developing a research methodology is to systematize the whole gamut of knowledge so that the best could be elicited which will be highly analytical. It is not just learning, but also innovative thinking which is of great significance. The paper aims at instilling a research acumen in students.

**Learning Outcomes:**

After the completion of this course students will be able to

LO1: Understand the meaning, types, and significance of research and recognize the importance of academic integrity in research.

LO2: Develop and present an effective, well-structured research proposal with sound objectives and a clear theoretical basis.

LO3: Comprehend the philosophy of research and related concepts such as ontology, epistemology, and methodology.

LO4: Sketch an effective research proposal incorporating literature review and effective theoretical framework.

LO5: Generate knowledge from research, demonstrating ability to contribute significantly to the scholarly discourse and societal good.

**Contents:**

**Unit-1 (Credits-2)**

1. Meaning of Research
2. Objectives of Research
3. Motivation in Research
4. Types of Research
5. Approaches Significance of Research
6. Research Methods versus Methodology: The Importance of knowing how Research is done
7. Criteria of Good Research

(From Kothari, C.R. *Research Methodology: Methods and Techniques*. New Delhi: New Age International (P) Limited Publishers, 2004)

1. Research and Writing
2. Plagiarism and Academic Integrity
3. The Mechanics of Writing
4. The format of the research paper
5. Documentation: Preparing the list of work cited Documentation: Citing sources in the text
6. Other systems of documentation

(From Garibaldi, Joseph. *MLA Handbook for Writers of Research Papers: Seventh Edition*. New York: The Modern Language Association of America. 2009)

**Unit-2 (Credit-1)**

1. The Philosophy of Research
2. Ontology, Epistemology, Methodology

(From Ritchie, Jane *et al. Qualitative Research Practice: A Guide for Social Science Students and Researchers*. London: Sage Publications, 2013)

**Unit-3 (Credit-1)**

1. Writing a Research Proposal, Introduction
2. Review of Literature
3. Theoretical framework, Objectives of the Study
4. The Structure of the Research project, Problems, and limitations

## 5. Writing a Bibliography

### **Suggested Readings:**

- Correa, Delia Da Sousa and W.R. Owens (Eds.). *The Handbook to Literary Research*, Routledge, 1998.
- Deshpande, H. V. *Research in Literature and Language: Philosophy, Areas and Methodology*, Notion Press, 2018.
- Griffin, Gabriele (Ed). *Research Methods for English Studies*, Edinburgh UP, 2013.
- Garibaldi, Joseph. *MLA Handbook for Writers of Research Papers: Ninth Edition*, The Modern Language Association of America, 2009.
- Kothari, C.R. *Research Methodology: Methods and Techniques*, New Age International (P) Limited Publishers, 2004.
- Kumar Ranjit. *Research Methodology: A step-by-step guide for beginners*, Sage, 1999.
- Ritchie, Jane et al. *Qualitative Research Practice: A Guide for Social Science Students and Researchers*, Sage, 2013.

**Paper Code: ENGADL14054**  
**Paper Title: Studies in Environmental Humanities**  
**[Credit: 4 (L+T)], Marks: 100**

**Course description and objectives:** The paper, “Studies in Environmental Humanities” (EH) is a newly incorporated course in the PG syllabus which aims to acquaint the PG students in English with emerging fields of humanities studies like “Religion and Ecology”, “Literature and Ecology” and “Indigenous Tradition and Ecology”. It draws an interdisciplinary perspective to examine and evaluate the various traditions of the world and values in the light of ecological crises. The paper tries to explore worldviews and ethics embedded in various traditions, and it will make an effort to re-vision mutually enhancing human-earth relations.

**Learning Outcomes:**

LO1: After completing the course, the students will be conscious of the diverse global traditions and ecological crises, and they will be well acquainted with environmental critical thinking and intellectual traditions regarding ecological crises.

LO2: The students would be reoriented about the earth and they would be skilful enough to appreciate emphatically all the human traditions in the light of environmental problems

**Contents:**

**Unit 1: Introducing Religion and Ecology (Credit 1)**

Mary Evelyn Tucker and John Grim: "The Movement of Religion and Ecology"

Sigurd Bermann: “Developments in Religion and Ecology”

Lynn Jr. White: “The Historical Roots of the Ecological Crisis”

Hubbel, J. Andrew et al: “Introduction to Environmental Humanities: History and Theory”

**Unit 2: Global Religious Traditions and Ecology (Credit 1)**

David L. Haberman: “Hinduism”

Christopher Ives: “Buddhism”

Ernst M. Conradie: “Christianity”

**Unit 3: Indigenous Tradition and Ecology (Credit 1)**

John A Grim: “Introduction” (*Indigenous Tradition and Ecology*)

Pradip Prabhu: “In the Eyes of the Storm: Tribal Peoples of India”

Jack D. Forbes: “Nature and Culture: Problematic Concepts for Native Americans”

Leslie E. Sponsel: “Is Indigenous Spiritual Ecology Just a New Fad? Reflection on the Historical and Spiritual Ecology of Hawai’i”

**Unit 4: Indigenous Ethical Traditions and Ecology (Credit 1)**

Basil Pohlong: “Locating Ecological Ethics in Kashi Tradition”

Grace Darling: “Environmental Ethics of Zeliangrong Naga Tribe”

Siby K. George: “The Interconnectedness Sensibility: Tribal Ethos and Environmental Ethics”

Susheel K Sharma & D Biswas: “The Environment in Hindu Consciousness: Revisiting the Sacred Texts”

**Suggested Readings:**

- Anderson, E. N. *Ecology of the Heart: Emotion, Belief, and the Environment*. OUP, 1996.
- Berry, Thomas. “Religious Studies and Global Human Community.” (An unpublished manuscript.)
- Biswas, Debajyoti (2022). “The Site of Anthropocene and Colonial Entanglement: Reviewing the Nutmeg’s Curse,” *Journal of Environmental Studies and Sciences*, Volume 12, pages 905–908, 2022.
- Darling, F. Fraser. “*The Unity of Ecology*”, document. Conservation Foundation, Washington, D. C. (<https://files.eric.ed.gov/fulltext/ED052993.pdf>, date: 21/07/2023), 1963
- Garrard, Greg. *Ecocriticism*. Routledge, 2013
- Grim, John A. (Ed). *Indigenous Traditions and Ecology*. Harvard Divinity School’s Centre for the Study of World Religion, 2021
- Guha, Ramchandra. *Environmentalism: A Global History*. Penguin, 2016
- Hubbel, J Andrew et al. (Eds). *Introduction to Environmental Humanities*. Routledge, 2021.
- Jenkins, Willis et al. (Eds). *Routledge Handbook of Religion and Ecology*. Routledge, 2018.

- Leopold, Aldo. *A Sand Country Almanac: With Essays on Conservation from Round River*. Ballantine Books Inc., 1986.
- Leopold, Aldo. Mamoni, Salam et al. *Ecocriticism and Indigenous Studies: Conversations from the Earth to Cosmos*. Routledge, 2020.
- Passmore, John Arthur. *Man's Responsibility for Nature: Ecological Problems and Western Traditions*. Charles Scribner's Sons, 1974.
- Sessions, George (Ed.). *Deep Ecology for the 21<sup>st</sup> Century: Readings on the Philosophy and Practice of the New Environmentalism*. Shambala, 1995.
- Varghese, Saji. (Ed.). *Nature, Culture and Philosophy: Indigenous Ecologies of North East India*. Lakshmi Publishers & Distributors, 2014.

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## SEMESTER II

**Paper Code: ENGADL14064**  
**Paper Title: English Novel in Context**  
**[Credit: 4 (L+T)], Marks: 100**

**Course description and objectives:** The course on English fiction titled "English Novel" (EN) is designed to teach English PG students the genre of English fiction in the context of the Victorian and contemporary world. In addition to the exploration of basic issues and ideas of 19<sup>th</sup> century British novels, the paper aims to teach the idea of narrating life, narratology, and critical perspective. The paper will critically analyse novel as a form of literature by looking deep into society, culture, and politics within the framework of time and space. The students will be introduced to various socio-cultural phenomena and their representation in the novels. They will also be deep into the individual experiences and their interaction with the socio-cultural issues.

### **Learning Outcomes:**

After the completion of this course students will be able to

LO1: Understand and apply narrative theory in the analysis of English novels.

LO2: Critically evaluate narratives, identifying themes, complex characters, and the interplay of social dynamics.

LO3: Expand understanding of Victorian England, its societal issues, and how these contribute to modern life.

LO4: Expand appreciation of narrative techniques, character development, and themes within novels, contributing to a broader understanding of English literature.

LO5: Compare and contrast various themes, styles, and narrative techniques across different novels.

### **Contents:**

#### **Unit 1: Theory of Novel (1 Credit)**

Ian Watt: "Realism and the Novel Form" (from *The Rise of the Novel*)

M.M. Bakhtin: "Discourse in the Novel" (from *The Dialogic Imagination: Four Essays*)

Virginia Woolf: "Women and Fiction"

(The above-mentioned essays are from Hale, J. Dorothy. Ed. *The Novel: An Anthology of Criticism and Theory*. Oxford: Blackwell, 2006)

#### **Unit 2: Novels (3 credits)**

Jane Austen: *Mansfield Park*

Charles Dickens: *Great Expectations*

George Orwell: *Nineteen Eighty-Four*

Thomas Hardy: *The Return of the Native*

### **Suggested Reading:**

- Gerald, Prince. *Narratology: The Form and Functioning of Narrative*, New York: Mouton, 1982.
- Iser, Wolfgang. *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett*, John Hopkins University Press, 1974.
- Peter, Rabinowitz. *Before Reading: Narrative Conventions and the Politics of Interpretation*, Ohio State University Press, 1998.
- Lukacs, Gyargy. *The Theory of the Novel: A Historico-philosophical Essay on the Forms of Great Epic Literature*, MIT Press, 1974.
- Stevic, Philip (Ed). *Theory of the Novel*, Free Press, 1967.
- McKeon, Michael (Ed). *Theory of the Novel: A Historical Approach*, John Hopkins University Press, 2001.
- McMahan-Coleman, Kimberley (Ed) Nina Vanessa, Weber (Ed), Iris- Aya Laemmerhirt (Ed). *The Vampire Diaries as Postmodern Storytelling: Essays on the Television Series and Novels*, McFarland & Co Inc, 2024.

**Paper Code: ENGADL14074**  
**Paper Title: Criticism and Theory**  
**[Credit: 4 (L+T)], Marks: 100**

**Course description and objectives:** The study of literature is incomplete without knowing the tools that are used to critique literary texts. Literary criticism introduces the students to the theories and critical analysis of literary texts. The objective of this course is to equip the students with these tools and provide a framework, and an approach to reading various kinds of works. There has been a debate regarding the difference between a creative writer and a critical thinker, however, the objective of this course is to help students understand the convergence of the two and argue that it is not to be seen as a binary.

**Learning Outcomes:**

LO1: Students will be able to identify and differentiate different theories and methods of criticism.

LO2: Students will be acquainted with the varied dimensions of theoretical approaches.

LO3: Students will be able to evaluate the literary or cultural texts critically.

**Contents:**

1. Ferdinand de Saussure: "Object of Study"
2. Jacques Derrida: "Structure, sign and play in the discourse of human sciences"
3. Lacan: "The Insistence of the Letter in the Unconscious"
4. Roland Barthes: "Death of the Author"
5. Mikhail Bakhtin: "Epic and Novel: Towards a Methodology for the Study of the Novel"
6. Michel Foucault: "What is an Author?"
7. Jonathan Culler: "Story and Discourse in the Analysis of Narrative"
8. Wayne C Booth: "Telling and Showing"
9. Wolfgang Iser: "The Reading Process: A Phenomenological Approach"
10. Peter Brooks: "Freud's Masterplot"

**Suggested Readings:**

- Culler, Jonathan. *Literary Theory: A Very Short Introduction*, OUP, 1997.
- Eagleton, Terry. *Literary Theory: An Introduction*, University of Minnesota Press, 2008.
- Leitch, Vincent B. William E. Cain et al.: *The Norton Anthology of Theory and Criticism*, W. W. Norton & Company, 2018.
- Lewis, C.S. *Introduction in An Experiment in Criticism*, CUP, 1961.
- Abrams, M. H.: *The Mirror and the Lamp*, OUP, 1953.
- Wellek, Rene and Nicholas, Stephen G. *Concepts of Criticism*, Yale UP, 1963.
- Bennett, Andrew and Royle, Nicholas. *An Introduction to Literature, Criticism and Theory*, Routledge, 2023
- Rivkin, Julie and Michael Ryan. eds. *Literary Theory: An Anthology*, Blackwell, 2004.
- Freud, Sigmund. *The Ego and The Id*. Tr. Joan Riviere, WW Norton & Company, 1962
- Lodge, David and Nigel Wood. Eds. *Modern Criticism and Theory: A Reader*, Pearson Education, 2003.
- Saussure, Ferdinand De. *Course in General Linguistics*. Tr. Wade Baskin. *The Norton Anthology of Theory and Criticism*, CUP, 2011.
- Thiongo, Ngugi Wa. *Decolonising the Mind: The Politics of Language in African Literature*, Heinemann, 1986.
- Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*, Routledge, 2015.
- Williams, Raymond. *Culture and Society*, Vintage Classics, 2017.
- Waugh, Patrica *Literary Theory and Criticism: An Oxford Guide*, OUP, 2014.
- Eagleton, Terry. *Criticism and Ideology: A Study in Marxist Literary Theory*, NLB, 1976.
- Stolt, Robert. *Russian Formalism*, Verlag, 2010.
- Booth, Wayne C. *The Rhetoric of Fiction*, University of Chicago Press, 1983.



**Paper Code: ENGADL14084**  
**Paper Title: Decolonial Studies II**  
**[Credit: 4 (L+T)], Marks: 100**

**Course description and objectives:** This paper conveys the notion of decolonization, which encompasses an understanding of colonial structures, mechanisms, and relationships, and the subsequent efforts to question, challenge, and transform them. The paper pertains to a significant change in perspective, wherein the prevailing socio-culture and history of exclusion and negation are replaced by a more inclusive approach that accommodates diverse ideologies and knowledge systems. This paper aims to elucidate the ways in which the process of decolonization, as a cultural transformation, facilitates expanded thinking and disentangles socio-cultural, political, structural, epistemological, and ontological perspectives and power dynamics. Additionally, the paper discusses the concept of restorative justice in the context of societal, cognitive, and economic liberation. The paper refrains from providing an exhaustive examination of colonial epistemology and global structure. Instead, it acknowledges the vantage point of the academic, critic, and individual speaking; emphasizes the importance of decentring and pluralizing knowledge patterns; and proposes alternative approaches to understanding and experiencing the world at large.

**Learning Outcomes:**

LO1: Students will gain a comprehensive understanding of decolonial approaches, distinguishing it from postcolonialism, and comprehend the growth of decolonial studies.

LO2: They will be able to examine the key issues and developments within decolonial studies, while imparting a holistic approach to global ethics and globalization.

LO3: They will be capable of analysing the complex system of coloniality of power and its pervasive impacts on societal structures and experiences.

LO4: They will gain critical skill to examine the interplay of coloniality, feminism, modernity, and indigenous identities, with a focus on decolonial interventions.

**Contents:**

**Unit 1: Understanding Decolonization (Credit 1)**

This encompasses a general overview of decolonization, how it differs from postcolonialism, the growth and origin of decolonial studies, and how the notion gains momentum.

1. Bhabra, Gurminder K. 2014. "Postcolonial and decolonial dialogues." *Postcolonial Studies* 17 (2): 115–121.
2. Aditya Nigam: "Decolonization of Theory: A New Conjuncture" from *Decolonizing Theory: Thinking Across Traditions*
3. Mignolo, Walter D. 2020. "On decoloniality: second thoughts." *Postcolonial Studies* 23 (4): 612-618.

**Unit 2: Coloniality of Power (Credit 1)**

This segment discusses the concept of coloniality of power that refers to a complex system that exerts authority or dominance over various aspects of society, including position of power, labour, gender identity, and subjective experience.

1. Maldonado-Torres, Nelson. 2007. "On the coloniality of being: Contributions to the development of a concept." *Cultural studies* 21 (2-3): 240-270.
2. Quijano, Anibal. 1993. "Modernity, identity, and utopia in Latin America." *boundary 2* 20 (3): 140-155.

**Unit 3: Coloniality, feminism and decolonial intervention (Credit 1)**

This segment analyses coloniality/modernity, identity of indigenous people and gender issues, while creating an avenue for the perspectives and real-life encounters of underrepresented, non-Western women.

1. Arvin, Maile, Eve Tuck, and Angie Morrill. 2013. "Decolonizing Feminism: Challenging Connections between Settler Colonialism and Heteropatriarchy." *Feminist Formations* 25 (1): 8–34.
2. Lugones, María. 2010. "Toward a decolonial feminism." *Hypatia* 25 (4): 742– 759.

**Unit 4: Decolonization: Tracing the developments (Credit 1)**

This segment highlights the key issues and tenets as well as the growth and development of decolonial studies.

1. Dunford, Robin. 2017. "Toward a decolonial global ethics." *Journal of Global Ethics* 13 (3): 380-397.
2. Mignolo, Walter D. 2021. "Coloniality and globalization: a decolonial take." *Globalizations* 18 (5): 720-737.

### **Suggested Readings:**

- Bhattacharya, Baidik. *Colonialism, World literature, and the making of the Modern Culture of Letters*, Cambridge University Press, 2024.
- Césaire, Aimé. *Discourse on Colonialism*, Monthly Review Press, 2000.
- Clavé-Mercier, Valentin. *Decolonising Political Concepts*, Routledge, 2023.
- Collins, Patricia Hill. *Black feminist thought: Knowledge, consciousness and the politics of empowerment*, Routledge, 2008.
- Davis, Angela Y. *Freedom is a Constant Struggle*, Haymarket Books, 2016.
- Escobar, Arturo. *Encountering Development: The Making and Unmaking of the Third World*, Princeton University Press, 2011.
- Fanon, Frantz. *Black Skin, White Masks*, Perseus Books Group, 2008
- Fanon, Frantz. *The Wretched of the Earth*, Penguin Classics, 2001.
- Freire, Paulo. *Pedagogy of the Oppressed*, Continuum International Publishing Group, 2008.
- Ghaffar, Asher. *History, Imperialism, Critique: New Essays in World Literature*, Routledge, 2018.
- Kazeroony, Hamid H. *Decoloniality Praxis: The Logic and Ontology*, Emerald Publishing Limited, 2023
- Malhotra, Rajiv. *Breaking India*, Amaryliss - an Imprint of Manjul Publishing House, 2011
- Malhotra, Rajiv. *Snakes in the Ganga*, Occam (An imprint of BluOne Ink), 2022.
- Mbembe, Achille. *Necropolitics*, Duke University Press, 2019.
- Memmi, Albert. *Decolonization and the Decolonized*, University of Minnesota Press, 2006.
- Mignolo, Walter D. *On Decoloniality: Concepts, Analytics, Praxis*, Duke University Press, 2018
- Mignolo, Walter D. *The Darker Side of Western Modernity: Global Futures, Decolonial Options*, Duke University Press, 2011.
- Mignolo, Walter D. *The Politics of Decolonial Investigations*, Duke University Press, 2021.
- Nigam, Aditya. *Decolonizing Theory: Thinking across Traditions*, Bloomsbury, 2020.
- Nigam, Aditya. *After Utopia: Modernity, Socialism, and the Postcolony*, Viva Books, 2010.
- Paige, Arthur. *Unfinished Projects: Decolonization and the Philosophy of Jean-Paul Sartre*, Verso, 2007.
- Said, Edward W. *Orientalism*, Vintage, 1979.
- Smith, Linda Tuhiwai. *Decolonizing methodologies: Indigenous peoples and Research*, Zed Books, 2012
- Thiong'o, Ngũgĩ wa. *Decolonising the Mind: The Politics of Language in African Literature*, James Currey, 1986.
- Vergès, Françoise. *A Decolonial Feminism*, Pluto Press, 2021
- Vergès, Françoise. *A Feminist Theory of Violence: A Decolonial Perspective*, Pluto Press, 2022
- Walsh, Catherine E. *Rising Up, Living On: Re-Existences, Sowings, and Decolonial Cracks*, Duke University Press, 2023.

**Paper Code: ENGADL14094**  
**Paper Title: Modern Drama-II**  
**[Credit: 4 (L+T)], Marks: 100**

**Course description and objectives:** This paper introduces the learners to some of the seminal plays representing different performative traditions and schools of ideas of modern times. Accompanied by relevant theoretical and historical readings, the paper will open avenues to examine modern plays at large in terms of their merit as literary as well as performance texts being produced in varied cultural and conceptual contexts. The paper aims to introduce the learners to some of the most important plays of modern times from different parts of the world. The paper will try to expose the students to various concepts associated with theatrical performance like the stage, performativity of a play, *mise en scène*, use of music, dance, colours, symbols, myths etc. At the same time, the paper will try to offer an understanding of different schools of thought that influence modern plays.

**Learning Outcomes:**

LO1: It is expected that this paper will enable the learners to see beyond the literariness of a play and read it as a theatrical text that involves a nuanced understanding of the performativity of a play.

LO2: The students will be able to understand the historical, cultural, and theoretical baggage contained in and around a play.

LO3: The students will understand how the formative aspects of play-making influence meanings and vice versa.

**Contents:**

**Unit 1: Theoretical Readings (1 Credit)**

Folk theatre, Realism and naturalism, Epic theatre, Absurd theatre, postcolonial theatre, feminist theatre, queer/LGBTQ+ theatre.

**Unit 2: Texts (3 Credits)**

Anton Chekhov. *The Cherry Orchard*

Federico Garcia Lorca. *Blood Wedding*

Eugene Ionesco. *Chairs*

Habib Tanvir. *Charandas Chor*

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

David Henry Hwang. *M. Butterfly*

**Suggested Readings:**

- Crow, Brian & Chris Banfield. *An Introduction to Post-Colonial Theatre*, CUP, 1996
- Warden, Claire. *Modernist and Avant-Garde Performance: An Introduction*, Edinburgh UP, 2015
- Wastelake, E.J. *World Theatre: The Basics*, Routledge, 2017
- Bently, Eric. *Theory of the Modern Stage*, Penguin, 1990.
- Gilbert, Helen & Tompkins, Joanne. *Post-Colonial Drama: Theory, Practice, Politics*, Routledge, 1996.
- Gainor, J. Ellen ed. *The Norton Anthology of Drama, 2 vols*, Norton, 2013.
- Esslin, Martin. *The Theatre of the Absurd*, Bloomsbury, 2014.
- Carlson, Marvin. *Theories of the Theatre: A Historical and Critical Survey, from the Greeks to the Present*, Cornell UP, 1984
- Bhatia, Nandied. *Modern Indian Theatre: A Reader*, OUP, 2009.
- Shepherd-Barr, Kristen. *Modern Drama: A Very Short Introduction*, OUP, 2016

**Paper Code: ENGADL14104**  
**Paper Title: Women's Writing**  
**[Credit: 4 (L+T)], Marks: 100**

**Course description and objectives:** The course on Women's Writing includes the feminist classics. The course aims to highlight the richness and complexity of women's experiences, female subaltern voices and struggles for identity. Further, the course analyses how gender shapes literary representation, language, and narrative structures, and critically evaluates how women writers negotiate issues of power, identity, and agency within patriarchal societies. The main objective is to contextualize women's writing within historical, social, and cultural movements, including first-wave and second-wave feminisms, and postcolonialism to understand how these contexts influence literary production and reception.

**Learning Outcomes:**

LO1: After the completion of the course on Women's Writing, the students will be capable enough to critically evaluate, interpret and contextualize feminist perspectives.

LO2: The understanding of this field of studies would enable the learners to analyse and compare feminist themes in selected poetry, demonstrating awareness of cultural and social contexts.

LO3: It will help to critique central themes in selected feminist fiction, demonstrating comprehension of narrative techniques and character development.

LO4: Furthermore, the feminist critical knowledge of the course will enable the students to synthesize and draw connections between the studied literary works and Feminist theories, creating an academic discussion.

**Contents:**

**Unit 1: (1 Credit)**

1. Sylvia Plath: 'The Colossus,' 'Mirror.'
2. Kamala Das: 'Summer in Calcutta,' 'Old Play House.'
3. Eunice De Souza: 'Advice to Women,' 'Bequest'
4. Charlotte Perkins Gilman: 'The Yellow Wallpaper'
5. Katherine Mansfield: 'Bliss'

**Unit 2: Fiction (2 Credits)**

1. Gita Hariharan: *When Dreams Travel*
2. Margaret Atwood: *The Handmaid's Tale*

**Unit 3: Essay (1 Credit)**

1. Chimamanda Ngozi Adichie: *We Should All Be Feminists*
2. Gayatri Chakravorty: "Can the Subaltern Speak?"
3. Chandra Talpade Mohanty: "Under Western Eyes: Feminist Scholarship and Colonial Discourses"

**Suggested Topics and Background of Prose Readings for Class Presentations Topics**

- The Confessional Mode in Women's Writing Sexual Politics
- Race, Caste and Gender, Social Reform and Women's Rights

**Suggested Readings:**

- Woolf, Virginia. *A Room of One's Own*, Harcourt, 1957, chaps. 1 and 6.
- Beauvoir, Simone de. 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier, Vintage, 2010, pp.3-18.
- Sangari, Kumkum and Vaid, Sudesh (eds.) 'Introduction', in *Recasting Women: Essays in Colonial History*, Kali for Women, 1989, pp. 1-25.
- Mohanty, Chandra Talpade 'Under Western Eyes: Feminist Scholarship and Colonial Discourses,' in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia, Arnold, 1996, pp. 172-97.

## SEMESTER III

**Paper Code: ENGSPL25014**  
**Paper Title: Critical Theory**  
**[Credit: 4 (L+T)], Marks: 100**

**Course description and objectives:** According to J.J. Ryoo and P. McLaren, “Critical theory is rooted in historicizing, critiquing, and exposing the relationships of domination and subordination as well as the contradictions in which humankind is entrenched and thus, in essence, is a liberatory philosophy.” With this objective, this course familiarizes the students with the key concepts of critical theory. Interdisciplinary in nature, Critical Theory will introduce the students to a wide range of concerns that afflict society in contemporary times, and how they are constructed and contested. While critiquing and challenging the existing paradigms, critical theories open new frontiers and spaces for transformation. This course will focus on Marxist thought, its limitations, contemporary discourse on the nation, the construction of "other," the limitation of humanities and the emerging fields like posthumanism and its counter-discourse in Critical Humanism.

### **Learning Outcomes:**

LO1: Students will be able to recognize and discuss key concepts and trajectories of critical theory grounded in historical, social, and cultural contexts.

LO2: They will be capable to analyse and critique constructions of nationhood, cultural identities, and the concept of 'other' in the framework of critical theory.

LO3: They will gain skills to critique narratives from feminist perspectives and assess the role of Critical Theory in challenging traditional paradigms.

LO4: They will be able to apply critical theories to analyse, interpret, and critique literary texts, providing new insights and explorations.

LO5: They will be able to explore and critique the posthumanism paradigm in response to the limitations of traditional humanities

### **Contents:**

#### **Unit 1: (Credit 1)**

Raymond Williams: “Hegemony;” “Traditions, Institutions, Formations;” and “Dominant, Residual, Emergent.”

Max Horkheimer: Traditional and Critical Theory

#### **Unit 2: (Credit 1)**

Partha Chatterjee: “Nationalism as a Problem in the History of Political Ideas”

Salman Rushdie: “Imaginary Homeland” (essay)

Bhabha: “The Other Question” (essay)

#### **Unit 3 (Credit 1)**

Gayatri Chakravorty: “Feminism and Critical Theory” (essay)

Chandra Talpade Mohanty: “Anthropology and the Third World Woman as “Native”” (essay)

#### **Unit 4 (Credit 1)**

Posthumanism

Critical Humanism

### **Suggested Readings:**

- Anderson, Benedict. *Imagined Communities*, Verso Books, 2006.
- Bhabha, Homi K. *Location of Culture*, Routledge, 2010.
- Bilgrami, Akeel. *Waiting for the Barbarians: A Tribute to Edward W. Said*, Verso Books, 2008.
- Chatterjee, Partha. *The Partha Chatterjee Omnibus: Nationalist Thought and the Colonial World, The Nation and Its Fragments, A Possible India*, OUP, 1999.
- Cuddon, J. A. & M. A. R. Habib. *The Penguin Dictionary of Literary Terms and Literary Theory*, Penguin Books, 2015.
- Eagleton, Terry. *Marxism and Literary Criticism*, Routledge Classic, 2004.

- Fanon, Frantz. *The Wretched of the Earth*, Penguin Classics, 2001.
- Herbrechter, Stefan. *Posthumanism: A Critical Analysis*. Bloomsbury Academic India, 2018.
- Hooks, Bell. *Ain't I a Woman: Black Women and Feminism*, Routledge, 2014.
- McCarthy, Conor. *The Cambridge Introduction to Edward Said*, CUP, 2010
- Nayar, Promod K. *Posthumanism*, Polity Press, 2013.
- Pendergast, Christopher. *Cultural Materialism: On Raymond Williams*, University of Minnesota Press, 1995.
- Plummer, Ken. *Critical Humanism*, Polity Press, 2021.
- Rushdie, Salman. *Imaginary Homelands*, Random House, 2010.
- Said, Edward. *Culture and Imperialism*, Vintage, 1993.
- Said, Edward. *Orientalism*, Penguin, 2007.
- Chakravorty, Gayatri. *In Other Worlds: Essays In Cultural Politics*, Routledge, 2006.
- White, Hayden & Robert Doran. *The Fiction of Narrative - Essays on History, Literature, and Theory, 1957-2007*, John Hopkins University Press, 2010.
- White, Hayden. *Tropics of discourse: Essays in cultural criticism*, The Johns Hopkins University Press, 1978.
- Williams, Raymond. *Marxism and Literature*, OUP, 1977.
- Wortmann, Simon. *The Concept of Ecriture Feminine in Helene Cixous's The Laugh of the Medusa*, Grin Verlag, 2013.

**Paper Code: ENGSPL25024**  
**Paper Title: Indian Writing in English-II**  
**[Credit: 4 (L+T)], Marks: 100**

**Course Description and Objective:** The course is concerned with the exploration of the historical and political context of the origin of “Indian Writing in English” (IWE) and identifying its major genres and writers. So, the course is designed to familiarize PG students in English with the historical context of Indian critical thoughts and Western intellectual traditions grounded in Indian English writing, and further, it aims to study different genres of the IWE with numerous contemporary critical perspectives.

**Learning Outcomes:**

LO1: After the completion of the course Indian Writing in English (IWE), students will be able to analyse the traditions and background of IWE.

LO2: Learners will be competent enough to interpret Indian critical thinking and English intellectual traditions, the interface of the West and the East, and Indian cultural ethos.

LO3: The students will be capable of using this critical perspective to critique all genres of IWE critically and literature in Indian regional languages.

**Contents:**

**Unit 1: Historical Context and Critical Thought (1 credit)**

Gauri Viswanathan: “The Beginning of Literary Study in India” and “Failure of English” (From *Masks of Conquest*)

G. N. Devy: “Tradition and Amnesia” (*After Amnesia: Tradition and Change in Indian Literary Criticism*)

**Unit 2: Drama (1 credit)**

Mahesh Dattani: *Tara\**

**Unit 3: Poetry (1 credit)**

Jayanta Mahapatra: “Dawn at Puri\*”, “Hunger”

Arun Kolatkar: “An Old Woman\*”, “A Scratch\*”

Dilip Chitre: “Felling of the Banyan Tree”, “The House of My Childhood”

(From Mehrotra, Arvind Krishna. *Twelve Indian Poets*, Delhi: UP, 1992 & from Makarand Paranjape. *Indian Poetry in English*. Delhi: Macmillan, 1993.)

Mamang Dai: “The Missing Link\*”, “Small Towns and the River”, “The Voice of the Mountains\*”.

(NB: \* denotes for detail study.)

**Unit 4: Fiction (1 credit)**

Githa Hariharan: *I have become the tide*

**Suggested Readings:**

- King, Bruce. *Modern Indian Poetry in English*, OUP, 2005.
- Devy, G. N. *After Amnesia: Tradition and Change in Indian Literary Criticism*, Orient Longman, 1992.
- Guha, Ramachandra: *Environmentalism: A Global History*, Penguin, 2016.
- Iyengar, K.R. Srinivasa. *Indian Writing in English*, Sterling, 2019.
- Paranjape, Makarand. “Introduction: 1 Situating the Contemporary Indian (English) Novel” from *Another Canon: Indian Texts and Traditions in English*, Anthem Press, 2009.
- Mehrotra, Arvind Krishna. *An Illustrated History of Indian Literature in English*, Permanent Black, 2003.
- Mukherjee, Meenakshi. “Divided by a Common Language,” In *The Perishable Empire*, OUP, 2000.
- Naik, M.K. *A History of Indian English Literature*, Sahitya Academy, 1982.
- Naik, M.K. Naik. *Aspects of Indian Writing in English*, Macmillan, 1979.
- Pathak, Shekhar: *The Chipko Movement: A People’s History*, Permanent black, 2020.
- Salman Rushdie: “Commonwealth Literature does not exist,” In *Imaginary Homelands*, Granta Books, 1991, pp.61–70.

**Paper Code: ENGSPL25034**  
**Paper Title: Gender Studies**  
**[Credit: 4 (L+T)], Marks: 100**

**Course description and objectives:** The course is designed to introduce basic concepts and theoretical perspectives relating to gender; to provide a logical understanding of gender roles and to sensitize students on the sociocultural constructions of masculinity and femininity through the prescribed texts. The course is structured into four units, each dealing with different issues and perspectives of gender discourse. Unit 1 consists of major works on women and feminism; Unit 2 focuses on issues of sexuality; Unit 3 consists of texts that offer insightful experiences of gender in non-western cultures while Unit 4 consists of works that explain and interrogate concepts of masculinity. As part of the course, screening of films/media contents will be done in classrooms students are required to participate in group discussions and presentations. They will be assigned some minor research projects that will carry 10 marks as internal assessments.

**Learning Outcomes:** At the end of the course, Students will be able to:

LO1: identify the operations of gender in society and examine its impact on our social and individual lives.

LO2: understand and recognise how constructions of gender roles determine the political, social, and individual lives of humans.

LO3: They will be able to use theoretical tools to read and critique literary texts.

**Contents:**

**Unit 1: (Credit 1)**

Iantaffi and Barker. How to Understand Your Gender (Introduction and Section 1)

Simone Beauvoir. "Introduction" Facts and Myths, Vol.1 from *The Second Sex*

Judith Butler: *Gender Trouble: Feminism and the Subversion of Identity*

Chapter 1: Subjects of Sex/Gender/ Desire

Women as the subject of Feminism

The Compulsory Order of Sex/ Gender/ Desire

**Unit 2: (1 Credit)**

Virginia Woolf: *Orlando*

Eve Kosofsky Sedgwick: "Epistemology of the Closet" from *Epistemology of the Closet* (1990).

Foucault: "We 'other Victorians'" from *The History of Sexuality*, vol.1

Serena Nanda: *Hijras as neither Man nor Woman*

**Unit 3: (1 Credit)**

Azar Nafisi: *Reading Lolita in Tehran*

Bama: *Sangati* (Translated by Laxmi Holmstrom)

**Unit 4: (1 Credit)**

Connell, R.W.: "Social Organization of Masculinity" from *Masculinities*

Radhika Chopra: "Encountering Masculinity: An Ethnographer's Dilemma" from Radhika Chopra, Caroline Osella, Filippo Osella, eds.: *South Asian Masculinities: Contexts of Change, Sites of Continuity (Women Unlimited, 2004)*

**Suggested Readings:**

- Angel, J. *Masculinity and Nationalism: gender and sexuality in the making of nations*, Ethnic and Racial Studies, 21:2, pp. 242-269, 1998.
- Bose, Brinda and Bhattacharya, Subhabrata (Eds), *The Phobic and the Erotic: The Politics of Sexualities in Contemporary India*, Seagull, 2007.
- Cornell, RW. *Gender*, Polity Press, 1995.
- Freud, S. *Dora: An Analysis of a Case of Hysteria*, Touchstone, 1997.
- Halperin, M.A. "Is There a History of Sexuality?" In Abelove, H., Barale, Michele A., Halperin, David M. (Eds), *The Lesbian and Gay Studies Reader*, Routledge, 1993.
- Holmes, Mary. *What is Gender?* Sage Publications, 2007.
- Jackson, Stevi and Scott, Sue (Eds.) *Feminism and Sexuality: A Reader*, CUP, 1998.



- John, Mary and Nair, Janaki. *A Question of Silence: Sexual Economies of Modern India*, Kali for Women, 1998.
- Kemp, Sandra and Judith Squires. *Feminisms*, OUP, 1997.
- Mies, M and V. Shiva. *Ecofeminism*. Halifax: Fernwood Publications, 1993.
- Millet, K. *Sexual Politics*, Abacus, 1972.
- Nicholson, L. (ed.) *The Second Wave: A Reader in Feminist Theory*, Routledge, 1997.
- Oakley, A. *Sex, Gender and Society*, Temple Smith, 1985.
- Richardson, Diane. *Rethinking Sexuality*, Sage Publications, 2000.
- Smith, B. *Global Feminisms since 1945: Rewriting Histories*, Routledge, 2000.
- Vanita, Ruth and Saleem Kidwai (Eds.). *Same-sex Love in India: Readings from Literature and History*, St. Martin's P, 2000.
- Wittig, Monique. "One Is Not Born a Woman," *The Lesbian and Gay Studies Reader*, Routledge, 1993.

Bodoland University

**Paper Code: ENGSPL25044**  
**Paper Title: Modern European Literature in Translation**  
**[Credit: 4 (L+T)], Marks: 100**

**Course description and objectives:** This course introduces the learners to some of the seminal literary works produced during the nineteenth and twentieth centuries in different parts and languages of Europe. For the students of English literature, it is important to note that the technical, critical, and philosophical developments occurring in the field of literature and art in different parts of Europe had tremendous influence on English literature as well as other literatures. Literature produced in one European language during the last two centuries cannot be studied as an insular and isolated entity. The texts in this course are strategically chosen to expose the learners to different literary trends, critical schools, philosophies, politics, and historical moments that have conditioned modern European literature.

**Learning Outcomes:**

LO1: It is expected that after studying this course, the learners will be able to identify and differentiate between the socio-political and historical movements that have conditioned the artistic and literary landscape of Europe during the nineteenth and twentieth centuries.

LO2: The learners will understand different schools of critical thoughts and philosophies governing modern European literature.

LO3: The learner will be able to critically examine, analyse and evaluate the texts suggested for reading as well as other texts by the authors and their contemporaries.

LO4: The learners will be able to interpret the English literary works produced during the last two centuries in comparison and contrast with the works produced in other parts of Europe.

LO5: The learners will develop a proper understanding of the literary and philosophical environment of Europe and this will further enable them to critically assess literature from different parts of the world in the contexts of politics, history and socio-cultural traditions.

**Contents:**

**Unit 1: Poetry (2 Credits):**

Federico Garcia Lorca: "Absent Soul," "The Guitar," "Sleepwalking Ballad," "Ballad of the Moon"

Charles Baudelaire: "Balcony," "I Love the Naked Ages Long Ago," "The Temptation"

Paul Celan: "Death-Fugue," "There was Earth inside Them," "Psalm"

Czeslaw Milosz: "In Warsaw," "Ars Poetica"

Giorgos Seferis: "Helen," "The Return of the Exile"

Eugenio Montale: "Hitlerian Spring," "I recall your Smile," "Day and Night"

Anna Akhmatova: "Requiem"

**Unit 2: Fiction (2 Credits):**

Fyodor Dostoevsky: *Crime and Punishment*

Gustave Flaubert: *Madame Bovary*

Franz Kafka: *The Trial*

**Suggested Readings:**

- Anderson, Andrew A. *Lorca's Late Poetry: A Critical Study*, F. Cairns, 1990.
- Baker, Richard E. *The Dynamics of the Absurd in the Existentialist Novel*, UMI, 1993.
- Bonaddio, Federico. Ed. *A Companion to Federico García Lorca*, Boydell & Brewer Ltd, 2007.
- Brook, Clodagh J. *The Expression of the Inexpressible in Eugenio Montale's Poetry: Metaphor, Negation and Silence*, Clarendon Press, 2002.
- Cambon, Glauco. *Eugenio Montale's Poetry: A Dream in Reason's Presence*, Princeton University Press, 2014.
- Campbell, Roy. *Lorca: An Appreciation of His Poetry*, Haskell House Publishers, 1970.
- Cools, Arthur, and Vivian Liska. Eds. *Kafka and the Universal*, De Gruyter, 2016
- Felstiner, John. *Paul Celan: Poet, Survivor, Jew*, Yale University Press, 2001.
- Fiut, Aleksander. *The Eternal Moment: The Poetry of Czeslaw Milosz*, University of California Press, 2022.
- Hammond, Andrew. *The Novel and Europe*, Palgrave Macmillan UK, 2016.
- Harrington, Alexandra. *The Poetry of Anna Akhmatova: Living in Different Mirrors*, Anthem Press, 2006.

- Hoffman, Eva. *On Czeslaw Milosz: Visions from the Other Europe*, Princeton UP, 2023.
- Jones, Malcolm V. and Miller, Robin Feuer. (Eds.) *The Cambridge Companion to the Classic Russian Novel*, CUP, 1998
- Lavrin, Janko. *An Introduction to the Russian Novel*, Routledge, 2015.
- Leatherbarrow, William J. ed. *The Cambridge Companion to Dostoevsky*, CUP, 2002
- Leeder, Karen, Marko Pajević, and Michael Eskin. Eds. *Paul Celan Today: A Companion*, De Gruyter, 2021.
- Lloyd, Rosemary. Ed. *The Cambridge Companion to Baudelaire*, CUP, 2005.
- Mozejko, Edward. *Between Anxiety and Hope: The Writings and Poetry of Czeslaw Milosz*, University of Alberta Press, 1988.
- Olmsted, William. *The Censorship Effect: Baudelaire, Flaubert, and the Formation of French Modernism*, OUP, 2016.
- Rolleston, James. Ed. *A Companion to the Works of Franz Kafka*, Camden House, 2006.
- Sokel, Walter Herbert . *The Myth of Power and the Self: Essays on Franz Kafka*, Wayne State University Press, 2002.
- Trypanis, Constantine Athanasius. *Greek Poetry: From Homer to Seferis*, University of Chicago Press, 1981.
- Unwin, Timothy. Ed. *The Cambridge Companion to the French Novel: From 1800 to the Present*, CUP, 1997.
- Wells, David , Anna Andreevna Akhmatova. *Anna Akhmatova: Her Poetry*, Berg Publishers, 1996.

**Paper Code: ENGSPL25054**  
**Paper Title: African Literature**  
**[Credit: 4 (L+T)], Marks: 100**

**Course description and objectives:** Students will be introduced to plays and fiction from the African continent. Students will be familiarized with the context that shaped African literature. Students will know about the political, cultural, religious, and economic forces that influenced African literature.

**Learning Outcomes:**

LO1: Students will be able to relate to the colonial context and the ideological influences.

LO2: Students will know about the cultural and social life in African societies.

**Contents:**

**Unit 1: Drama (1 Credit)**

1. Ngũgĩ wa Thiong'o: *The Trial of Dedan Kimathi*

**Unit 2: Fiction (3 Credits)**

1. Nadine Gordimer: *No Time Like a Present*
2. Buchi Emecheta: *The Joys of Motherhood*
3. Ben Okri: *Infinite Riches*

**Suggested Readings:**

- Irele, F. Abiola & Simon Gikandi. *The Cambridge History of African and Caribbean Literature: Volume 1 & 2*, Cambridge University Press, 2012.
- Gikandi, Simon. ed. *Encyclopaedia of African Literature*, Routledge, 2003.
- Achebe, Chinua. *An Image of Africa*, Penguin, 2010.
- Gordon, April A. and Gordon, Donald L., *Understanding Contemporary Africa*, Lynne Rienner, 1996, ch. 12.
- Joseph, George. "African Literature," in *Understanding Contemporary Africa*, edited by April A. Gordon and Donald L. Gordon, Lynne Rienner Publishers, 1996, pp. 303-334.
- Sartre, Jean Paul. *Black Orpheus*, Trans. By S. Allen, French & European Publications, 1948.

## SEMESTER IV

**Paper: ENGSPL25064**

**Paper Title: Translation Studies**  
**[Credit: 4 (L+T)], Marks: 100**

**Course description and objectives:** The course on translation studies comprises of history of translation and ancient and modern translation theories. It also focuses on the different interdisciplinary approaches which have a major influence on translation theory and practice. The primary course objectives are to provide students with a comprehensive understanding of the major theories and approaches to translation, including equivalence, fidelity, and the role of context in translation practice. It aims to cultivate students' awareness of the cultural, historical, and sociopolitical contexts that shape both source and target texts, and to equip them with the skills to navigate cultural differences and sensitivities in translation. The course discusses ethical issues in translation, including questions of accuracy, fidelity, authorship, censorship, and the translator's responsibility to both the source text and its target audience, and to develop students' professional ethics and conduct as translators. Hence, the course is prescribed to cultivate the skill and competency of translation practice and encourage the students to translation professionalism.

### **Learning Outcomes:**

LO1: The translation course would enable the learners to identify and assess the influence and impact of culture in translation processes.

LO2: It will help them to recognize and evaluate the concepts and nuances of postcolonial translation.

LO3: Students will be able to gain concepts, theoretical ideas, and skills of translation.

LO4: Moreover, the accomplishment of the course ascertains to apply key translation theories and techniques in practical contexts, enhancing translative competencies.

### **Contents:**

#### **Unit 1: History & Theory (Credit 2)**

Jeremy Munday: Chapter 1: 'Main Issues of Translation Studies,' & Chapter 2: 'Translation Theory Before the Twentieth Century.'

Roman Jakobson: 'On Linguistic Aspects of Translation.'

Eugene Nida: 'Principles of Correspondence.'

Sujit Mukherjee: 'Translation as Discovery.' (Chapter)

#### **Unit 2: Culture and Translation (Credit 1)**

Gayatri Chakravorty: 'Translation as Culture.'

Harish Trivedi: 'Translating Culture vs. Cultural Translation.'

Susan Bassnett: 'Culture and Translation.'

Luissevon Flotow: 'Gender and Translation.'

#### **Unit 3: Postcolonial Translation (Credit 1)**

Susan Bassnett & Harish Trivedi: 'Introduction.' (from *Postcolonial Translation: Theory & Practice*)

Maria Tymoczko: 'Post-colonial Writing and Literary Translation.'

Harish Trivedi: 'The Politics of Postcolonial Translation.'

Sherry Simon: 'Translating and Interlingual Creation in the Contact Zone: Border Writing in Quebec.'

### **Source Books:**

Bassnett, Susan & Trivedi, Harish. *Postcolonial Translation: Theory & Practice*

Ray, K. Mohit. (Ed.) *Studies in Translation*.

Kuhiwczak, Piotr and Littau, Karin (Ed.). *A Companion to Translation Studies*.

Venuti, Lawrence (Ed.). *The Translation Reader*.

Munday, Jeremy. *Introducing Translation Studies Theories and Applications*.

### **Suggested Readings:**

- Lefevere, Andre. *Translation, Rewriting and the Manipulation of Literary Fame*, Routledge, 2016.
- Lefevere, Andre. *Translation/History/Culture: A Sourcebook*, Continuum International Publishing

- Group Ltd., 1998.
- Lange, Anne. Daniele Monticelli & Christopher Rundle. *The Routledge Handbook of the History of Translation Studies*, Routledge, 2020.
  - Pym, Anthony. *Exploring Translation Theories*, Routledge, 2023.
  - Hatim, Basil and Munday, Jeremy. *Translation of An Advanced Resource Book*, Psychology Press, 2014.
  - Weissbort, Daniel & Eysteinnsson, Astradur. *Translation-Theory and Practice: A Historical Reader*, OUP, 2006.
  - Robinson, Douglas. *Critical Translation Studies*, Routledge, 2017.
  - Nida, Eugene Albert. *Contexts in Translating*, John Benjamins Publishing 2001.
  - Prasad, GJV. *India in Translation, Translation in India*, Bloomsbury India, 2019.
  - Prasad, GJV. *Translation and Culture: Indian Perspectives*, Pencraft International, 2010.
  - Israel, Hephzibah. *The Routledge Handbook of Translation and Religion*, Routledge, 2002.
  - Catford, J.C. *A Linguistic Theory of Translation*, OUP, 1965.
  - Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*, Routledge, 2016.
  - Evans, Jonathan & Fernandez, Fruela. *The Routledge Handbook of Translation and Politics*, Routledge, 2018.
  - Washbourne, Kelly & Wyke, Ben Van. *The Routledge Handbook of Literary Translation*, Routledge, 2021
  - Flotow, Luise Von & Kamal, Hala. *The Routledge Handbook of Translation, Feminism and Gender*, Routledge, 2020
  - Baker, Mona. *Critical Readings in Translation Studies*, Routledge, 2009.
  - Baker, Mona. *Routledge Encyclopaedia of Translation Studies*, Routledge, 2009.
  - Ricœur, Paul. *On Translation*, HUP, 1959.
  - Oittinen, Ritta. *Translating for Children*, Routledge, 2000.
  - Mukherjee, Sujit. *Translation as Discovery*, Orient Blackswan, 2018.
  - Mukherjee, Sujit. *Translation as Recovery*, Pencraft International, 2004.
  - Bassnett, Susan. *Postcolonial Translation: Theory and Practice*, Psychology Press, 1999.
  - Bassnett, Susan. *Translation Studies*, Routledge, 2013.
  - Niranjana, Tejaswani. *Siting Translation: History, Post-Structuralism, and the Colonial Context*, Orient BlackSwan, 1995.

**Paper Code: ENGSPL25074**  
**Paper Title: American Literature-II**  
**[Credit: 4 (L+T)], Marks: 100**

**Course description and objectives:** This course is structured to provide a comprehensive introduction to the American literary tradition. It explores literary texts that emerge from multiple perspectives such as race, culture, gender, and social class. Students will be familiarized with concepts like the American Dream, American transcendentalism, puritanism, American romanticism, and the Gothic through various literary forms. It is hoped that the students will develop critical familiarity with the literary texts of eminent American writers who have succeeded in holding a place in the canon of American literature.

**Learning Outcomes:**

After the completion of this course, students should be able to:

LO1: identify major literary voices of America

LO2: understand and interpret the depth and diversity of American literature, keeping in mind the history and culture of the United States of America.

LO3: Identify and differentiate various forms of writing and how the socio-political scenario of the land influences its literature.

**Contents:**

**Unit 1: (1 Credit)**

Edgar Allan Poe: 'The Fall of the House of Usher'

Ralph Waldo Emerson: 'The American Scholar'

David Thoreau: 'Civil Disobedience'

**Unit 2: (1.5 Credit)**

Nathaniel Hawthorne: *The Scarlet Letter*

N. Scott Momaday: *House Made of Dawn*

**Unit 3: (1.5 Credit)**

Arthur Miller: *Death of a Salesman*.

Edward Albee: *Who's Afraid of Virginia Woolf?*

**Suggested Readings:**

- Berkeley, A. et al. *Writing the Nation: A Concise Introduction to American Literature*, University of Georgia Press, 2015.
- Hector St John de Crevecoeur. *Letters from an American Farmer*. 1782, J. M Dent and Sons, 1951
- Matthiessen, F.O. *The American Renaissance*, OUP, 1941.
- Martin, W. Ed. *The Cambridge Companion to Emily Dickinson*, CUP, 2002
- Poe, E.A. *The Complete Tales and Poems of Edgar Allan Poe*, Penguin, 1965

**Paper Code: ENGSPL25074**  
**Paper Title: Contemporary South Asian Fiction**  
**[Credit: 4 (L+T)], Marks: 100**

**Course description and objectives:** This course will introduce students to the rich socio-cultural and political heritage of South Asian nations through selected works of fiction. The paper offers the scope for students to learn about the shared history and tradition of the various South Asian nations reflected in the respective fictions. The fictions from the various South Asian nations represent the unique ways in which each nation grappled with the construction of nationhood, the transition from the colonial to the postcolonial condition, which ushered in its own set of conflicts and challenges. These novels also portray the complex trajectory and gradual shift from tradition to modernity the South Asian nations underwent in the context of globalisation. So, the paper offers scope to explain the emergence of literary texts in a particular context and prepare the ground for the detailed study of the novels.

**Learning Outcomes:**

LO1: Students will acquire a sense of the socio-cultural, political, and historical development of the South Asian nations as presented in the respective novels set in the context of these locations.

LO2: They will be able to explain the contexts in which social developments, historical events and individual texts emerge.

LO3: The paper will open possibilities for students to critique the representation of the various sociocultural, and political developments characterizing the South Asian nations so that they can better connect and infer the political and historical movements of their own national and local context concerning the larger backdrop of South Asia.

LO4: Students will be able to develop ideas associated with different scholarly discourses like Partition Studies and Trauma Studies, along with various discourses on the nation, narration, nationalism, etc. and interpret the novels prescribed in this paper.

**Contents:**

**Fictions: (Credit 4)**

1. Bapsi Sidhwa: *Ice-Candy Man*.
2. Elmo Jayawardena: *Sam's Story*.
3. Khaled Hosseini: *The Kite Runner*.
4. Manjushree Thapa: *Seasons of Flight*.

**Suggested Reading:**

- Alam, Fakrul, (Ed). *South Asian Novelists in English: An A-to-Z Guide*, Connecticut, 2003.
- Allen, Douglas. *Religion and Political Conflict in South Asia: India, Pakistan and Sri Lanka*, Greenwood Press, 1992.
- Ashcroft, Bill. *On Postcolonial Futures: Transformations of a Colonial Culture*, Bloomsbury Academic, 2001.
- Ashcroft, Bill, et al. (eds.) *The Post-Colonial Studies Reader*, Routledge, 1995.
- Baxter, Craig, et al. *Government and Politics in South Asia*, Westview Press, 1998.
- Brians, Paul. *Modern South Asian Literature in English*, Greenwood Publishing House, Connecticut, 2003.
- Dasgupta, Sayantan. *A South Asian Nationalism Reader*, Worldview Publications, 2007.
- Sanga, Jaina C, (Ed). *South Asian Literature in English: An Encyclopaedia*, Greenwood Press, 2004.



**Paper Code: ENGSPL25094**  
**Paper Title: Comparative Literature**  
**[Credit: 4 (L+T)], Marks: 100**

**Course description and objectives:** As we live in a globalized world, we've a desire to know the ones across, Comparative Literature as the field of scholarship provides a platform for wider signification. Besides dealing with literatures, we participate in interdisciplinary areas for complete understanding of the texts and contexts. With the study of the paper, the students will have greater opportunity to understand culture, society, and politics for the making and representation of art and literature. This course provides an in-depth exploration of Comparative Literature within the unique cultural and literary landscape of India. Through a comparative lens, students will analyse literary texts from diverse linguistic traditions, regions, and historical periods, aiming to understand the interconnectedness and differences between them. By examining themes, motifs, narrative techniques, and socio-political contexts, students will gain insights into the rich tapestry of Indian literature and its interactions with global literary traditions. The course objectives are- a) to understand Comparative Literature, b) to grasp the fundamental concepts and methodologies of Comparative Literature, with a focus on how it applies to the Indian context, c) to explore literary traditions through selected readings, students will explore the literary traditions of various Indian languages, and d) to examine recurring themes and motifs across different literary traditions in India, such as mythology, folk tales, caste dynamics, gender, nationalism, colonialism, and postcolonialism. They will compare how these themes are portrayed and interpreted in different linguistic and cultural contexts.

**Learning Outcomes:**

LO1: Students will be able to understand key concepts and historical development of Comparative Literature.

LO2: They will be able to analyse how Comparative Literature engages with and critiques post-colonial identities and narratives.

LO3: They will be efficient to critique prevalent problems in Comparative Literature, with emphasis on multicultural societies and marginal cultures.

LO4: They will be able to evaluate the importance of Comparative Literature in shaping world literature and cultural studies, with exposure to renowned criticisms.

**Contents:**

**Unit I: Introduction (Credit 1)**

What is Comparative Literature Today?

How Comparative Literature Came into Being?

Beyond the Frontiers of Europe: Alternative Concepts of Comparative Literature

Comparing the Literatures of the British Isles

**Unit II: Postcolonial Perspectives (Credit 1)**

Comparative Identities in the Post-Colonial World Constructing Cultures: The Politics of Travellers' Tales.

The "Post" in the Postcolonial Fictional Discourse: A Comparative Critique

Dialogism and Identity in Indian Diasporic Prose

**Unit III: Concepts and Concerns (Credit 2)**

The Crisis of Comparative Literature. *Rene Wellek*

Reinventing Comparative Literature. *Indra Nath Choudhuri*

Cultures of the Margin in Multicultural Societies: A Comparative Perspective. *Chandra Mohan*

The New Indian Comparative Literature and Cultural Studies. *Anand B. Patil*.

**Suggested Readings:**

- Basnett, Susan. *Comparative Literature: A Critical Introduction*, Blackwell, 1993.
- Chelliah, S. and Bijender Singh. *Comparative Literature: A Global Perspective*, Pacific Books International, 2018.
- Dominguez, Cesar, Saussy, Haun and Dario Villanueva. *Introducing Comparative Literature: New Trends and Applications*, Routledge, 2014.
- Hutchinson, Ben. *Comparative Literature: A Very Short Introduction*, Oxford University Press, 2018.
- James, Jancy, Mohan, Chandra, Dasgupta, Subha Chakraborty, Bhattacharjee, Nirmal Kanti. (Eds.) *Studies in Comparative Literature: Theory, Culture and Space*, Creative, 2007.

- Longxi, Zhang. *World Literature as Discovery: Expanding the World Literary Canon*, Routledge, 2023.
- Patil, Anand B. *The Whirligig of Taste: Essays in Comparative Literature*, Creative Books, 1999.
- ---. *Comparative Literature: Perspectives and Progression*, Creative Books, 2004.
- Posnett, Hutcheson Macaulay. *Comparative Literature*, Hansebooks, 2017.
- Ray, Mohit K. *Studies in Comparative Literature*, Atlantic Publishers, 2022.
- Wellek, Rene. "The Crisis of Comparative Literature," In Damrosch, David, Melas, Natalie, and Buthelezi, Mbongiseni (Eds.), *The Princeton Sourcebook in Comparative Literature: From the European Enlightenment to the Global Present*, Princeton University Press, 2009.
- Spivak, G. *Death of a Discipline*, Columbia University Press, 2005

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**Paper Code: ENGSPL25104 (A)**  
**Paper Title: Anglophone Writing from Northeast India-II**  
**[Credit: 4 (L+T)], Marks: 100**

**Course description and objectives:** Northeast India as a category has remained neglected till the beginning of the 21st century. The region was caught in the cusp of development and conflict that shaped the narratives in the region. Furthermore, literature from this region finds scant presence in the so-called mainstream literary corpus called Indian Writing in English. In the past decade, there has been a proliferation of academic writings emanating from this region due to the efforts of publishing houses, academic institutions, and growing interest in the region. Furthermore, literature from northeast India is now taught at many universities in India and abroad. There is further scope for the growth of Anglophone writings and works translated into English. The objective of the course is to familiarize the students with the social, cultural, and political context that shaped the literary tradition of Northeast India. Furthermore, the students will learn about the role of orality in literary writing. Students offering this course will be required to prepare Power Point presentations and submit home assignments on anglophone literary works from Northeast India.

**Learning Outcomes:**

LO1: Students will be able to comprehend and analyse the socio-political and cultural backdrop that influenced the literary tradition of Northeast India.

LO2: They will be able to develop critical thinking and interpretation skills within the context of Northeast Indian literature.

LO3: They will be able to interpret and evaluate narratives from Northeast India through the lens of resistance literature, political fiction, trauma, and memory studies.

LO4: They will be able to appreciate and critically analyse the significant role of orality in the region's literary culture.

LO5: They will be capable to prepare and present clear interpretations of targeted anglophone literary works using correct terminology and sophisticated analytical techniques.

**Contents:**

**Unit 1: Essays & Short Stories (1 Credit)**

Hiren Gohain: Literary Movements in Assam

Kynpham Sing Nongkynrih: Cultural History and Genesis of the Khasi Oral Tradition

Chandrakanta Murasingh: Kokborok: Her People and her Past

Mitra Phukan: "The Reckoning" from *A Full Night's Thievery* (Short Story)

Temsula Ao: "Soaba" from *These Hills Called Home* (Short Story)

Janice Pariat: "19/87" from *Boats on Land* (Short Story)

**Fiction: (3 Credits)**

Malsawmi Jacob: *Zorami: A Redemption Song*

Aruni Kashyap: *The House with a Thousand Stories*

Siddharth Deb: *The Point of Return*

**Suggested Readings:**

- Baishya, Amit R. *Contemporary Literature from Northeast India*, Routledge, 2019.
- Baruah, Sanjib. *Durable Disorder*, OUP, 2005.  
--*In the Name of the Nation*, Stanford University Press, 2021.  
--*India Against Itself*, OUP, 1999.
- Bhattacharjee, Sukalpa & Dev, Rajesh (Ed). *Ethno-Narratives: Identity and Experience in North East India*, Shipra Publications, 2012.
- Bhaumik, Subir. *Troubled Periphery*, Sage, 2009.
- Biswas, Debajyoti. *Anglophone Literature from Northeast India and Women's Writing*, Atlantic, 2024.
- Deka, Meeta. *Women's Agency and Social Change: Assam and Beyond*, Sage, 2013.
- Dutta, Birendranath. *Cultural Contours of North-East India*, OUP, 2012.
- Dutta, Nandana. *Questions of Identity in Assam: Location, Migration, Hybridity*, Sage, 2012.
- Hazarika, Nizara: *Colonial Assam and Women's Writings*, Authors Press, 2015.
- Hazarika, Sanjoy. *Writing on the Wall: Reflections on the North-East*, Penguin Random House, 2008.  
--*Rites of Passage*, Penguin Random House, 2000.
- Mahanta, Aparna. *Journey of Assamese Women*, Publication Board Assam, 2008.

- Misra, Tilottoma. *The Oxford Anthology of Writings from North-East India - Volume 1: Fiction*, OUP, 2011.  
-- *The Oxford Anthology of Writings from North-East India – Volume 2: Poetry and Essays*, OUP, 2011.
- Pachuau, Margaret L & Daimari, Anjali (Eds). *Interpreting Literature from Northeast India*, Bloomsbury, 2024.
- Pachuau, Margaret L. *Negotiating Culture: Writings from Mizoram*, Bloomsbury, 2023.
- Zama, Margaret Ch. *Emerging Literatures from North-East India: The Dynamics of Culture, Society and Identity*, 2013, Sage.

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**Paper Code: ENGSPL25104 (B)**  
**Paper Title: Literature from Assam in English Translation**  
**[Credit: 4 (L+T)], Marks: 100**

**Course description and objectives:** This paper tries to introduce the students to some of the seminal literary works from Assam originally written in Assamese, Bodo, and other languages in Assam. The texts are selected strategically to offer the students a glimpse of different socio-historical moments as well as the diverse literary expressions conditioned by the cultural diversity of Assam. At the same time, the texts will be studied against the larger socio-political and literary contexts of India as well as the world.

**Learning Outcomes:**

LO1: This course will enable the students to identify and differentiate different literary voices in Assam.

LO2: It will further intrigue them to delve deep into the literary works produced in the region to help engage in critical assessment of the works and understand how literature can reflect the society, culture, politics, and history of a region.

LO3: As students of literature, they will be able to interpret, analyse, and examine their own lived experiences through the texts.

**Contents:**

**Unit 1: Short Story (1.5 Credit)**

1. Lakhminath Bezbaroa: "Patmugi" (Translated by Mitra Phukan)
2. Saurav Kumar Chaliha: "The Restless Electron"
3. Bhabendranath Saikia: "Rats"
4. Moushumi Kandali: "A Tale of Thirdness"
5. Ishan Mushahari: "Abari"

**Unit 2: Poetry (0.5 Credit)**

1. Nilamani Phukan: "History" tr. by Krishna Dulal Barua from the Assamese "Buranji"; "Dancing Earth" tr. by Hiren Gohain from the Assamese "Nriyatarata Prithibi"
2. Sananta Tanty: "After Dusk", "Poems Bring Me Back Again and Again" tr. by Samudragupta Kashyap,
3. Shyamapada Barman: "The Moon Smiled in the Lap of Cloud" tr. by Jyotirmoy Prodhani from original Rajbongshi poem "Megher Kolat Chander Hanshi" in *This Land This People (Rajbongshi Poems in Translation)*

**Unit 3: Novels (2 Credits)**

1. Bina Barua: *Along the High Road* (Jibanor Batot)
2. Indira Goswami: *The Man of Chinnamasta* (Chinnamastar Manuhtu)
3. Bidyasagar Narzary: *The Sword of Birgwsri* (Birgwsshrini Thungri)

**Suggested Readings:**

- Ngangom, Robin S. et. al. (Editors): *Dancing Earth: An Anthology of Poetry from North-East India*, Penguin, 2009.
- Borgohain, Homen. *The Collected Works of Homen Borgohain: Short Stories and Novellas* (Translated by Pradipta Borgohain), Amaryllis, 2017.
- Borgohain, Homen. *Halodhiya Charaye Baodhan Khay* (Translated by Pradipta Borgohain), 1997.
- Mitra Phukan (Translator): *The Greatest Assamese Stories Ever Told*, Aleph, 2021.
- Mitra Phukan. *A Full Night's Thievery*, Speaking Tiger, 2016.
- Goswami, Indira. *The Shadows of Kamakhya*, Rupa & Co. 2001.
- Kalita, Arupa Patangia. *Written in Tears* (Translated by Ranjita Biswas), Harper Perennial, 2019.
- Kashyap, Aruni. *How to Tell the Story of an Insurgency*, Harper Collins, 2020
- Acharya, Pradip & Jyotirmoy Prodhani (Translators): *This Land, This People*, MRB Publishers, 2021.
- Gohain, Hiren. *Assam: A Burning Question*, Spectrum Publications, 1985.
- Dutta, Juri. *Ethnic Worlds in Select Indian Fiction*, Sage, 2014.
- Dutta, Birendranath. *Cultural Contours of North-East India*, OUP, 2012.
- Misra Tilottoma. *The Oxford Anthology of Writings from North-East India* (Fiction), OUP, 2010.
- Misra Tilottoma. *The Oxford Anthology of Writings from North-East India* (Poetry and Essays), OUP, 2010.

- Hazarika, Sanjoy. *Writing on the Wall: Reflections on the North-East*, Penguin, 2008.
- Hazarika, Sanjoy. *Rites of Passage*, Penguin, 2000.
- Baruah, Sanjib. *Durable Disorder*, OUP, 2007.
- Baruah, Sanjib. *India Against Itself*, OUP, 2001.
- Baruah, Sanjib. *In the Name of the Nation*, Harper Collins, 2021.
- Bhaumik, Subir: *Troubled Periphery*, Sage India, 2009.
- Hazarika, Nizara. *Colonial Assam and Women's Writings*, Authors press, 2015.
- Deka, Meeta. *Women's Agency and Social Change: Assam and Beyond*, Sage India, 2013.

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