

## SEMESTER IV

**Course No. PSENTC 401**

**Credits: 6**

**Total Marks: 100**

**Title of the Course: Literary Theory II**

**Duration of Examination: 3 hrs.**

**Minor I-20, Minor II- 20**

**Major Test - 60**

### **Detailed Syllabus for the examinations to be held in May 2023, 2024 & 2025**

**Objectives:** The aim of the course is to acquaint the students with modern and postmodern trends in literary theory.

#### **Course Outcomes:**

1. Students will gain an in-depth understanding of modern and postmodern trends in literary theory, including Marxist, Postmodern, Feminist, Postcolonial, Psychoanalytical, and Ecocritical perspectives thus acquiring knowledge of the current trends in literature.
2. Students will develop the ability to critically analyze and interpret literary texts through various theoretical lenses, enhancing their understanding of the complexities of literature and training them in the basic skill of literary appreciation.
3. Students will explore the role of gender and cultural aspects in shaping literary works, as well as the contributions of Feminist and Postcolonial theories in challenging dominant narratives, with enhanced understanding of the current national context.
4. The course will encourage students to contextualize literary theories within the broader historical and social context, fostering a deeper understanding of their relevance and impact and train them in transdisciplinary thinking to approach literature.
5. Students will learn to adopt an interdisciplinary approach in the study of literature, incorporating insights from various fields such as psychology, philosophy, and cultural studies.
6. The course will sensitize students to the importance of inclusivity and representation in literature, promoting a more diverse and equitable understanding of the world enhancing core moral values.
7. Students will develop the ability to conduct independent research and inquiry in the field of literary theory, preparing them for advanced studies or professional careers in literature, culture, and related disciplines.

#### **Syllabus:**

##### **UNIT-1**

Marxist View of Literature:      Selections From: *On Art and Literature*

**Unit-II**

Post Modernism

- (a) Ferdinand-de- Saussure: (From *Course in General Linguistics*)
- (b) Ronald Barthes: “The Death of the Author”
- (c) John Derrida: “Structure, Sign and Play in the Discourse of the Human Sciences”

**UNIT-III**

Feminist Criticism:

- (a) Elaine Showalter: “Towards a Feminist Poetics”
- (b) Barbara Smith: “Towards a Black Feminist Criticism”
- (c) Helene Cixous: “The Laugh of the Medusa”

**UNIT-IV**

Post Colonial Theory:

- (a) Edward Said: Selections from *Orientalism*
- (b) Homi Bhabha: “Of Mimicry and Man: The Ambivalence of Colonial Discourse”
- (c) Gayatri Chakravorty Spivak: “Can the Subaltern Speak?”

**UNIT-V**

Psychoanalytical Theory

- (a) Sigmund Freud: “On Neuroses”
- (b) Jacques Lacan: “On Mirror Stage”

**UNIT-VI**

Ecocriticism

Cheryll Glotfelty “Introduction” of *The Ecocriticism Reader: Landmarks in Literary Ecology*

**Mode of Examination**

Unit I, II, and III will be covered in Minor I and II.

**End Semester University Examination: 60 Marks.**

**The paper will be divided into sections A, B, and C. M.M = 60**

**Section A Multiple choice questions**

Q.No.1 will be an objective type question covering the entire syllabus. Ten objective type questions with four options each will be set and the candidate will be required to write the correct

option and not specify by putting a tick mark (✓). Two questions from covered units in Minor I and II, and eight questions from the remaining units will be set.

Each objective will be evaluated for one mark.

(1 x 10 = 10)

**Section B Short answer questions**

Q.No.2 comprises of short answer type questions from the Units not covered in the Minors. Three questions will be set and the candidate will be required to attempt any two questions in about 150 words.

Each answer will be evaluated for 5 marks.

(2 x 5 = 10)

**Section C Long answer questions**

Q.No.3 comprises of long answer type questions. Five questions will be set and the candidate will be required to attempt any four questions in 300-350 words. One question from the units covered in Minor I and II, and four from the remaining units will be set.

Each answer will be evaluated for 10 marks.

(4 x 10 = 40)

**Suggested Readings**

\  
Allewaert, M. *Ecocriticism*. Duke University Press, 2012.

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffins, editors. *The Empire Writes Back*. Routledge, 1989.

Barthes, Roland. *The Pleasure of the Text*. Translated by R. Millar. Hill and Wang, 1975.

Benvenuti, Bice, Roger Kennedy, and Jacques Lacan. *The Works of Jacques Lacan: An Introduction*. St. Martin's Press, 1986.

Bhabha, Homi. *The Location of Culture*. Routledge, 1994.

Byrne, Eleanor. *Homi Bhabha*. Palgrave, 2002.

Culler, Jonathan. *Barthes: A Very Short Introduction*. OUP, 2008.

—-. *On Deconstruction: Theory and Practice after Structuralism*. Cornell University Press, 2008.

Derrida, Jacques. *Of Grammatology*. John Hopkins University Press, 1997.

—-. “The Exorbitant Question of Method.” *Of Grammatology*. Translated by Gayatri Chakravorty Spivak. Johns Hopkins University Press, 1997.

—-. “The Purveyor of Truth.” *The Purloined Poe: Lacan Derrida and Psychoanalytic Reading*. Edited by John P. Miller and W. Richardson. Johns Hopkins University Press, 1988.

—-. *Writing and Difference*. University of Chicago Press, 1978.

Eagleton, Terry. *Literary Theory: An Introduction*. NY John Wiley & Sons, 2011.

—-. *Criticism and Ideology: A Study in Marxist Literary Theory*. Verso, 2006.

—-. *Marxism and Literary Criticism*. Routledge, 1976.

Garrard, Greg. *Ecocriticism*. Routledge, 2012.

—-. *The Oxford Handbook of Ecocriticism*. OUP, 2014.

Griffith, Ashcroft. *The Empire Writes Back*. Routledge, 2008.

Hawkes, Terence. *Structuralism and Semiotics*. Routledge, 2005.

Hutcheon, Linda. *The Poetics of Postmodernism*. Routledge, 2010.

Jameson, Frederic. *Marxism and Form*. Princeton University Press, 1947.

—-. *The Political Unconscious*. Cornell University Press, 2015.

Lucy, Niall. *Postmodern Literary Theory: An Introduction*. Blackwell, 1998.

Marx, Karl and Friedrich Engels. *Literature and Art: Selections from their Writings*. Current Book House, 1956.

Plekhanov, George. *Art and Society and Other Papers in Historical Materialism*. Oriole Editions, 1974.

—. *Art and Society*. New York, 1935.

Rabate, Jean-Michel. *The Cambridge Companion to Lacan*. Cambridge University Press, 2006.

Robey, David, Ann Jefferson, and David Forgacs, edited. *Modern Literary Theory: A Comparative Introduction*. Bastford, 1993.

Routh, Jane and Janet Wolff, editors. *The Sociology of Literature*. University of Keele, 1977.

Spivak, Gayatri Chakravoprt. "Can the Subaltern Speak?" *Marxism and Interpretation of Culture*. Edited by Gary Nelson and Lawrence. 1988.

Strachey, John. *Literature and Dialectical Materialism*. Haskell House Publishers, 1974.

Ward, Glenn. *Postmodernism*. McGraw-Hill, 2004.

Waugh, Patricia, editor. *Postmodernisms: A Reader*. Edward Arnold, 1992.

**Course No. PSENTC 402**  
**Credits: 6**  
**Total Marks: 100**

**Title of the Course: Modern Poetry III**  
**Duration of Examination: 3 hrs.**  
**Minor I-20, Minor II- 20**  
**Major Test - 60**

**Detailed Syllabus for the examinations to be held in May 2023, 2024 & 2025.**

**Objectives:** - The objective of this course will be to acquaint the students with 20<sup>th</sup> century British Poetry and the stylistic, structural, thematic, and other technical innovations exercised by the modern and contemporary English Poets, especially in the interregnum of the two world- wars and later on, under the impact of Modernism as a literary phenomenon.

**Course Outcomes:**

1. Students will gain a comprehensive understanding of the intellectual background and literary trends of 20th-century British poetry, including the impact of modernism and world events on the works of prominent poets.
2. Students will develop the ability to analyze and interpret the stylistic, structural, thematic, and other technical innovations employed by modern and contemporary English poets, such as Yeats, Eliot, Auden, Hughes, and Heaney giving them insight into the diverse use of language.
3. Through the study of prescribed poems, students will enhance their appreciation for significant works in modern poetry, gaining insights into the artistic vision and cultural context of each poet which in turn will enhance their creative faculty.
4. The course will foster students' critical thinking and literary analysis skills, enabling them to engage with complex poetic texts and articulate their interpretations effectively leading to enhanced linguistic and critical competence.
5. Students will develop a deeper understanding and appreciation of modern poetry, broadening their literary sensibilities and enriching their overall engagement with the world of literature.

**Syllabus:**

**UNIT-I**

Intellectual background and literary trends of **twentieth century** British Poetry

**UNIT-II**

1. W.B.Yeats:

Poems Prescribed

- (a) "The Second Coming"
- (b) "Sailing to Byzantium"
- (c) "Easter 1916"
- (d) "Nineteen Hundred and Nineteen"
- (e) "Leda and the Swan"
- (f) "Lapis Lazuli"

**UNIT-III**

2. T.S.Eliot:

*The Wasteland*

**UNIT-IV**

3. W.H.Auden:

- (a) "Shield of Achilles"
- (b) "In Memory of W.B.Yeats"
- (c) "Journey to Iceland"
- (d) "First September 1947"
- (e) "The Unknown Citizen"

**UNIT-V**

4. Ted Hughes:

- (a) "The Hawk Roosting"
- (b) "The Jaguar"
- (c) "The Thought Fox"
- (d) "Wind"
- (e) "An Otter"
- (f) "Thrushes"

**UNIT-VI**

5. Seamus Heaney:

- (a) "Potato Digging"
- (b) "The Forge"
- (c) "Casualty"
- (d) "Punishment"

**Mode of Examination**

Unit I, II, and III will be covered in Minor I and II.

**End Semester University Examination: 60 Marks.**

**The paper will be divided into sections A, B, and C. M.M = 60**

**Section A Multiple choice questions**

Q.No.1 will be an objective type question covering the entire syllabus. Ten objective type questions with four options each will be set and the candidate will be required to write the correct option and not specify by putting a tick mark (✓). Two questions from covered units in Minor I and II and eight questions from the remaining units will be set.

Each objective will be evaluated for one mark.

(1 x 10 = 10)

**Section B Short answer questions**

Q.No.2 comprises of short answer type questions from the Units not covered in the Minors. Three questions will be set and the candidate will be required to attempt any two questions in about 150 words.

Each answer will be evaluated for 5 marks.

(2 x 5 = 10)

**Section C Long answer questions**

Q.No.3 comprises of long answer type questions. Five questions will be set and the candidate will be required to attempt any four questions in 300-350 words. One question from the units covered in Minor I and II, and four from the remaining units will be set.

Each answer will be evaluated for 10 marks. (4 x 10 = 40)

**Suggested Readings**

Allen, Michael. *Seamus Heaney*. Palgrave Macmillan, 2003.

Eliot, T. S. *On Poetry and Poets*. Farrar Straus & Giroux, 2009.

Daiches, David. *Poetry and the Modern World*. Octagon Books, 1978.

Ford, Boris. *The Pelican Guide to English Literature. Vol. VII, The Modern Age and Vol. VIII, The Present*. Penguin, 1972.

Fraser, G. S. *The Modern Writer and his World*. Penguin, 1964.

Gregson, Ian. *Contemporary Poetry and Postmodernism*. St. Martin's Press, 1996.

Larrisa, Edward. *Reading Twentieth Century Poetry*. Blackwell, 1990.

Leavis, F. R. *New Bearings in English Poetry*. Fabre & Fabre, 2015.

—-. *Revaluation*. Penguin, 1972.

Lucas, John. *Modern English Poetry from Hardy to Hughes*. Batsford, 1986.

Martin, Grahain and F. H Furbank. *The Twentieth Century Poetry: Critical Essays and Documents*. Open University Press, 1975.

Mendelson, Edward. *Early Auden*. Princeton University Press, 2017

Murphy, Andrew. *Seamus Heaney*. Liverpool University Press, 2018.

Said, Edward. *Culture and Imperialism*. Knopf Doubleday Publishing Group, 2012.



—. *Orientalism*. Random House US, 2014.

Smith, Stan. *Auden*. OUP, 1994.

Tamplin, Ronald. *Seamus Heaney*. Open University Press, 1989.

Thiongo, Ngugi Wo. *Decolonising The Mind*. James Currey, 1986.

Thompson, Michael Clay. *A World of Poetry*. Royal Fireworks Press, 2021.

Townsend, John Rowe. *Modern Poetry*. OUP, 1979.

Trivedi, Harish. *Colonial Translations*. Manchester University Press, 1996.

Untermeyer, Louis. *Modern American Poetry*. HardPress Publishing, 2014.

Waugh, Patricia. *The Harvest of the Sixties*. OUP, 1995.

West, Thomas. *Ted Hughes*. Methuen, 1985.

**Course No. PSENTC 403**  
**Credits: 6**  
**Total Marks: 100**

**Title of the Course: American Literature II**  
**Duration of Examination: 3 hrs.**  
**Minor I-20, Minor II- 20**  
**Major Test - 60**

**Detailed Syllabus for the examinations to be held in May 2023, 2024 & 2025.**

**Objectives:** The objective of the course is to acquaint the students with modern American Drama and Novel, especially the various genres and strands like the Jewish American Novel the Black American Novel and the Novel of the American South. The students will also acquaint themselves with the technical innovations exercised in 20<sup>th</sup> century American Drama, like expressionism, stage direction, dialogue delivery, etc. besides character and scene depiction.

**Course Outcomes:**

1. Students will gain an in-depth understanding of various genres and strands in 20th-century American literature, including Jewish American, Black American, and Southern American novels, as well as the technical innovations in drama.
2. Students will develop the skill to analyze and interpret the stylistic, thematic, and structural elements in works by prominent American authors
3. Through the study of diverse literary works, students will gain insights into the experiences and perspectives of different American communities, fostering value of empathy and understanding.
4. The course will encourage students to apply critical thinking and literary analysis skills to engage with complex texts, enabling them to articulate their interpretations and engage in intellectual debates.
5. Students will develop a deeper understanding and appreciation of modern American literature, broadening their literary horizons and enriching their overall engagement with the world of American literature.

**Syllabus:**

**UNIT-I**

Eugene O'Neill: *The Hairy Ape*

**UNIT-II**

Tennessee Williams: *Glass Menagerie*

**UNIT-III**

Arthur Miller: *Death of a Salesman*

**UNIT-IV**

Ralph Ellison: *The Invisible Man*

**UNIT-V**

John Steinbeck: *The Grapes of Wrath*

**UNIT-VI**

Bernard Malamud: *The Assistant*

**Mode of Examination**

Unit I, II, and III will be covered in Minor I and II.

**End Semester University Examination: 60 Marks.**

**The paper will be divided into sections A, B, and C. M.M = 60**

**Section A Multiple choice questions**

Q.No.1 will be an objective type question covering the entire syllabus. Ten objective type questions with four options each will be set and the candidate will be required to write the correct option and not specify by putting a tick mark (✓). Two questions from covered units in Minor I and II, and eight questions from the remaining units will be set.

Each objective will be evaluated for one mark. (1 x 10 = 10)

**Section B Short answer questions**

Q.No.2 comprises of short answer type questions from the Units not covered in the Minors. Three questions will be set and the candidate will be required to attempt any two questions in about 150 words.

Each answer will be evaluated for 5 marks. (2 x 5 = 10)

**Section C Long answer questions**

Q.No.3 comprises of long answer type questions. Five questions will be set and the candidate will be required to attempt any four questions in 300-350 words. One question from the units covered in Minor I and II, and four from the remaining units will be set.

Each answer will be evaluated for 10 marks. (4 x 10 = 40)

**Suggested Readings**

Bigsby, C.W.E. *A Critical Introduction to Twentieth Century American Drama*. Cambridge University Press, 1996.

Bloom, Harold. *Modern American Drama*. Chelsea, 2005.

Bogard, Travis. *Contour in Time: The Plays of Eugene O' Neill*. OUP, 1988.

Bradbury, Malcom. *The Modern American Novel*. OUP, 1992.

Campbell, John. *The Hero with a Thousand Faces*. Grand Haven, Michigan, 2015.

Dickstein, Morris. *Gates of Eden: American Culture in the Sixties*. New York Liveright Publishing Corporation, 2015.

Downer, Allan. *Fifty Years of American Drama*. Literary Licensing, LLC, 2012.

Flak, Doris. *Eugene O'Neill: The Man and His Works*. London Forum House, 1969.

Hassan, Ihab. *Modernism in the Plural: Challenge and Perspectives*.

Krasner, David. *A Companion to Twentieth Century American Drama*. Blackwell, 2005.

Krutch, Joseph Wood. *American Drama Since 1981*. New York, G. Braziller, 1957.

Marx, Leo. *The Machine in the Garden*. OUP, 2000.

Mottram, Ron. *Inner Landscapes: The Theatre of Sam Shepard*. University of Missouri Press, 1984.

Murphy, Brenda and Laurie J. C. Cella. *Twentieth Century American Drama*. Routledge, 2006.

Prescott, Orville. *In my Opinion*. Books for Library Press, 1971.

Weinberg, Helen. *Kafka Mode In Contemporary American Fiction*. Cornell University Press, 1970.

**Course No. PSENTE 404**  
**Credits: 6**  
**Total Marks: 100**

**Title of the Course: Colonial and Postcolonial Literature**  
**Duration of Examination: 3 hrs**  
**Minor I-20, Minor II- 20**  
**Major Test - 60**

**Detailed Syllabus for the examinations to be held in May 2023, 2024, 2025.**

**Objective:** The objective of the course will be to provide the students with a broad perspective on colonial and postcolonial writings in English. The focus of the course would be to study the impact of colonization on the culture and traditions of the colonized nations and their desire to create new national literatures.

**Course Outcomes:**

1. Students will gain a comprehensive understanding of the impact of colonization on the culture, traditions, and literary expressions of colonized nations, as well as the emergence of new national literatures in response to colonial influences.
2. Students will develop the ability to analyze and interpret the thematic elements, cultural nuances, and literary techniques in works by authors.
3. Through the study of colonial and postcolonial literature, students will explore power dynamics, identity, and resistance, fostering a deeper understanding of global historical and cultural contexts.
4. The course will encourage students to apply critical thinking and literary analysis skills to engage with complex texts, enabling them to articulate their interpretations and engage in intellectual debates on colonialism and postcolonialism.
5. Students will develop a deeper understanding and appreciation of the diverse experiences and perspectives presented in colonial and postcolonial literature, fostering values of cultural sensitivity and empathy in their personal and professional lives.

**Syllabus:**

**UNIT-I**

Joseph Conrad: *The Heart of Darkness*

**UNIT-II**

Bapsi Sidhwa: *Ice-Candy Man*

**UNIT-III**

Ngugi wa Thiong'o: *Weep Not, Child*

**UNIT-IV**

Khalid Hosseni: *The Kite Runner*

**UNIT-V**

Salman Rushdie: *Midnight's Children*



<p><b>Course No. PSENTE 404 Title of the Course: Colonial and Postcolonial Literature Syllabus for the examinations to be held in May 2023, 2024, 2025</b></p>
--

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back*. Routledge, 1989.

Bhabha, Homi. *Nation and Narration*. Routledge, 2013.

Chew, Shirley and David Richards. *A Concise Companion to Postcolonial Literature*. Willey Blackwell, 2014.

Fanon, Franz. *The Wretched of the Earth*. Harmondsworth, 1977.

—-. *Black Skins, White Masks*. UK Penguin Books, 2021.

—-. *A Dying Colonialism*. Lexington Books, 2007.

Griffiths, Ashcroft and Tiffin, editors. *The Postcolonial Studies Readers*. London, Routledge, 2006.

Gunning, Dave. *Postcolonial Literature*. Edinburg University Press, 2013.

Knepper, Wendy. *Postcolonial Literature*. Longman 2011.

Mahmood, M. M. *The Colonial Encounter*. Rex Collins, 1977.

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

Pawel, Ernst. *The Nightmare of Reason: A Life of Franz Kafka*. Farrar, Straus, Giroux, 1984.

Scott, Bede. *Affective Disorders: Emotion in Colonial and Postcolonial Literature*. Liverpool University Press, 2019.

Singh, Naval Kishor. *Colonial and Postcolonial Literature*. Mangalam Publications, 2010.

Spivak, Gayatri Chakravarty. *The Other Worlds*. Routledge, 2012.

Wagenbach, Klaus. *Franz Kafka: Pictures of a Life*. Translated by Arthur S. Wensinger. Pantheon Books, 1984.

**Course No. PSENTE 405**  
**Credits: 6**  
**Total Marks: 100**

**Title of the Course: South Asian Diaspora Writing**  
**Duration of Examination: 3 hrs.**  
**Minor I-20, Minor II- 20**  
**Major Test - 60**

**Detailed Syllabus for the examinations to be held in May 2023, 2024, 2025.**

**Objectives:** The objective of the course will be to acquaint the students with the diasporic writings of South Asia and study various concerns and issues related to it.

**Course Outcomes:**

1. Students will gain an in-depth understanding of the diverse literary expressions and experiences of the South Asian diaspora, including various concerns and issues related to their cultural identity, migration, and adaptation to new environments.
2. Students will develop the skill to analyze and interpret the thematic elements, cultural nuances, and literary techniques in works by authors.
3. Through the study of South Asian diaspora literature, students will explore the complexities of identity, cultural preservation, and the challenges of belonging in different contexts, fostering empathy and understanding of diverse experiences.
4. The course will encourage students to apply critical thinking and literary analysis skills to engage with complex texts, enabling them to articulate their interpretations and engage in intellectual debates on diasporic experiences and their representation in literature.
5. Students will develop a deeper understanding and appreciation of the diverse experiences and perspectives presented in South Asian diaspora literature, fostering cultural sensitivity and empathy in their personal and professional lives.

**Syllabus:**

**Unit I**

Pearl S. Buck:

*The Good Earth*

**Unit II**

Nadeem Aslam:

*Blind Man's Garden*

**Unit III**

M. G Vassanji:

*The Gunny Sack*

**Unit IV**

Yasmine Goonratane:

*A Change of Skies*

**Unit V**

Monica Ali:

*Brick Lane*



**Unit VI**

Chitra Devakaruni Banerjee:

*The Palace of Illusion*

**Mode of Examination**

Unit I, II, and III will be covered in Minor I and II.

**End Semester University Examination: 60 Marks.**

**The paper will be divided into sections A, B, and C. M.M = 60**

**Section A Multiple choice questions**

Q.No.1 will be an objective type question covering the entire syllabus. Ten objective type questions with four options each will be set and the candidate will be required to write the correct option and not specify by putting a tick mark ( $\surd$ ). Two questions from covered units in Minor I and II, and eight questions from the remaining units will be set.

Each objective will be evaluated for one mark.

(1 x 10 = 10)

**Section B Short answer questions**

Q.No.2 comprises of short answer type questions from the Units not covered in the Minors. Three questions will be set and the candidate will be required to attempt any two questions in about 150 words.

Each answer will be evaluated for 5 marks.

(2 x 5 = 10)

**Section C Long answer questions**

Q.No.3 comprises of long answer type questions. Five questions will be set and the candidate will be required to attempt any four questions in 300-350 words. One question from the units covered in Minor I and II, and four from the remaining units will be set.

Each answer will be evaluated for 10 marks.

(4 x 10 = 40)

**Suggested Readings**

Bhabha, Homi K. *Nation and Narration*. Routledge, 1990.

Brazier, Jana Evans & Anita Mannur. *Theorizing Diaspora: A Reader*. Blackwell Publishing, 2003.

Brown, Judith M. *Global South Asians. Introducing the Modern Diaspora*. Cambridge University Press, 2006.

Chatterjee, Joya. Washbrook, David. *Routledge Handbook of the South Asian Diaspora*. Taylor and Francis, 2013.

Cohen, Robin. *Global Diasporas: An Introduction*. University of Washington Press, 1997.

Conn, Peter. *Pearl S. Buck: A Cultural Biography*. Cambridge University Press, 1996.

Gupta, Suman. *The Cultures of Economic Migration*. Ashgate Publishing, 2007.

Kuortti, Joel. *Writing Imagined Diasporas*. Cambridge Scholars Publication, 2007.

Liao, Kang. *Pearl S. Buck: A Cultural Bridge Across the Pacific*. Greenwood Press, 1997.

Makokha, Justus Siboe. *Reading M. G. Vassanji: A Contextual Approach to Asian African Fiction*. Paperback, 2009.

Maufort, Marc and Franca Bellarsi. *Reconfigurations: Canadian Literatures and Postcolonial Identities*, Peter Lang, 2002.

Rosemary Marongoly George. *The Politics of Home*. Cambridge University Press, 1996.

Stierstorfer, Klaus and Janet Wilson. *The Routledge Diaspora Studies Reader*. Routledge, 2018.

**Course No. PSENTE 406**

**Title of the Course: Indian Writing in English Translation**

**Credits: 6**

**Total Marks: 100**

**Duration of Examination: 3 hrs.**

**Minor I-20, Minor II- 20**

**Major Test - 60**

**Detailed Syllabus for the examinations to be held in May 2023, 2024, 2025.**

**Objectives:** The basic objective of the course is to familiarize the students with the literary achievements of some of the significant Indian writers whose works are available in English Translation. The course acquaints the students with modern movements in Indian thought to compare the treatment of different themes and styles in the genres of short story, fiction, poetry and drama as reflected in the prescribed translations.

**Course Outcomes:**

1. Students will gain an in-depth understanding of the literary achievements of significant Indian writers whose works are available in English translations gaining appreciation for Indian regional literature. They will explore various themes, styles, and genres in Indian literature, including short stories, fiction, poetry, and drama gaining an appreciation for the diversity of their country fostering nationalism.
2. Students will develop the skill to analyze and interpret the thematic elements, cultural nuances, and literary techniques in translated works by authors.
3. The course will encourage students to compare the treatment of different themes and styles in Indian literature across various genres and time periods, fostering a deeper understanding of the cultural context and literary traditions of India.
4. Students will apply critical thinking and literary analysis skills to engage with complex translated texts, thus learning to debate and discuss the challenges and concerns of these writings both their literariness and social context.

**Syllabus:**

**Unit-I**

The Concept of Indian Literature  
Comparative Studies in Indian Literature  
English Translation of Indian Literature

**Unit-II**

U.R. Ananthamurthy: *Samskara*. Translated by A.K. Ramanumjan

**Unit-III**

Bhisham Sahni *Tamas*

**Unit-IV**

## Poetry

- (a) Dina Nath Nahim: "The Moon" (Translated by J.L. Kaul)  
(b) Padma Sachdev: "The Moment of Courage" (Translated by Iqbal Masud)

## Short Stories

- (a) Indira Goswami: "The Empty Chest" (Translated by Predipta Birgohain)  
(b) Mahasweta Devi: "Breast Giver" (Translated by Gayatri Spivak)

**Unit-V**

Shailendra Singh: *Hashiye Par: For A Tree to Grow* (Translated by Suman Sharma)

**Unit-VI**

Mohan Rakesh: *Halfway House*

**Mode of Examination**

Unit I, II, and III will be covered in Minor I and II.

**End Semester University Examination: 60Marks.**

**The paper will be divided into sections A, B and C. M.M = 60**

**Section A Multiple choice questions**

Q.No.1 will be an objective type question covering the entire syllabus. Ten objective type questions with four options each will be set and the candidate will be required to write the correct option and not specify by putting a tick mark (✓). Two questions from covered units in Minor I and II and eight questions from the remaining units will be set.

Each objective will be evaluated for one mark.

(1 x 10 = 10)

**Section B Short answer questions**

Q.No.2 comprises of short answer type questions from the Units not covered in the Minors. Three questions will be set and the candidate will be required to attempt any two questions in about 150 words.

Each answer will be evaluated for 5 marks.

(2 x 5 = 10)



<b>Course No. PSENTE 406</b>	<b>Title of the Course: Indian Writing in English Translation</b>
<b>Syllabus for the examinations to be held in May 2023, 2024, 2025</b>	

Saadat Hasan Manto. *Mottled Dawn*. Translated by Khalid Hasan. Penguin, 1997.

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

*Indian Literature*. New Delhi, a journal periodically published by the Sahitya Akademi.

William Walsh. *Indo-Anglian Literature 1800-1970*. Orient Longman Madras, 1976.

**Course code: PSENTE-407**  
**Title of the Course: Gender and Literature**  
**Credits: 6**  
**Total Marks: 100**

**Duration of Examination: 3 hrs.**  
**Minor I: 20**  
**Minor II: 20**  
**Major Test: 60**

**Detailed Syllabus for the examinations to be held in May 2023, 2024, 2025.**

**Objectives:** The objective of the course will be to sensitise the students about various gender issues through the study of literary works.

**Course Outcomes:**

1. Students will gain an understanding of various gender issues and their representation in literary works, focusing on themes such as gender roles, identity, and social norms.
2. Students will develop the skill to analyze and interpret the portrayal of gender-related themes and issues in the works of authors.
3. The course will equip the student with an in depth knowledge of gender concerns in the society.
4. The student will be gender sensitised and learn to respect individual across all genders.
5. The student will have enhanced gender awareness and will understand his/her responsibility as a sensitised citizen.
6. The student will be more gender positive in his personal and professional life.

**Syllabus:**

**Unit- I**

William Shakespeare: *Taming of the Shrew*

**Unit- II**

E. M. Foster: *Maurice*

**Unit- III**

Virginia Woolf: *Orlando*

**Unit- IV**

Mahesh Dattani: *Seven Steps Around the Fire*

**Unit- V**

Robert Bly: *Iron John*

**Unit- VI**

Advaita Kala: *Almost Single*

**Mode of Examination**

Unit I, II, and III will be covered in Minor I and II.

**End Semester University Examination: 60 Marks.**

**The paper will be divided into sections A, B, and C. M.M. =60**

**Section A                      Multiple choice questions**

Q.No.1 will be an objective type question covering the entire syllabus. Ten objective type questions with four options each will be set and the candidate will be required to write the correct option and not specify by putting a tick mark (✓). Two questions from covered units in Minor I and II, and eight questions from the remaining units will be set.

Each objective will be evaluated for one mark.

(10x 01 = 10)

**Section B                      Short answer question**

Q.No.2 comprises short answer type questions from the Units not covered in the Minors. Three questions will be set and the candidate will be required to attempt any two questions in about 150 words.

Each answer will be evaluated for 5 marks.

(2x5 = 10)

**Section C                      Long answer questions**

Q.No.3 comprises long answer type questions. Five questions will be set and the candidate will be required to attempt any four questions in 300-350 words. One question from the units covered in Minor I and II, and four from the remaining units will be set.

Each answer will be evaluated for 10 marks.

(4x 10 = 40)



**Suggested Readings:**

Bloom, Harold and Pamela Loos. *Taming of the Shrew*. Bloom's Literary Criticism, 2008.

—. *Dramatists and Dramas*. Facts On File Infobase, 2007.

—. *Shakespeare's Comedies: Comprehensive Research and Study Guide*. Chelsea House Publishers, 2000.

Batra, Kanika. *Feminist Visions and Queer Future in Postcolonial Drama*. Routledge, 2012.

Butler, Judith. *Gender Trouble*. Routledge, 1990.

Daniels, Patsy J. *Constructing the Literary Self: Race and Gender in Twentieth Century Literature*. Cambridge Scholars Publishing, 2013.

Gardiner, Judith Kegan. *Masculinity Studies and Feminist Theory*. Columbia University Press, 2002.

Harrison, Suzan. "Eudora Welty and Virginia Woolf". *Gender, Genre, and Influence*. Louisiana State University Press, 1996.

Lerner, K Lee, Brenda Lerner, and Adrienne Wilmoth Lerner. *Gender Issues and Sexuality*. Thomson Gale, 2006.

Plummer, Ken. *Sexual Stigma*. Routledge and Kegan Paul, 1975.

Reeser, Todd. *Masculinities in Theory: An Introduction*. Willey Blackwell, 2010.

Rutland, R. B. *Gender and Narrativity*. Carlton University Press, 1997.

Sadowski, Piotr. *Gender and Literature: A Systems Study*. University Press of America, Co., 2001.

**Course No. PSENTE 408**  
**Credits: 6**  
**Total Marks: 100**

**Title of the Course: Gender and Popular Media**  
**Duration of Examination: 3 hrs.**  
**Minor I-20, Minor II- 20**  
**Major Test - 60**

**Detailed Syllabus for the examinations to be held in May 2023, 2024, 2025**

**OBJECTIVES:**

The objective of the course is to orient the learner to an understanding of gender-its construction, performativity as well as propagation. The course aims to acquaint the learner with the role of media in reinforcing or breaking gender stereotypes, thus understanding its mediation as keeper of tradition or catalyst of change. The course also aims the learner to view different forms of media as text that may be analysed. The aim is for the learner to develop a critical tool kit for thinking about and analysing the media as a gendered space.

**Course Outcomes:**

1. Students will gain an understanding of key gender concepts, terms, and their social constructs and get sensitized to the role of media in reinforcing or challenging these constructs.
2. Students will develop the skill to analyze various forms of media, including advertisements, TV serials, and children's cartoons, to understand and critique their portrayal of gender roles and stereotypes.
3. The course will encourage students to apply critical media literacy and gender studies approaches to engage with popular media, enabling them to articulate their interpretations and engage in intellectual debates on the role of media in shaping and challenging gender norms.
4. Students will learn to view different forms of media as texts that can be analyzed, fostering a deeper understanding of media as a gendered space and the impact it has on society.
5. Through the study of various media forms and their portrayal of gender issues, students will develop a more informed and critical perspective on contemporary gender representations in popular media that they can practice in their personal and professional lives, promoting a more inclusive and understanding society.

**Syllabus:**

**Unit I**

Understanding Gender

Key concepts and Terms- Feminine, Masculine, Third Gender, Social Constructs/Biological Sex, LGBTQ, Patriarchy, Agency, Heteronormativity

**Unit II**

Indian Media in Transition: Recent Past and Present by Sanjukta Das Gupta, et.al.

### Unit III

Gender and Advertisement: The Rhetoric of Globalisation by Maitreyee Chaudhari

Case Study:

- (a) Nirma Advertisement (<https://www.youtube.com/watch?v=0Cy7-5iKRf0>)
- (b) “Share the Load” Ariel (<https://www.ariel.in/en-in/share-the-load>)
- (c) “Red Label Ad” ([scroll.in/video/827021/](https://scroll.in/video/827021/))

### Unit IV

Reality or Myth: Representation of Women in Indian TV Serials by Debanjali Roy

Case Study:

- (a) Yeh Rishta Kya Kehlata Hai (Selected Episodes to analyse representation of Gender roles)
- (b)Roop: Mard Ka Nya Swaroop (Selected Episodes to analyse representation of Gender roles)

### Unit V

Children’s Perceptions of Gender Images in Indian Television Cartoons by Ruchi Jaggi

Case Study:

- (a) *Chotta Bheem* (Episodes: 25-35)
- (b) *Motu Patlu* (Episodes: 30-40)

### Mode of Examination

Unit I, II, and III will be covered in Minor I and II.

**External End Semester University Examination: 60 Marks.**

**The paper will be divided into sections A, B, and C. M.M. = 60**

#### **Section A Multiple choice questions**

Q.No.1 will be an objective type question covering the entire syllabus. Ten objective type questions with four options each will be set and the candidate will be required to write the correct option and not specify by putting a tick mark (✓). Two questions from covered units in Minor I and II, and eight questions from the remaining units will be set.

Each objective will be evaluated for one mark.

(10x 01 = 10)

#### **Section B Short answer question**

Q.No.2 comprises short answer type questions from the Units not covered in the Minors. Three questions will be set and the candidate will be required to attempt any two questions in about 150 words.

Each answer will be evaluated for 5 marks.

(2x5 = 10)

### **Section C Long answer questions**

Q.No.3 comprises long answer type questions. Five questions will be set and the candidate will be required to attempt any four questions in 300-350 words. One question from the units covered in Minor I and II, and four from the remaining units will be set.

Each answer will be evaluated for 10 marks.

(4x 10 = 40)

#### **Suggested Readings**

[economicstimes.indiatimes.com/advertising-marketing/6-indian-ads-that-broke-gender-stereotypes-over-the-years/ariel-share-the-load/slideshow/57538923.cms](http://economicstimes.indiatimes.com/advertising-marketing/6-indian-ads-that-broke-gender-stereotypes-over-the-years/ariel-share-the-load/slideshow/57538923.cms)

[egyankosh.ac.in/bitstream/123456789/40684/1/Unit-2.pdf](http://egyankosh.ac.in/bitstream/123456789/40684/1/Unit-2.pdf)

[www.unicef.org/rosa/reports/gender-bias-inclusion-advertising-india](http://www.unicef.org/rosa/reports/gender-bias-inclusion-advertising-india)

<https://indianexpress.com/article/entertainment/opinion-entertainment/indian-ad-age-how-a-jingle-made-nirma-sabki-pasand-6145078/>

Carter, Cynthia, et. al, editors. *The Routledge Companion to Media and Gender*. Routledge, 2014.

Dasgupta, Sanjukta, et. al., *Media, Gender and Popular Culture in India: Tracking Change and Continuity*. Sage Publications, 2012.

Erickson, Hal. *Television Cartoon Shows*. 2<sup>nd</sup> ed., McFarland & Co., 2016.

Feasy, Rebecca. *Masculinity and Popular Television*. Edinburg UP, 2008.

Fuchs, C. *Social Media: A Critical Introduction*. Sage Publications, 2014.

Goffman, Erving. *Gender Advertisements. The Society for the Anthropology of Visual Communication*, 1976.

Lacey, Nick. *Narrative and Genre: Key Concepts in Media Studies*. Palgrave Macmillan, 2009.

Pozner, Jennifer L. *Reality Bites Back: The Troubling Truth about Guilty Pleasure T*, Seal Press, 2010.

Thompson, J. B. *The Media and Modernity: A Social Theory of the Media*. Polity Press, 1995.

**Course code: PSENTO-409**  
**Title of the Course: Gender and Art**  
**Credits: 4**  
**Total Marks: 100**

**Duration of Examination: 3 hrs.**  
**Minor I: 20**  
**Minor II: 20**  
**Major Test: 60**

**Detailed Syllabus for the examinations to be held in May 2023, 2024, 2025.**

**Objective:** The objective of the course will be to sensitise the students about various gender issues through the study of novels and other art forms, especially films.

**Course Outcomes:**

1. Students will gain an understanding of various gender issues and their representation in novels, films, and other art forms, focusing on themes such as gender roles, identity, and social norms.
2. Students will be sensitized to how gender stereotypes cut across art forms to percolate in society as norms.
3. The course will encourage students to apply critical gender studies and art analysis skills to engage with diverse art forms, fostering a deeper understanding of the role of art in subverting the gender norms and stereotypes.
4. Through the study of various art forms addressing gender issues, students will develop empathy and understanding of diverse perspectives, fostering cultural sensitivity and awareness in their personal and professional lives.
5. The course will provide students with a foundation to engage in discussions and debates on contemporary gender issues, promoting a more inclusive and understanding society.

**Syllabus:**

**Unit I**

Virginia Woolf: *A Room of One's own*

**Unit II**

Helen Fielding: *Bridget Jones Diary*

**Unit III**

Mahesh Dattani: *Dance like a Man*

**Unit IV**

Deepa Mehta: *Fire (1996)*

**Unit V**

Mahesh Manjrekar: *Astitva (2000)*

**Mode of Examination**

Unit I, II, and III will be covered in Minor I and II.

**End Semester University Examination: 60 Marks.**

**The paper will be divided into sections A, B, and C. M.M. =60**

**Section A Multiple choice questions**

Q.No.1 will be an objective type question covering the entire syllabus. Ten objective type questions with four options each will be set and the candidate will be required to write the correct option and

not specify by putting a tick mark (✓). Two questions from covered units in Minor I and II, and eight questions from the remaining units will be set.

Each objective will be evaluated for one mark. (10x 01 = 10)

**Section B Short answer question**

Q.No.2 comprises short answer type questions from the Units not covered in the Minors. Three questions will be set and the candidate will be required to attempt any two questions in about 150 words.

Each answer will be evaluated for 5 marks. (2x5 = 10)

**Section C Long answer questions**

Q.No.3 comprises long answer type questions. Five questions will be set and the candidate will be required to attempt any four questions in 300-350 words. One question from the units covered in Minor I and II, and four from the remaining units will be set.

Each answer will be evaluated for 10 marks. (4x 10 = 40)

**Suggested Reading:**

Batchelor, John. *Virginia Woolf: The Major Novels*. CUP Archive, 1991.

Batra, Kanika. *Feminist Visions and Queer Future in Postcolonial Drama*.  
Routledge, 2012.

Black, Bomi. *Virginia Woolf as Feminist*. Cornell University Press, 2004.

Butler, Judith: *Gender Trouble*. Routledge, 1990.

Daniels, Patsy J. *Constructing the Literary Self: Race and Gender in Twentieth Century Literature*. Cambridge Scholars Publishing, 2013.

Das, Bijay Kumar. *Form and Meaning in Mahesh Dattani's Play*. Atlantic Publishers and Distributors, 2008.

Fielding, Helen. *Bridget Jones's Diary*. Picador, 1997.

*Fire*. Directed by Deepa Mehta. Trial by Fire Film Inc., 1996.

Gardiner, Judith Kegan. *Masculinity Studies and Feminist Theory*. Columbia University Press, 2002.

Gokulsing, K. Moti. *Routledge Handbook of Indian Cinemas*. Routledge, 2013.

Imelda Whelehan. *Helen Fielding's Bridget Jones's Diary*. Continuum, 2002.

Jane Goldman. *The Cambridge Introduction to Virginia Woolf*. Cambridge University Press, 2012.

Jain, Jasbir and Sudha Rai. *Films and Feminism: Essays in Indian Cinema*. Rawat Publications, 2012.

Levitin, Jacqueline. "Deepa Mehta as Transnational Filmmaker, or You Can't Go Home Again." *North of everything: English-Canadian Cinema Since 1980*. Edited by William Bread and Jerry White. The University of Alberta Press, 2002.

Manju Jaidka. *A Critical Study of Deepa Mehta's Trilogy Fire, Earth, and Water*. Readworthy, 2011.

McNees, Eleanor Jane. *Virginia Woolf: Critical Assessments, Volume I*. Helm Information, 1994.

Multani, Anglie, edited. *Mahesh Dattani's Plays: A Critical Perspectives*. Pencraft International, 2007.

Plummer, Ken. *Sexual Stigma*. Routledge and Kegan Paul, 1975.

**Course No. PSENTO 409**

**Title of the Course: Gender and Art**

**Syllabus for the examinations to be held in May 2023, 2024, 2025**

Prasad, Amar Nath. *The Dramatic World of Mahesh Dattani: A Critical Exploration*.

Sarup and Sons, 2009.

Reeser, Todd. *Masculinities in Theory: An Introduction*. Willey Blackwell, 2010.

Rutland, R. B. *Gender and Narrativity*. Carlton University Press, 1997.

Sadowski, Piotr. *Gender and Literature: A Systems Study*. University Press of America, Co., 2001.

Waugh, Thomas. "Deepa Mehta" *The Romance of Transgression in Canada: Queering Sexualities, Nations, Cinemas*. M Gill-Queen's University Press, 2006.