

DEPARTMENT OF ENGLISH
JAMIA MILLIA ISLAMIA
NEW DELHI – 110025

Curriculum Structure and Syllabus for One/Two-Year PG Programme
(Semesters I and II – Coursework only)
(w.e.f. Academic Session 2026-2027)

	Course Work	
Semester I (Course Level 400)	Nature of Course	Credits
	Core Course 1: Poetry	4
	Core Course 2: British and European Drama: 16 th to 20 th Century	4
	Core Course 3: Literary Criticism	4
	Core Course 4: Contemporary Indian Writing in English (Texts, Contexts, and Trajectories)	4
	Research Methodology I	4
	Seminar Course*:	4
	Total	24
Semester II (Course Level 500)	Nature of Course	Credits (L + T)
	Core Course 1: The English Fiction: Eighteenth Century to the Postmodern	4
	Core Course 2: American Literature (19 th –20 th Centuries): A Genre-Based Study	4
	Core Course 3: Postcolonial/Decolonial Literature	4
	Seminar Course*	4
	Total	16

**Curriculum Structure for Two-Year PG Programme (Semesters III and IV)/
One-Year PG Programme (Semesters I and II)**

Semester III (for 2-year PG) Semester I (for 1-year PG) (Course Level 500)	Course Work	
	Nature of Course	Credits (L + T)
	Core Course 1: Advanced Readings in Literary Theory	4
	Core Course 2: Non-Fiction Prose: Select Philosophical Readings	4
	Core Course 3: Modern Indian Literatures	4
	Seminar Course*:	4
	Research Methodology II/ Advanced Research Methodology	4
	Total	20
Semester IV (for 2-year PG) Semester II (for 1-year PG) (Course Level 500)	Research	
	Nature of Course	Credits (L + T)
	PG Thesis (Written Submission)/Project Report/Research paper	16
	PG Thesis (Viva-voce)/Presentation	4
	Total	20

Syllabus One/Two Year PG Programme under NEP 2020 (w.ef. 2026-27)

Department of English

Jamia Millia Islamia

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Semester I (Course Level 400)

Core Course 1: Poetry (4 Credits)

This course offers a comprehensive study of the evolution of English language poetry from the Renaissance to the contemporary period, tracing the development of poetic forms, themes, and aesthetic traditions from Spenser to Ondaatje. The course encourages students to relate poetic texts to contemporary theoretical perspectives, while developing advanced skills in interpretation, research, and academic writing. Overall, the course aims to cultivate a historically informed and critically engaged understanding of poetry as a dynamic literary form that reflects and reshapes human experience across cultures and centuries.

Unit I

Edmund Spenser, “Amoretti” Sonnet I: “Happy ye leaves when as those lily hands.” *Edmund Spenser’s Poetry*, edited by Hugh Maclean and Anne Lake Prescott, W. W. Norton and Company, 1993, pp. 587.

John Milton, Book 1(Satan’s first speech for detailed study), *Paradise Lost*, Penguin Classics, 1989, pp. 7-8.

John Donne, “A Valediction Forbidding Mourning.” *John Donne The Complete English Poems*, Penguin Classics, 1976, pp. 73.

Alexander Pope, “Know then thyself, presume not God to scan.” **Epistle II, 1**, *An Essay on Man and Other Poems*. Dover Publications, 1994, pp. 21.

Unit 2

William Wordsworth, “Ode on Intimations of Immortality.” *William Wordsworth: The Major Works*, edited by Stephen Gill, Oxford University Press, 2008, pp. 298-307.

P.B. Shelley, “Ode to the West Wind.” *Percy Shelley: Selected Poems and Prose*, edited by Jack Donovan and Cian Duffy, Penguin Classics, 2017, pp. 401-406

Mathew Arnold, “Dover Beach.” *Matthew Arnold: Selected Poems*, edited by Kenneth Allott, Penguin Classics, 1978, pp. 86-88.

Alfred Lord Tennyson, “Ulysses.” *Alfred Lord Tennyson: Selected Poems*, edited by Christopher Ricks, Penguin Classics, 2007, pp. 96-100.

Unit 3

W. B. Yeats, “The Second Coming.” *The Norton Anthology of Modern and Contemporary Poetry*, Vol 1, edited by Jahan Ramazani et al, 2003, pp. 222-223.

D. H. Lawrence, “Snake.” *The Norton Anthology of Modern and Contemporary Poetry*, Vol 1, edited by Jahan Ramazani et al, 2003, pp. 295-299.

T. S. Eliot, “The Wasteland.” *The Norton Anthology of Modern and Contemporary Poetry*, Vol 1, edited by Jahan Ramazani et al, 2003, pp. 474-487.

Sigfried Sassoon, “The Death Bed.” *The Norton Anthology of Modern and Contemporary Poetry*, Vol 1, edited by Jahan Ramazani et al, 2003, pp. 348-349.

Unit 4

Judith Wright, "Bora Ring." *The Norton Anthology of Modern and Contemporary Poetry*, Vol 1, edited by Jahan Ramazani et al, 2003, pp. 112.

Oodgeroo Noonuccal, "We Are Going." *We Are Going: Poems*, Jacaranda Press, 1964, pp 25-26.

Ben Okri, "An African Elegy." *An African Elegy*, Jonathan Cape, 1992, pp. 39.

Michael Ondaatje, "The Cinnamon Peelers." *The Cinnamon Peeler: Selected Poems*, Vintage International, 1997, pp. 154-155.

Recommended Readings:

Greenblatt Stephen, et al. ed . *The Norton Anthology of English Literature*. 11th ed., 2024.

Achsah Guibbory, editor. *The Cambridge Companion to John Donne*. Cambridge University Press.2006.

Moody, A David. *The Cambridge Companion to T. S. Eliot*. Cambridge University Press. 1994

Chris Baldick. *The Oxford Dictionary of Literary Terms*. 5th ed., Oxford University Press, 2023.

Jahan Ramazani et al, editors. *The Norton Anthology of Modern Poetry and Contemporary Poetry*. 3rd ed., 2 vols, W.W. Norton and Company, 2003.

Jahan Ramazani. *Poetry in a Global Age*. University of Chicago Press, 2020.

Jonathan Culler. *Theory of the Lyric*. Harvard University Press, 2015.

Joseph Bristow, editor. *The Cambridge Companion to Victorian Poetry*. Cambridge University Press, 2000.

Lee Spinks. *Michael Ondaatje*. Manchester University Press, 2009.

M. A. R. Habib. *A History of Literary Criticism and Theory*. Wiley-Blackwell, 2011.

M. H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 12th ed., Cengage Learning, 2024.

Margaret Ferguson et al, editors. *The Norton Anthology of Poetry*. 6th ed., W.W. Norton and Company, 2018.

Pat Rogers, editor. *The Cambridge Companion to Alexander Pope*. Cambridge University Press, 2007.

Richard A. McCabe, editor. *The Oxford Handbook of Edmund Spenser*. Oxford University Press, 2010.

Stuart Curran, editor. *The Cambridge Companion to British Romanticism*. Cambridge University Press, 2010.

Terry Eagleton. *How to Read a Poem*. Blackwell Publishing, 2007.

Core Course 2: British and European Drama: 16th to 20th Century (4 Credits)

The paper aims at offering an understanding of stages in the development of drama from the Elizabethan age to the present times. Shakespeare is almost synonymous with sixteenth century drama. Though his fame may dominate most of the sixteenth and early seventeenth century theatres, one must remember that it was not a solitary triumph. He was, like most writers, influenced by his contemporaries and in turn influenced a vast generation of theatre lovers. With stalwarts such as Shakespeare and Marlowe dominating and influencing preceding centuries, one witnesses a natural decline in drama during the nineteenth and the twentieth

century. However, while verse drama declined, other forms of drama thrived in England, and more so, on the continent. One may well remember the drama of the nineteenth century for the “lyric” drama, the comic opera, and melodrama followed by the twentieth century drama best known for its political engagement, existential issues, and experiments in dramaturgy.

Unit I

William Shakespeare, *Antony and Cleopatra*. Edited by David Bevington, The Arden Shakespeare, 2005.

John Webster, *The Duchess of Malfi*. Edited by Leah S. Marcus, The Arden Shakespeare, 2009.

Unit II

Richard Brinsley Sheridan, *The School for Scandal and Other Plays*. Edited by Michael Corder, Oxford University Press, 2008.

Arthur Wing Pinero, *The Second Mrs. Tanqueray*. Edited by J. P. Wearing, Broadview Press, 2007.

Unit III

J. M. Synge, *Riders to the Sea*, Ann Saddlemyer edited *The Playboy of the Western World and Other Plays*, Oxford University Press, 2008, pp. 5–16.

Bertolt Brecht, *The Caucasian Chalk Circle*. Translated by Alistair Beaton, Bloomsbury Methuen Drama, 2007.

Unit IV

Harold Pinter, *The Birthday Party*. Faber & Faber, 1991.

Caryl Churchill, *Top Girls*. Commentary and notes by Sophie Bush, Bloomsbury Methuen Drama, 2018.

Recommended Readings:

Ann Charters and Samuel Charters. "What Is a Play?", *Literature and Its Writers: An Introduction to Fiction, Poetry, and Drama*, Bedford/St. Martin's, 1997. pp 1041-1045

C. W. E. Bigsby. *Contemporary English Drama*. Holmes & Meier Publishers, 1981.

Eric Bentley. Foreword. *The Playwright as Thinker: A Study of Drama in Modern Times*, 4th ed., U of Minnesota P, 1987. pp xiv-xx

Eugène Ionesco. *Exit the King*. Grove Press, 1963.

Eugène Ionesco. *Notes and Counter Notes: Writings on the Theatre*. Grove Press, 1964.

G. Blakemore Evans. *Elizabethan-Jacobean Drama*. New Amsterdam Books, 1998.

J. L. Styan. *Modern Drama in Theory and Practice*. Cambridge UP, 1983.

Janette Dillon. *Theatre, Court and City, 1595-1610: Drama and Social Space in London*. Cambridge UP, 2000.

Jonathan Dollimore and Alan Sinfield, editors. *Political Shakespeare: Essays in Cultural Materialism*. Manchester UP, 1985.

Katharine Worth. *Revolutions in Modern English Drama*. G. Bell & Sons, 1973.

Northrop Frye. "A Conspectus of Dramatic Genres." *The Kenyon Review*, vol. 13, no. 4, 1951, pp. 543–562.

Raymond Williams. *Drama from Ibsen to Brecht*. Penguin Books, 1981.

Samuel Bowles. "Shakespeare's Elizabethan Audience." University of Southern Indiana, www.usi.edu/bowles. Accessed 22 Apr. 2026.

Core Course 3: Literary Criticism

(4 Credits)

This course is designed to familiarize students with the major traditions of literary criticism and representative texts in the history of literary criticism from the classical to the mid-twentieth century. It introduces the foundational ideas through which literature has been theorized, judged and interpreted across intellectual traditions. By studying major critical essays in sequence, students will gain a systematic understanding of the conceptual shifts that inform literary studies.

Unit 1

Longinus, "On Sublimity" (Sections VII–XV). *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch, 1st ed., W. W. Norton & Company, 2001, pp. 139–145.

Horace, "Ars Poetica". *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch, 1st ed., W. W. Norton & Company, 2001, pp. 124–135.

John Dryden, "An Essay of Dramatic Poesy." *English Critical Texts: 16th Century to 20th Century*, edited by D. J. Enright and Ernst De Chickera, Oxford UP, 1962, pp. 50–110.

Alexander Pope, "An Essay on Criticism." *English Critical Texts: 16th Century to 20th Century*, edited by D. J. Enright and Ernst De Chickera, Oxford UP, 1962, pp. 111–130.

David Hume, "Of the Standard of Taste." *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch, 1st ed., W. W. Norton & Company, 2001, pp. 486–499.

Unit 2

Percy Bysshe Shelley, "A Defence of Poetry." *English Critical Texts: 16th Century to 20th Century*, edited by D. J. Enright and Ernst De Chickera, Oxford UP, 1962, pp. 225–255.

John Keats, "From the Letters." *English Critical Texts: 16th Century to 20th Century*, edited by D. J. Enright and Ernst De Chickera, Oxford UP, 1962, pp. 256–259.

Edgar Allan Poe, "The Philosophy of Composition." *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch, 1st ed., W. W. Norton & Company, 2001, pp. 742–750.

Walter Pater, Preface and Conclusion to "Studies in the History of the Renaissance". *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch, 1st ed., W. W. Norton & Company, 2001, pp. 835–841.

Henry James, "The Art of Fiction." *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch, 1st ed., W. W. Norton & Company, 2001, pp. 855–869.

Unit 3

T. E. Hulme, "Romanticism and Classicism." *20th Century Literary Criticism: A Reader*, edited by David Lodge, Longman, 1972, pp. 93–104.

I. A. Richards, "The Two Uses of Language." *20th Century Literary Criticism: A Reader*, edited by David Lodge, Longman, 1972, pp. 111–114.

John Crowe Ransom, "Criticism, Inc." *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch, 1st ed., W. W. Norton & Company, 2001, pp. 1108–1118.

W. K. Wimsatt and Monroe C. Beardsley, "The Intentional Fallacy." *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch, 1st ed., W. W. Norton & Company, 2001, pp. 1374–1387.

Northrop Frye, "The Archetypes of Literature." *20th Century Literary Criticism: A Reader*, edited by David Lodge, Longman, 1972, pp. 422–433.

Unit 4

Sigmund Freud, "Creative Writers and Day-Dreaming." *20th Century Literary Criticism: A Reader*, edited by David Lodge, Longman, 1972, pp. 36–42.

Maud Bodkin, "Archetypal Patterns in Tragic Poetry." *20th Century Literary Criticism: A Reader*, edited by David Lodge, Longman, 1972, pp. 188–198.

Virginia Woolf, "A Room of One's Own". *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch, 1st ed., W. W. Norton & Company, 2001, pp. 1021–1029.

Langston Hughes, "The Negro Artist and the Racial Mountain." *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch, 1st ed., W. W. Norton & Company, 2001, pp. 1313–1316.

George Orwell, "Politics and the English Language." *20th Century Literary Criticism: A Reader*, edited by David Lodge, Longman, 1972, pp. 360–370.

Recommended Readings:

Harry Blamires. *A History of Literary Criticism*. Macmillan, 1991.

M. A. R. Habib. *A History of Literary Criticism and Theory: From Plato to the Present*. Blackwell, 2005.

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

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

Core Course 4: Contemporary Indian Writing in English (Texts, Contexts, and Trajectories) (4 Credits)

This course offers a comprehensive introduction to contemporary Indian writing in English across the major genres of poetry, drama, fiction, and non-fiction prose. It examines literary engagements with colonialism, nationalism, modernity, identity, and postcoloniality, with particular attention to formal innovation, thematic concerns, and ideological shifts in late twentieth- and twenty-first-century writing. The course foregrounds questions of gender, class, region, religion, and diaspora, while situating texts within broader cultural and political contexts.

Unit I: Contemporary Indian Poetry

Eunice de Souza, "Poem for a Poet." *Fix*. "Advice to Women" (*Women in Dutch Paintings*)

Penguin Books India, 1988.

De Souza, Eunice. *Fix*. Penguin Books India, 1979.

A.K. Ramanujan, "Obituary" and "Small-Scale Reflections on a Great House." *Ten Twentieth-Century Indian Poets*, edited by R. Parthasarathy, Oxford University Press, 1976, pp. 57–58, 59–60.

Imtiaz Dharker, "Purdah I" and "Battle-Line." *Purdah*. Oxford University Press, 1989.

Imtiaz Dharker, "Namesake." *Postcards from God*. Bloodaxe Books, 1997,

Ranjit Hoskote, “Colours for a Landscape Held Captive in Memoriam: Agha Shahid Ali (1949–2001)” and “Passing a Ruined Mill in Memoriam: Nissim Ezekiel (1924–2004).” *Vanishing Acts: New and Selected Poems 1985–2005*. Penguin Books India, 2006

Unit II: Contemporary Indian Drama

Manjula Padmanabhan, *Harvest*. Kali for Women, 1997.

Mahesh Dattani, *Dance Like a Man*. Penguin Books India, 2006.

Unit III: Contemporary Indian Fiction

Arundhati Roy, *The God of Small Things*. IndiaInk, 1997.

Aravind Adiga, *The White Tiger*. Harper Collins India, 2008.

Unit IV: Contemporary Indian Non-Fiction

Amitav Ghosh, *The Great Derangement: Climate Change and the Unthinkable*. University of Chicago Press, 2016, pp. 3-15 (Part 1, Chapters 1–5)

Pankaj Mishra, “Rabindranath Tagore in East Asia: The Man from the Lost Country.” *From the Ruins of Empire: The Intellectuals Who Remade Asia*. Farrar, Straus and Giroux, 2012, pp. 216-241.

Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India*. Penguin Books India, 1998, pp. 1-27 (Chapter 1).

Details of the Prescribed Texts :

Adiga, Aravind. *The White Tiger*. HarperCollins India, 2008.

Butalia, Urvashi. *The Other Side of Silence: Voices from the Partition of India*. Penguin Books India, 1998.

Dattani, Mahesh. *Dance Like a Man*. Penguin Books India, 2006.

De Souza, Eunice. *Fix*. Penguin Books India, 1979.

---. *Women in Dutch Paintings*. Penguin Books India, 1988.

Dharker, Imtiaz. *Purdah*. Oxford University Press, 1989.

---. *Postcards from God*. Bloodaxe Books, 1997.

Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. University of Chicago Press, 2016.

Hoskote, Ranjit. *Vanishing Acts: New and Selected Poems 1985–2005*. Penguin Books India, 2006.

Mishra, Pankaj. *From the Ruins of Empire: The Intellectuals Who Remade Asia*. Farrar, Straus and Giroux, 2012.

Padmanabhan, Manjula. *Harvest*. Kali for Women, 1997.

Ramanujan, A. K. "Obituary." *Ten Twentieth-Century Indian Poets*, edited by R. Parthasarathy, Oxford University Press, 1976, pp. 57–58.

---. "Small-Scale Reflections on a Great House." *Ten Twentieth-Century Indian Poets*, edited by R. Parthasarathy, Oxford University Press, 1976, pp. 59–60.

Roy, Arundhati. *The God of Small Things*. India Ink, 1997

Recommended Readings:

Aparna Bhargava Dharwadker, editor. *Theatres of Independence: Drama, Theory, and Urban Performance in India since 1947*. University of Iowa Press, 2005.

Bruce King. *Modern Indian Poetry in English*. Oxford University Press, 2001.

Nishat Haider. *Tyranny of Silence: Contemporary Indian Women's Poetry*. Prestige Books, 2010.

Nivedita Menon. *Seeing Like a Feminist*. Zubaan, 2012.

Peter Morey. *Fictions of India: Narrative and Power*. Edinburgh University Press, 2000.

Semester I,

Research Methodology I (4 Credits)

The purpose of this course is to orient students towards the basic principles of research writing and publication. While introducing students to different disciplinary and interdisciplinary approaches to academic work, this paper will help one understand the field of literary studies from a researcher's point of view. Covering aspects from the writing of proposals to formatting of research papers and annotated bibliographic citations, 'Research Methodology I' is crucial in transitioning readers/students of literature into potential researchers.

Unit I: Research Writing

Fundamentals of Research Writing: Identifying a research problem; Arriving at a research topic; Framing research questions; Writing a thesis statement; Taking notes; Identifying and integrating sources; Writing abstract; Narrativizing data; Review of literature; Chapterization.

What is Academic Writing?

Writing research proposals; Writing research papers and journal articles; Research design;

Working with primary and secondary sources; Drafting, editing, proof-reading; Peer review; Understanding review reports; Making revisions.

Unit II: Research Methods

Types of Research: Approaches, Disciplinary formations and Interdisciplinary tools; Humanistic, Social Scientific and Scientific Research.

Literary Research Methods: Understanding texts and textualities; Difference between methodology and method; Discourse analysis; Textual criticism and modes of reading literary/cultural texts; Case study and analysis; Oral histories and ethnographic methods; Interviews, respondents and informants; Developing alternative methodologies.

Unit III: Research Ethics

History and Philosophy of Ethics: Aristotelian ethics; Spinozistic ethics; Kantian ethics; Utilitarian ethics; Phenomenological ethics; Postcolonial ethics; Feminist ethics; Ethics and identity; Ethics of representation; Subaltern historiography; Posthumanist ethics; Epistemological violence

Digitality and Ethics: The digital turn in knowledge production and dissemination; Copyright and copyleft movements; Open content and creative commons; Artificial Intelligence and the question of ethics; Data capital and questions of privacy.

Research and Publication ethics: How to cite references and be aware of what is plagiarism (including self-plagiarism); to be familiar with accepted standard practices of the publication industry and be aware of predatory publications in print and online mode.

Unit IV: Annotated Bibliography

How to take notes from a book/article/research paper to develop critical ideas around the object of one's research; how to identify arguments in them and evaluate their relevance to your research, and familiarisation with standard referencing styles used in Humanities.

Recommended Readings:

Alan Bryman and Edward Bell. *Social Research Methods*. Oxford University Press, 2004.

Chela Sandoval. *Methodology of the Oppressed*. University of Minnesota Press, 2000.

Clifford Geertz. *The Interpretation of Cultures: Selected Essays*. Basic Books Inc., 1973.

Clive Seale, editor. *Social Research Methods: A Reader*. Routledge, 2004.

Guidance Document: Good Academic Research Practices, ebook. [<https://www.ugc.gov.in>]

Joseph Gibaldi. *Introduction to Scholarship in Modern Languages and Literatures*. The Modern Language Association of America, 1992.

Meenakshi Thapan, editor. *Anthropological Journeys: Reflections on Fieldwork*. Orient Longman, 1998.

MLA Handbook Eighth Edition. The Modern Language Association of America, 2016.

Patricia Leavy, editor. *The Oxford Handbook of Qualitative Research*. Oxford University Press, 2014.

Semester I, Seminar Course (4 Credits)*

Semester II (Course Level 500)

Core Course I: The English Fiction: Eighteenth Century to the Postmodern (4 Credits)

This course traces the evolution of the English novel from the eighteenth century to the modern and postmodern periods. It examines the development of narrative form, realism, subjectivity, and constructions of identity in relation to changing socio-historical contexts, including colonialism, industrialisation, modernity, and postcoloniality. The course also engages with questions of gender, class, and empire as they shape the novel's form and themes.

Unit I: Eighteenth-Century Fiction (The Rise of the Novel)

Daniel Defoe, *Robinson Crusoe*. Edited by Thomas Keymer, Oxford University Press, 2007.

Samuel Richardson, *Pamela; or, Virtue Rewarded*. Edited by Thomas Keymer and Alice Wakely, Oxford University Press, 2001.

Unit II: Nineteenth-Century Fiction (Early to High Victorian Realism)

Jane Austen, *Mansfield Park*. Edited by Kathryn Sutherland, Penguin Classics, 2003.

George Eliot, *The Mill on the Floss*. Edited by Gordon S. Haight, Oxford University Press, 2008.

Unit III: Late Victorian and Early Twentieth-Century Fiction

Thomas Hardy, *The Mayor of Casterbridge*. Edited by Dale Kramer, Oxford University Press, 2008.

D. H. Lawrence, *The Rainbow*. Edited by Mark Kinkead-Weekes, Penguin Classics, 2007.

Unit IV: Modern and Postmodern Fiction

Virginia Woolf, *To the Lighthouse*. Edited by Stella McNichol, Penguin Classics, 2000.

Jean Rhys, *Wide Sargasso Sea*. Penguin Classics, 2011.

Recommended Readings:

Dominic Head. *The Modernist Novel: A Critical Introduction*. Cambridge University Press, 2009.

E. M Forster. *Aspects of the Novel*. Edward Arnold, 1927.

George Levine. *The Realistic Imagination: English Fiction from Frankenstein to Lady Chatterley*. University of Chicago Press, 1981.

Linda Hutcheon. *A Poetics of Postmodernism: History, Theory, Fiction*. Routledge, 1988.

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

Core Course 2: American Literature (19th–20th Centuries): A Genre-Based Study (4 Credit)

This course introduces students to major developments in American literature through a genre-based approach, covering fiction, poetry, drama, and non-fiction prose. It integrates canonical and representative texts to provide a comprehensive understanding of literary evolution, while situating texts within their socio-historical and ideological contexts.

Unit I: Fiction

Kate Chopin, *The Awakening*. Harper Collins, 2011.

F. Scott Fitzgerald, *The Great Gatsby*. Penguin Classics, 2000.

Nathaniel Hawthorne, *The Scarlet Letter*. Edited by Leland S. Person, Norton Critical Edition, 2017

Toni Morrison, *Beloved*. Vintage Books, 2005.

Unit II: Poetry

Emily Dickinson, “Hope is the thing with feathers”, “Because I could not stop for Death”, “I’m Nobody! Who are you?” *100 Selected Poems: Emily Dickinson*. Fingerprint Publishing, 2019.

Langston Hughes, “Dreams”, “Mother to Son.” *The Collected poems of Langston Hughes*. Edited by Arnold Rampersad, Vintage Classics, 1995.

Walt Whitman, “Song of Myself”, “I Sing the Body Electric”, “O Captain! My Captain.” *Leaves of Grass*. Enriched Classic Edition, 2006.

Unit III: Drama

Arthur Miller, *The Crucible*. Bloomsbury Publishing, 2017.

Eugene O’Neill, *The Emperor Jones*. Dover Publications, 2013.

Tennessee Williams, *A Streetcar Named Desire*. Penguin Classics, 2009.

Unit IV: Essays and Intellectual Traditions

James Baldwin, (Part One) “Many Thousands Gone”, (Part Two) “Notes of a Native Son.” *Notes of a Native Son*. Beacon Press, 2012,

W.E. B. Du Bois, “Forethought”, “Of Our Spiritual Strivings.” *The Souls of Black Folk*. Dover Publications, 2000,

Ralph Waldo Emerson, “Self-Reliance.” *Essay and Poems by Ralph Waldo Emerson*. Everyman Hachette, 2009,

Henry David Thoreau, Chapter 1 “Economy”, Chapter 2 “Where I Lived, and What I Lived For”, Chapter 11 “Higher Laws.” *Walden; Or, Life in the Woods*. Maple Classics, 2013,

Recommended Readings:

F. O. Matthiessen. *American Renaissance: Art and Expression in the Age of Emerson and Whitman*. Oxford UP, 1968.

Houston A. Baker Jr. *Modernism and the Harlem Renaissance*. U of Chicago, 1989.

Richard Gray. *A History of American Literature*. Wiley-Blackwell Press, 2012.

Robert S. Levine, editor. *The Norton Anthology of American Literature*, Shorter Tenth Edition. W.W. Norton & Company, 2022.

Sacvan Bercovitch. Ed. *The Cambridge History of American Literature*, Vol. 3, 4, 5, 6, 7, 8. Cambridge UP, 1994.

Core Course 3: Postcolonial/Decolonial Literatures (4 Credits)

The richness and diversity of Postcolonial Literatures is self-evident. This course will introduce students to major issues, themes, and literary concepts of postcolonialism/decoloniality such as race, class, history, language, gender, movements and migration. Apart from the prescribed texts, the students will be required to acquaint themselves with the books and essays referred to in “Recommended Readings”.

Unit I: Non-Fiction Prose

Frantz Fanon, “Introduction,” *Black Skin, White Masks*, translated by Richard Philcox, Grove Press, 1967, pp. viii-xvii.

Frantz Fanon, "Concerning Violence." *The Wretched of the Earth*, translated by Richard Philcox, Grove Press, 2004, pp. 1-62.

Enrique Dussel, "Europe, Modernity, and Eurocentrism", *Nepantla: Views from South*, Vol. 1, Issue 3 (2000), pp. 465-478.

Unit II: Poetry

Kamau Braithwaite, "Eating the Dead" and "Negus" Islands (1969), Book 3 of *The Arrivants; A New World Trilogy*, Oxford University Press, 1973 pp. 220-221, pp 222-224.

Judith Wright, "Bora Ring" and "Nigger's Leap, New England." *Judith Wright: Collected Poems (1942-1985)*, Fourth Estate, 2016, pp. 52 & 60.

Unit III: Fiction

Chimamanda Ngozi Adichie, *Americanah*, Harper Collins, 2017.

Gabriel Garcia Marquez, "Balthazar's Marvelous Afternoon." *The Oxford Book of Latin American Short Stories*, edited by Roberto Gonzalez Echevarria, Oxford University Press, 1999, pp. 383-389.

Unit IV: Drama

Derek Walcott, "Pantomime." *Crosswinds: An Anthology of Black Dramatists in the Diaspora*, edited by William B. Branch, University of Indiana Press, 1993, pp. 130-161.

Recommended Readings:

Aimé Césaire. *Discourse on Colonialism*. Monthly Review Press, 2000.

Bill Ashcroft et al. *The Empire Writes Back: Theory and Practice in Postcolonial Literatures*. 2nd edition, Psychology Press, 2002.

Derek Walcott. *What the Twilight Says: Essays*. New York: Farrar, Strauss and Giroux, 1998.

Edward Said. *Orientalism: Western Conceptions of the Orient*. Routledge, 1978.

Frantz Fanon. *Black Skin, White Masks*. Grove Press, 2002.

Harish Trivedi and Meenakshi Mukherjee, editors. *Interrogating Post-Colonialism: Theory, Text and Context*. Indian Institute of Advanced Study, 1996.

Helen Gilbert and Joanne Tompkins. *Post-Colonial Drama: Theory, Practice, Politics*. Routledge, 1996.

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

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

Walter D. Mignolo and Catherine E. Walsh. *On Decoloniality: Concepts, Analytics, Praxis*. Duke University Press, 2018.

Semester II, Seminar Course (4 Credit)***Semester III (for 2-year PG)/ Semester I (for 1-Year PG) (Course Level 500)**

Core Course 1: Advanced Readings in Literary Theory (4 Credits)

This course offers an advanced exploration of key debates and developments in literary and cultural theory from its beginnings to contemporary times. It engages with major theoretical movements and mandates close reading of foundational essays and encourages students to critically engage with these theoretical frameworks.

Unit 1: From Structuralism to Deconstruction

Ferdinand de Saussure, *Course in General Linguistics* (1916), trans. Wade Baskin, McGraw-Hill, 1966, pp. 65–70.

Jacques Derrida, *Of Grammatology*, Johns Hopkins University Press, 1976, pp. 141–164.

Unit 2: From Marxism to Cultural Studies

Fredric Jameson, “Postmodernism and Consumer Society.” *The Anti-Aesthetic: Essays on Postmodern Culture*, edited by Hal Foster, Bay Press, 1983, pp. 111–125.

Raymond Williams, “Culture is Ordinary.” *Resources of Hope: Culture, Democracy, Socialism*, Verso, 1989, pp. 3–14.

Unit 3: From Feminism to Queer Theory

Judith Butler, “Performative Acts and Gender Constitution”, *Theatre Journal* 40.4 (1988): 519–531.

Eve Kosofsky Sedgwick, *Epistemology of the Closet*, University of California Press, 1990, pp. 1–63.

Unit 4: From Psychoanalysis to Affect Theory

Sigmund Freud, “The Uncanny.” *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, Volume XVII (1917-1919), edited by James Strachey, Vintage, pp. 217-256.

Brian Massumi, “The Autonomy of Affect”, *Cultural Critique*, no. 31, 1995, pp. 83–109.

Unit 5: From Postcolonialism to Decoloniality

Edward W. Said, “Orientalism Reconsidered”, *Cultural Critique*, no. 1, 1985, pp. 89–107.

Walter D. Mignolo, “Delinking: The rhetoric of modernity, the logic of coloniality and the grammar of de-coloniality”, *Cultural Studies*, 21(2-3), 2007, pp. 449–514.

Recommended Readings

Gayatri Chakravorty Spivak. *A Critique of Postcolonial Reason*. Harvard University Press, 1999.

Gilles Deleuze and Félix Guattari. *A Thousand Plateaus*. University of Minnesota Press, 1987.

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

Louis Althusser. *Lenin and Philosophy and Other Essays*. Monthly Review Press, 1971.

Michel Foucault. *The Archaeology of Knowledge*. Trans. A. M. Sheridan Smith. Pantheon, 1972.

Richard Hoggart. *The Uses of Literacy*. Penguin, 1957.

Roland Barthes. *Mythologies*. Trans. Annette Lavers. Hill and Wang, 1972.

Core Course 2: Non-Fiction Prose: Select Philosophical Readings (4 Credits)

It would not be an exaggeration to say that the history of human civilization has been the history of 'ideas'. It is in this context that a student of English literature, in order to study human life holistically, is also required to engage with ideas which informed and shaped not just literary movements but also the socio-political formulations behind them. Be it the idea of 'unalienable individual right' or of 'liberty, equality and fraternity', or that of 'total revolution', one finds in each a lofty expression of human aspiration that refuses to bow down. Ideas on temporal and spiritual power are as important as the issues concerning modes and manners of human expression. Similarly, the significance of cultural aspects of human articulation can never be understated.

Unit I

John Locke, "Chapter XXI: Of Power." *An Essay Concerning Human Understanding*. Clarendon Press, 1975, pp. 233-287.

Thomas Jefferson et al, "The Declaration of Independence." *Inventing America*, edited by Garry Wills, Doubleday and Company, 1978, pp. 350-354.

Unit II

Karl Marx and Fredrick Engels, *Manifesto of the Communist Party*. Verso, 2016.

Jean Paul Sartre, "What is Writing?" *What is Literature*, translated by Bernard Frechtman, Methuen and Company, 1950, pp. 1-25.

Unit III

Jawaharlal Nehru, "What is Religion?" *Jawaharlal Nehru: An Autobiography*. Oxford University Press, 1942, pp. 370-380.

Amartya Sen, "The Argumentative Indian." *The Argumentative Indian: Writings on Indian History, Culture and Identity*. Farrar, Strauss & Giroux, 2005, pp. 3-33.

Unit IV

Nelson Mandela, "Freedom." *Long Walk to Freedom: The Autobiography of Nelson Mandela*. Abacus, 1995, pp. 669-752.

Arundhati Roy, "The Doctor and the Saint." in B.R. Ambedkar, *Annihilation of Caste: The Annotated Critical Edition*. Verso, 2014, pp. 11-143.

Recommended Readings:

Michael Banton. *Racial Theories*. Cambridge University Press, 1998.

Antony Easthope and Kate McGowan, editors. *A Critical and Cultural Theory Reader*. University of Toronto Press, 1992.

Jean-Paul Sartre. *What is Literature?* Routledge, 2001.

C.P. Snow. *The Two Cultures*. Cambridge University Press, 2012.

Thomas Sowell. *Race and Culture: A World View*. Basic Books, 1995.

Core Course 3: Modern Indian Literatures (4 Credits)

The course traces the emergence and transformation of modern Indian literatures. It examines Indian literature as a site of distinctive and internally diverse forms of modernity. Moving beyond the assumption that modernity is always mediated through colonial or metropolitan languages, the course explores how Indian literatures produce their own literary forms, social identities, and political imaginaries. Starting from the birth of the early 20th-century bourgeois novel and the nationalist movement, the course culminates in a modernist experimentation with the narrative form. The course equips students to closely read, apply theory and compare texts, so as to enable them to critically engage with multilingual literary traditions.

Unit I: Understanding Vernacular Modernities

Sheldon Pollock, "Cosmopolitan and Vernacular in History." *Public Culture*, vol. 12, no. 3, Fall 2000, pp. 591–625.

Hans Harder, "The Vernacular as a Concept." Hans Harder, Nishat Zaidi, and Torsten Tschacher. *The Vernacular: Three Essays on an Ambivalent Concept and its Uses in South Asia*. Routledge, 2024, pp. 1–28.

Saurabh Dube, "Disciplines of Modernity: Entanglements and Ambiguities." *Subjects of Modernity: Time-space, Disciplines, Margins*. African Sun Media, 2017, pp. 91-118.

Unit II Fiction

Rabindranath Tagore, *The Home and the World* (*Ghare Baire*, 1916). Translated by Surendranath Tagore, Penguin Classics, 2005.

Qurratulain Hyder, *River of Fire* [*Aag Ka Darya*, 1959]. Translated by Qurratulain Hyder, New Directions Publishing, 1998.

Salma, "Toilets." *The Curse: Stories*, translated by N. Kalyan Raman, Speaking Tiger Books, 2020, pp. 86–128.

Unit III Poetry and Drama

Vijay Tendulkar, *Ghashiram Kotwal*. Translated by Jayant Karve and Eleanor Zelliot, Seagull Books, 1984.

Faiz Ahmed Faiz, "Ghazal." and "Solitude." *The Rebel's Silhouette: Selected Poems*, Translated by Agha Shahid Ali, U of Massachusetts P, 1994, p. 7, 9.

Agyeya, "Hiroshima." Translated by Leonard Nathan. *The Oxford Anthology of Modern Indian Poetry*, edited by Vinay Dharwadker and A. K. Ramanujan, Oxford UP, 1994, p. 175.

Lanjewar, Jyoti, "I Never Saw You." Translated by Vinay Dharwadker. *The Oxford Anthology of Modern Indian Poetry*, edited by Vinay Dharwadker and A. K. Ramanujan, Oxford UP, 1994, pp. 171–75.

Unit IV Popular Vernacular

Ibn-e-Safi, *Poisoned Arrow (Zahreelay Teer, 1957)*. Translated by Shamsur Rahman Faruqi, Braft Publications, 2011.

Harishankar Parsai, "Inspector Matadeen on the Moon" [Inspector Matadeen Chand Par], *Inspector Matadeen on the Moon: Satires*. Translated by C.M. Naim, Katha, 2003, pp. 13-26.

Suggested Readings:

Partha Chatterjee. “Whose Imagined Community?” *The Nation and Its Fragments: Colonial and Postcolonial Histories*. Princeton University Press, 1993, pp. 3–13.

Aparna Bhargava Dharwadker. “Myth, History, and the Nation-State.” *Theatres of Independence: Drama, Theory, and Urban Performance in India since 1947*. University of Iowa Press, 2005, pp. 165–88.

Priyamvada Gopal. *Literary Radicalism in India: Gender, Nation and the Transition to Independence*. Routledge, 2005, pp. 13–38.

Sudipta Kaviraj. “The Imaginary Institution of India.” *The Imaginary Institution of India: Politics and Ideas*. Orient Blackswan, 2010, pp. 167–209.

Meenakshi Mukherjee. “The Didactic Fiction.” *Realism and Reality: The Novel and Society in India*. Oxford University Press, 1985, pp. 19–37.

Francesca Orsini. “The Detective and the City.” *Print and Pleasure: Popular Literature and Entertaining Fictions in Colonial North India*. Permanent Black, 2009, pp. 201–25.

Susie Tharu and K. Lalita. “Literature of the Reform Movement.” *Women Writing in India*, vol. 1, Oxford University Press, 1991, pp. 145–86 .

Research Methodology II/Advanced Research Methodology (4 Credits)

This paper aims to equip students with advanced understanding in the field of literary and cultural research, moving forward from a knowledge of preliminary principles and academic protocols. To this extent, students will be expected to cover a range of methodological approaches within the field of literary studies – from historicism to posthumanism and critical data studies. In the process, some foundational resources about how to ‘read’ texts, archives

and species-lives will be used as primary material to train students into methodological questions.

Unit I: Historicism in the Humanities

Catherine Gallagher and Stephen Greenblatt, “The Touch of the Real” and “Counterhistory and the Anecdote,” *Practicing New Historicism*. University of Chicago Press, 2000, pp. 20-74.

Fredric Jameson, “On Interpretation: Literature as a Socially Symbolic Act.” *The Political Unconscious: Narrative as a Socially Symbolic Act*. Routledge, 2002, pp. 1-88

Linda Hutcheon, “Historiographic Metafiction: ‘The Pastime of Past Time’.” *A Poetics of Postmodernism: History, Theory, Fiction*. Routledge, 1988, pp. 141-164.

Hamid Dabashi, “Towards A New Organicity.” *Post-Orientalism: Knowledge and Power in Time of Terror*. Transaction Publishers, 2015, pp. 229-269.

Unit II: The Materiality of Culture

Raymond Williams, “The Analysis of Culture.” *The Long Revolution*. Penguin Books, 1965, pp. 57-88.

Gayatri Chakravorty Spivak, “The Politics of Interpretations.” *In Other Worlds*. Routledge, 2006 Rpt., pp. 161-183.

Alan Sinfield, “When is a Character Not a Character: Desdemona, Olivia, Lady Macbeth, and Subjectivity.” *Faultlines: Cultural Materialism and the Politics of Dissident Reading*. Clarendon Press, 1992, pp. 52-79.

Stephano Harney and Fred Moten, “The University and the Undercommons.” *The Undercommons: Fugitive Planning and Black Study*. Minor Compositions, 2013, pp. 22-43.

Unit III: Blue Humanities

Steve Mentz, "Toward a Blue Cultural Studies: The Sea, Maritime Culture, and Early Modern English Literature." *Literature Compass*, 6 (5) 2009, 997–1013.

Margaret Cohen, "Literary Studies on the Terraqueous Globe." *PMLA* 125, no. 3 (2010):657–62.

Stacy Alaimo, "Violet-Black: Ecologies of the Abyssal Zone." *Prismatic Ecology: Ecotheory beyond Green*, edited by Jeffrey Jerome Cohen, University of Minnesota Press, 2013, pp. 233–51.

Unit IV: Beyond Humanist Frames

R. Braidotti, "A theoretical framework for the critical posthumanities." *Theory Culture and Society*, Special Issue: Transversal Posthumanities, (2018).1–31

Mbembe A, "Future Knowledges and Their Implications for the Decolonisation Project." *Decolonisation in Universities: The Politics of Knowledge*, edited by Jansen J, Wits University Press, 2019, pp. 239-254.

N. Couldry and U. A. Mejias, "Data Colonialism: Rethinking Big Data's Relation to the Contemporary Subject." *Television & New Media*, 20(4), (2019) 336-349.

Semester III, Seminar Course (4 Credits)*

Semester IV (For 2-year PG)

Semester II (For 1-year PG)

(Course Level 500)

Research

PG Thesis (Written Submission)/ Project Report/ Research Paper (16 Credits)

PG Thesis (Viva-voce/Presentation (4 Credits)

*Students may choose Seminar Course from the pool of courses
available in each semester.