



**DHANAMANJURI UNIVERSITY
MANIPUR**

DEPARTMENT OF ENGLISH

CURRICULUM AND SYLLABI

FOR

ONE YEAR POSTGRADUATE PROGRAMME IN ENGLISH

&

TWO YEAR POSTGRADUATE PROGRAMME IN ENGLISH

(NEP)

2020

1. Pramila Dinami 16/05/2026
2. Loinya Keima Dinami 16/5/26
3. N. Anupam Singh 16/5/26
4. H. Subrata 16/5/26
5. K. Anupama 16/5/26
6. Sundari Frengbam 16/5/26
7. Ph. Sanamacha Sharma 16.5.26

30.05.2026
Sanamcha 30.5.26
Dhanamanjuri L 16/5/26
Rajkumari Tomalsana 16/5/26
Jorume 16/5/26
Jupika, G 16/5/2026
Rajni P 30/5/2026
R.C. Mohan 16/5/26



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H. Subrata 16/5/26
K. N. Dimpama 18/5/26
A. Indira Singh 16/5/26
Promila Dinar 16/05/2026 (NEP)
Lajya Leima Dinar 16/5/26 2026
Sundari Jengbam 16/5/26
Ph. Sanamacha Sharma, 16.5.26

Dhanamanjuri L 16/5/26
Rajkumari Tomalsana 16/5/26
Jasna 16/5/26.

Jupha G
16/05/26

16/5/26 Rajni P
30/5/2026
R.K. Mohi
16/5/26.

POSTGRADUATE PROGRAMME IN ENGLISH

INTRODUCTION

The M.A. English Programme at Dhanamanjuri University, Manipur is designed in accordance with the Curriculum & Credit Framework for Postgraduate Programmes of the University Grants Commission and is aligned with the principles of the National Education Policy (NEP) 2025. It offers a rigorous and research-oriented approach to literary and cultural studies. It provides advanced knowledge of literature in English and in translation across diverse periods, genres and global contexts.

Structured within the National Education Policy (NEP) framework, the programme offers academic flexibility and learner autonomy. It allows mobility across disciplines, enabling students from diverse undergraduate backgrounds to pursue postgraduate study in English. The curriculum also provides opportunities for learners to select courses aligned with their academic interests, promoting a multidisciplinary approach. Further, the programme accommodates multiple modes of learning, ensuring accessibility and adaptability to evolving educational contexts. It also adheres to the provisions of the Academic Bank of Credits (ABC) and multiple entry and exit options, as envisaged in UGC regulations, thereby facilitating academic mobility and lifelong learning.

The programme brings together the study of classical, modern and contemporary literatures, alongside regional and marginalised traditions, including those from the Northeastern region of India. It also integrates major theoretical approaches enabling students to engage with texts through informed critical perspectives. With an interdisciplinary orientation, the curriculum incorporates linguistics, cultural studies and performance studies, locating literature within broader socio-cultural and historical contexts. The programme emphasises the development of core competencies in close reading, interpretation and academic writing, along with training in research methodology culminating in a dissertation.

Overall, the MA English programme aims to equip students with advanced disciplinary knowledge, research competence and critical acumen, preparing them for careers in academia, research and related fields.

NATURE AND EXTENT OF THE M.A. PROGRAMME IN ENGLISH

The Postgraduate programme in English at Dhanamanjuri University offers:

- An advanced and research-oriented curriculum covering classical, modern and contemporary literatures from global, Indian and Northeast Indian contexts.
- Intensive engagement with major literary and cultural theories, enabling critical, comparative and interdisciplinary studies.


(Prof. M. Ramaswar Singh)

- Integration of specialised areas such as diaspora studies, regional literatures, gender discourse, translation studies, linguistics and performance traditions.
- Emphasis on research methodology, academic writing and independent study, culminating in a dissertation.
- Development of analytical and communication skills, preparing students for careers in academia, research, publishing, media and related fields.

CREDIT STRUCTURE

(i) One Year PG Programme (Two Semesters)

Credit Distribution:

- There are 42 credits across two semesters – all Core papers carry 4 credits each, with 1 credit corresponding to 1 hour of teaching per week in a semester.
- The first semester has 20 credits - 2 Core papers and 3 Discipline Specific Elective (DSE) paper, each carrying 4 credits.
- The second semester has 22 credits – 2 Core papers and 1 Discipline Specific Elective (DSE) paper, each carrying 4 credits; 1 Research Methodology Core paper carrying 2 credits; and 1 Core paper equivalent to the Dissertation to be submitted at the end of the programme, i.e., the 2nd semester, and carries 6 credits.
- In addition to the Core and Elective papers offered in the programme, students need to opt for a 2-credit Value Added Course (VAC) or Ability Enhancement Course (AEC) from another discipline.

(ii) Two Year PG Programme (Four Semesters)

Credit Distribution:

- There are 82 credits across four semesters - all Core papers carry 4 credits each, with 1 credit corresponding to 1 hour of teaching per week in a semester.
- The first semester has 24 credits (6 Core papers) and the second semester has 16+2 credits (4 Core papers+1 VAC/AEC).
- The third semester has 20 credits - 2 Core papers and 3 Discipline Specific Elective (DSE) paper, each carrying 4 credits.
- The fourth semester has 22 credits – 2 Core papers and 1 Discipline Specific Elective (DSE) paper, each carrying 4 credits; 1 Research Methodology Core paper carrying 2 credits; and 1 Core paper equivalent to the Dissertation to be submitted at the end of the programme, i.e., the 2nd semester, and carries 6 credits.

- In addition to the Core papers offered in the programme, students need to opt for a 2-credit Value Added Course (VAC) or Ability Enhancement Course (AEC) from another discipline.

ASSESSMENT SYSTEM AND MARK DISTRIBUTION

The NEP 2020 emphasises upon formative and continuous assessment rather than summative assessment.

Courses evaluated on a 100-mark basis will have 80 marks allocated to the End Semester Examination, which assesses cumulative understanding, analytical ability and theoretical knowledge. The remaining 20 marks are assigned to Internal Assessment, comprising of Sessional Test (10 marks), Seminar (6 marks) and Attendance (4 marks).

ENTRY-EXIT POINT:

For Two Year PG Programme: Students entering Two Year PG Programme after a Three Year UG programme can choose to do:

- only course work in the third and fourth semester or
- course work in the third semester and research in the fourth semester or
- only research work in the third and fourth semester.

For One Year PG Programme: Students entering One Year PG Programme after a Four Year UG programme can choose to do

- only coursework or
- research or
- coursework and research.

For those who join the Two-Year PG programme, there shall only be one exit point.

Students who exit at the end of the 1st year shall be awarded a Postgraduate Diploma.

CURRICULAR ORIENTATION

- **Discipline Specific Core Courses**
- **Discipline Specific Elective Courses**
- **Dissertation**
- **VAC or AEC**


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EXPECTED STUDENT GAINS

Upon completion of the Programme, students are expected to:

- Demonstrate advanced critical and analytical skills for interpreting literary and cultural texts.
- Acquire a critical understanding of literary theories and research frameworks.
- Acquire a clear understanding of global, national and regional literatures, including marginalised and interdisciplinary perspectives.
- Develop effective communication and intellectual skills suited for careers in academia, research and related fields.
- Cultivate originality and ethical responsibility in research practices.

PROGRAMME EDUCATIONAL OBJECTIVES (PEOs)

The M.A. English programme is designed:

- To cultivate a rigorous understanding of literary traditions across Asian, European, Indian and global contexts.
- To equip learners with a comprehensive grounding in literary and cultural theories, ranging from classical poetics to contemporary frameworks.
- To encourage comparative literary studies and promote interdisciplinary inquiry through the integration of linguistics, cultural studies and performance studies.
- To provide both foundational and advanced knowledge of language structure and use.
- To develop core competencies such as close reading and textual interpretation across diverse literary forms.
- To develop research capabilities through training in research methodology and the completion of a dissertation.

PROGRAMME OUTCOMES (POs)

Upon successful completion of the programme, students will be able to:

- Demonstrate in-depth knowledge of literary traditions across classical, modern and contemporary periods, including Indian, American and global contexts.
- Apply major frameworks of literary and cultural theory to interpret texts
- Critically analyse literature in relation to broader socio-cultural and historical context
- Undertake research using appropriate methodologies
- Produce well-argued academic writing and presentations.

PROGRAMME SPECIFIC OUTCOMES (PSOs)

The Programme Specific Outcomes (PSOs) of the M.A. English programme are designed to ensure that students:

- Develop an in-depth understanding of diverse literary traditions across periods, regions, and genres with attention to form, structure and philosophical contexts.
- Demonstrate proficiency in major theoretical traditions in literary and cultural studies and apply them to textual analysis.
- Analyse issues of gender, identity and subjectivity across a range of literary traditions and cultural contexts.
- Critically evaluate major literary movements, genres and authors within their socio-political and historical contexts.
- Engage with regional and marginalised literatures, leading to awareness of local identities, orality and marginality.
- Critically examine postcolonial and global literatures, with attention to themes of displacement, hybridity and identity.
- Apply knowledge of linguistic structures
- Produce independent scholarly research demonstrating methodological rigour, theoretical grounding and originality.


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COURSE STRUCTURE OF 1-YEAR PG PROGRAMME (2-SEMESTER PG PROGRAMME)

Total Marks: 1050

Total Credits: 42

Semester I

2 (Two) Core Papers: ENG-611; ENG-612

3 (Three) Elective Papers: ENG-621 or ENG-631; ENG-622 or ENG-632; ENG-623 or ENG-633

Paper Code	Paper Type	Paper Title	Internal Assessment Marks	End-Semester Marks	Total Marks	Number of Credits
ENG-611	Discipline Specific Core	Classical Literature	20	80	100	4
ENG-612	Discipline Specific Core	Cultural Studies	20	80	100	4
ENG-621	Discipline Specific Elective I	Language and Linguistics	20	80	100	4
ENG-631	Discipline Specific Elective I	Applied Linguistics and ELT-I	20	80	100	4
ENG-622	Discipline Specific Elective II	World Literature	20	80	100	4
ENG-632	Discipline Specific Elective II	Literature and Environment	20	80	100	4
ENG-623	Discipline Specific Elective III	American Literature	20	80	100	4
ENG-633	Discipline Specific Elective III	Indian Literature	20	80	100	4
		Total			500	20


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Semester II

2 (Two) Core Papers: ENG-613; ENG-614;

1 (One) Elective Paper: ENG-624 or ENG-634

1 (One) Research Methodology Paper-ENG-615; and 1 (One) Dissertation-ENG-616

1 (One) Value Added Course (VAC) or Ability Enhancement Course (AEC)

Number of Credits	Paper Code	Paper Type	Paper Title	Internal Assessment Marks	End-Semester Marks	Total Marks	Number of Credits
4	ENG-613	Discipline Specific Core	Literary Criticism and Critical Theory	20	80	100	4
4	ENG-614	Discipline Specific Core	Postcolonial Literature	20	80	100	4
4	ENG-624	Discipline Specific Elective	Writings from Northeast India	20	80	100	4
4	ENG-634	Discipline Specific Elective	Literature and Human Rights	20	80	100	4
4	ENG-615	Research Methodology/Theory	Research Methodology	10	40	50	2
4	ENG-616	Research (Thesis/Project/Field Work/Patent)	Dissertation	-	-	150	6
4							
4	AEC-XXX	VAC/AEC		-	50	50	2
4	Total					550	22
20							

Note:

- There will be no internal assessment for Dissertation paper. However, the paper shall consist of two components: Evaluation of dissertation (100) marks and viva-voce (50) marks.
- Internal assessment shall comprise of three components:
Written Test: 10 marks
Seminar: 06 marks
Attendance: 04 marks



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COURSE STRUCTURE OF 2-YEAR PG PROGRAMME (4-SEMESTER PG PROGRAMME)

Total Marks: 2050

Total Credits: 82

Semester I

6 Core Papers: ENG-501; ENG-502; ENG-503; ENG-504; ENG-505; ENG-506

Paper Code	Paper Type	Paper Title	Internal Assessment Marks	End-Semester Marks	Total Marks	Number of Credits
ENG-501	Discipline Specific Core	British Poetry	20	80	100	4
ENG-502	Discipline Specific Core	Nineteenth Century European Realism	20	80	100	4
ENG-503	Discipline Specific Core	Literature of the Indian Diaspora	20	80	100	4
ENG-504	Discipline Specific Core	Introduction to Manipuri Theatre	20	80	100	4
ENG-505	Discipline Specific Core	Literature in Translation	20	80	100	4
ENG-506	Discipline Specific Core	Women's Fiction	20	80	100	4
Total					600	24

Semester II

4 (Four) Core Papers: ENG-507; ENG-508; ENG-509; ENG-510

1 (One) Value Added Course or Ability Enhancement Course

Paper Code	Paper Type	Paper Title	Internal Assessment Marks	End-Semester Marks	Total Marks	Number of Credits
ENG-507	Discipline Specific Core	British Drama and Fiction	20	80	100	4
ENG-508	Discipline Specific Core	Literary Theory	20	80	100	4
ENG-509	Discipline Specific Core	Partition Literature	20	80	100	4
ENG-510	Discipline Specific Core	Introduction to Asian Literature	20	80	100	4
AEC-XXX	VAC/AEC		-	50	50	2
Total					450	18

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Semester III

2 Two) Core papers: ENG-611; ENG-612;

3 Three) Elective papers: ENG-621 or ENG-631; ENG-622 or ENG-632; ENG-623 or ENG-633

Number of Credits	Paper Code	Paper Type	Paper Title	Internal Assessment Marks	End-Semester Marks	Total Marks	Number of Credits
4	ENG-611	Discipline Specific Core	Classical Literature	20	80	100	4
4	ENG-612	Discipline Specific Core	Cultural Studies	20	80	100	4
4	ENG-621	Discipline Specific Elective I	Language and Linguistics	20	80	100	4
4	ENG-631	Discipline Specific Elective I	Applied Linguistics and ELT-I	20	80	100	4
4	ENG-622	Discipline Specific Elective II	World Literature	20	80	100	4
4	ENG-632	Discipline Specific Elective II	Literature and Environment	20	80	100	4
24	ENG-623	Discipline Specific Elective III	American Literature	20	80	100	4
	ENG-633	Discipline Specific Elective III	Indian Literature	20	80	100	4
Total						500	20

Number of Credits

4

4

4

4

2

18


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Semester IV

2 (Two) Core Papers: ENG-613; ENG-614;

1 (One) Elective Paper: ENG-624 or ENG-634

1 (One) Research Methodology Paper-ENG-615; and 1 (One) Dissertation-ENG-616

1 (One) Value Added Course (VAC) or Ability Enhancement Course (AEC)

Paper Code	Paper Type	Paper Title	Internal Assessment Marks	End-Semester Marks	Total Marks	Number of Credits
ENG-613	Discipline Specific Core	Literary Criticism and Critical Theory	20	80	100	4
ENG-614	Discipline Specific Core	Postcolonial Literature	20	80	100	4
ENG-624	Discipline Specific Elective	Writings from Northeast India	20	80	100	4
ENG-634	Discipline Specific Elective	Literature and Human Rights	20	80	100	4
ENG-615	Research Methodology/Theory	Research Methodology	10	40	50	2
ENG-616	Research (Thesis/Project/Field Work/Patent)	Dissertation	-	-	150	6
Total					500	20

Note:

- There will be no internal assessment for Dissertation paper. However, the paper shall consist of two components: Evaluation of dissertation (100) marks and viva-voce (50) marks.
- Internal assessment shall comprise of three components:
Written Test: 10 marks
Seminar: 06 marks
Attendance: 04 marks


(Prof. M. Rameshwar Singh)

TABLE OF CONTENTS

ONE YEAR PG PROGRAMME (2-SEMESTER PG PROGRAMME)

DSC - Discipline Specific Core

DSE – Discipline Specific Elective

Number
of
Credits

4

4

4

4

2

6

20

SEMESTER I

Page

1. ENG-611 (DSC)	Classical Literature	1
2. ENG-612 (DSC)	Cultural Studies	2
3. ENG-621 (DSE I)	Language and Linguistics	3
4. ENG-631 (DSE I)	Applied linguistics and ELT-I	5
5. ENG-622 (DSE II)	World Literature	6
6. ENG-632 (DSE II)	Literature and Environment	7
7. ENG-623 (DSE III)	American Literature	8
8. ENG-633 (DSE III)	Indian Literature	10

SEMESTER II

9. ENG-613 (DSC)	Literary Criticism and Critical Theory	12
10. ENG-614 (DSC)	Postcolonial Literature	13
11. ENG-624 (DSE)	Writings from Northeast India	14
12. ENG-634 (DSE)	Literature and Human Rights	16
13. ENG-615	Research Methodology	17
14. ENG-616	Dissertation	18


(Prof. M. Rameshwar Singh)

TWO YEAR PG PROGRAMME (4-SEMESTER PG PROGRAMME)

DSC - Discipline Specific Core

DSE – Discipline Specific Elective

SEMESTER I		Page
15. ENG-501 (DSC)	British Poetry	20
16. ENG-502 (DSC)	Nineteenth Century European Realism	21
17. ENG-503 (DSC)	Literature of the Indian Diaspora	22
18. ENG-504 (DSC)	Introduction to Manipuri Theatre	24
19. ENG-505 (DSC)	Literature in Translation	25
20. ENG-506 (DSC)	Women's Fiction	26
 SEMESTER II		
21. ENG-507 (DSC)	British Drama and Fiction	28
22. ENG-508 (DSC)	Literary Theory	29
23. ENG-509 (DSC)	Partition Literature	30
24. ENG-510 (DSC)	Introduction to Asian Literature	31
 SEMESTER III		
25. ENG-611 (DSC)	Classical Literature	33
26. ENG-612 (DSC)	Cultural Studies	34
27. ENG-621 (DSC I)	Language and Linguistics	35
28. ENG-631 (DSC I)	Applied linguistics and ELT-I	37
29. ENG-622 (DSC II)	World Literature	38
30. ENG-632 (DSC II)	Literature and Environment	39
31. ENG-623 (DSC III)	American Literature	40
32. ENG-633 (DSC III)	Indian Literature	41


(Prof. M. Rameshwar Singh)

SEMESTER IV

33. ENG-613 (DSC)	Literary Criticism and Critical Theory	44
34. ENG-614 (DSC)	Postcolonial Literature	45
35. ENG-624 (DSE)	Writings from Northeast India	46
36. ENG-634 (DSE)	Literature and Human Rights	48
37. ENG-615	Research Methodology	49
38. ENG-616	Dissertation	50
Appendix: Syllabus Drafting Committee		52


(Prof. M. Rameshwar Singh)

DETAILED COURSE CONTENT OF 1-YEAR PG PROGRAMME
(2-SEMESTER PG PROGRAMME)

SEMESTER - I

ENG-611 (DSC): CLASSICAL LITERATURE

Course Objectives:

- To examine key philosophical, ethical, and aesthetic concerns in classical literature.
- To examine the intersections of myth, religion, ethics, and political thought in shaping classical narratives and dramatic structures.
- To explore the transmission, reception, and reinterpretation of classical texts across temporal and cultural contexts.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Demonstrate a nuanced understanding of classical literary forms.
- Develop the ability to analyse the relationship between text and context, including the role of performance, oral traditions, and manuscript culture.
- Evaluate the enduring influence of classical literature on subsequent literary movements, theories, and global literary traditions.

Course Content:

Unit 1: Euripides – *Medea*; Sophocles- *Oedipus Rex*

Unit 2: Dante – *The Inferno* (Canto I & XI)

Unit 3: Khayyam – *Rubaiyat*

Unit 4: Plautus – *Pot of Gold*

Suggested Readings:

1. Aminrazavi, M. *The Wine of Wisdom, The Life, Poetry and Philosophy of Omar Khayyam*, Oxford: Oneworld Publications, 2007.
2. Dinter, Martin T. *The Cambridge Companion to Roman Comedy*, Cambridge: CUP, 2019.
3. Jacoff, Rachel. Ed. *The Cambridge Companion to Dante*, Cambridge: CUP, 2007.
4. Swift, Laura. *Greek Tragedy: Themes and Contexts*, Bloomsbury. 2016.
5. Wendell, Barrett. *The Traditions of European Literature: From Homer to Dante*, Legare Street Press. 2023.


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ENG-612 (DSC): CULTURAL STUDIES

Course Objectives:

- To understand the concept of culture by examining key theoretical perspectives, particularly those of T. S. Eliot and Raymond Williams, and to distinguish between elite and everyday notions of culture.
- To introduce the foundations of Cultural Studies through the work of Richard Johnson, focusing on the relationship between culture, power, ideology, and social practices.
- To analyse culture as a system of meaning and discourse by engaging with Clifford Geertz's concept of "thick description" and interpretive approaches to culture.
- To examine the processes of representation and ideology using the theoretical framework of Stuart Hall, with emphasis on how meaning is constructed through language, signs, and media.
- To develop critical thinking and analytical skills for interpreting cultural texts and practices within their social, political, and historical contexts.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Explain key concepts of culture by critically engaging with the theoretical perspectives of T. S. Eliot and Raymond Williams, distinguishing between elite and everyday understandings of culture.
- Analyse the scope and methods of Cultural Studies through the framework proposed by Richard Johnson, including the processes of cultural production, circulation, and consumption.
- Interpret cultural practices and symbols using Clifford Geertz's concept of "thick description" and the interpretive theory of culture.
- Evaluate how meaning is constructed through representation by applying the theories of Stuart Hall, especially in relation to language, signs, and media.
- Assess the role of ideology and power in shaping culture, and critically examine cultural texts and everyday practices within their socio-political contexts.

Course Content:

Unit 1: What is Culture?

T.S. Eliot – 'Three Senses of Culture' from *Notes Towards the Definition of Culture*, London: Faber and Faber, 1948. pp. 21-34.

Raymond Williams – 'Culture is Ordinary', in *The Routledge Critical and Cultural Theory Reader*. Ed. Neil Badmington and Julia Thomas, London and New York: Routledge.

Unit 2: Culture Studies

Richard Johnson – 'What's Cultural Studies Anyway?' in *What is Cultural Studies? A Reader*, Ed. John Storey, London & New York: Arnold, 1976. pp. 75-114.

Unit 3: Culture as Discourse

Clifford Geertz – 'Thick Description: Toward an Interpretive Theory of Culture' from *The Interpretation of Culture: Selected Essays of Clifford Geertz*, Basic Books, 1973. pp. 3-30.

Unit 4: Representation and Ideology

Stuart Hall- 'The Work of Representation', in *Representation: Cultural Representations and Signifying Practices*, Ed. Stuart Hall, London: Sage, 1997. pp. 15-64.

Suggested Readings:

1. Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. London: Fontana Press, 1976.
2. Hall, Stuart. Ed. *Representation: Cultural Representations and Signifying Practices*. London: Sage Publications, 1997.
3. Storey, John. *Cultural Theory and Popular Culture: An Introduction*. London: Pearson Education, 1993.
4. Barker, Chris. *Cultural Studies: Theory and Practice*. London: Sage Publications, 2000.
5. Bennett, Tony. *Culture: A Reformer's Science*. London: Sage Publications, 1998.

ENG-621 (DSE I): LANGUAGE AND LINGUISTICS

Course Objectives:

- To introduce key concepts of language, communication, and language varieties.
- To familiarise students with the development and core theories of modern linguistics.
- To develop understanding of phonetics and the production of speech sounds.
- To impart knowledge of phonology and morphology, including sound patterns and word formation.
- To build competence in syntax and semantics, focusing on sentence structure and meaning.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Identify and explain the functions and properties of human language, and differentiate between varieties of English (e.g., standard/non-standard language, dialects, registers, pidgins, and creoles).
- Describe and evaluate key developments in modern linguistics by applying descriptive and scientific approaches, and analysing concepts such as *langue* and *parole*, signifier and signified, and syntagmatic/paradigmatic relations etc.
- Classify and transcribe English speech sounds by analysing the role of speech organs, articulatory processes, and demonstrating knowledge of phonetic description and transcription conventions.

- Analyse and apply concepts of phonology and morphology by distinguishing phonemes and allophones, examining syllable structure and suprasegmental features, and demonstrating processes of word formation, inflection, derivation, and compounding in English.
- Interpret and construct syntactic and semantic structures by analysing categories and constituents, applying phrase structure rules, and evaluating meaning relations such as lexical/grammatical meaning, entailment, and presupposition.

Course Content:

- Unit 1: Language and Communication; functions of language; properties of human language; language varieties; standard and non-standard language; dialect, register, pidgin, creole, varieties of English
- Unit 2: The growth of modern linguistics; the descriptive approach; linguistics as a science; synchronic and diachronic approaches; langue and parole; sign, signifier and signified; syntagmatic and paradigmatic relations; branches of linguistics; levels of linguistic analysis.
- Unit 3: Phonetics: speech organs; active and passive articulators; description and classification of sounds.
- Unit 4: Phonology and Morphology; phonemes, allophones, minimal pairs; classification of English speech sounds, suprasegmental features, syllable; morpheme, free and bound morphemes, allomorphs, zero morphemes, morphophonemics; words, word classes, inflection, derivation, compounding, English morphology, word formation processes.
- Unit 5: Syntax and semantics; categories and constituents; basic concepts of syntax; phrase structure; concepts of semantics; lexical and grammatical meaning; entailment and presupposition.

Suggested Readings:

1. Fromkin, Victoria, Robert Rodman, and Nina Hyams. *An Introduction to Language*. 10th Ed., Cengage Learning, 2014.
2. Akmajian, Adrian, et al. *Linguistics: An Introduction to Language and Communication*. 6th Ed., MIT Press, 2010.
3. Yule, George. *The Study of Language*. 5th Ed., Cambridge University Press, 2014.
4. Meyer, Charles F. *Introducing English Linguistics*. Cambridge University Press, 2009.
5. Roach, Peter. *English Phonetics and Phonology: A Practical Course*. 4th Ed., Cambridge University Press, 2009.
6. Hockett, Charles F. *A Course in Modern Linguistics*. Macmillan, 1958.
7. Bloomfield, Leonard. *Language*. University of Chicago Press, 1933.
8. Lyons, John. *Semantics*. 2 Vols., Cambridge University Press, 1977.
9. Cruttenden, Alan. *Gimson's Pronunciation of English*. 8th Ed., Routledge, 2014.
10. Jones, Daniel. *An Outline of English Phonetics*. 9th Ed., Cambridge University Press, 1976.

OR


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ENG-631 (DSE I): APPLIED LINGUISTICS AND ELT-I

Course Objectives:

- To focus on the theories of teaching and acquisition of English.
- To equip students with the knowledge of need-based ELT.
- To enable students to understand the functions of English in India, framing of language syllabi, modes of learning and teaching, and methods of language teaching.
- To educate students about contrastive analysis and linguistic approach to learning literature.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Describe key theories and concepts of applied linguistics and their relevance in ELT.
- Adopt theoretical approaches of ELT into practice such as task-based learning and communicative language teaching.
- Evaluate the sociolinguistics and cultural factors that impinge upon teaching language in India.
- Understand the various concepts of contrastive analysis, analyse literary texts using linguistic features, and the connection between literature, language and society.

Course Content:

Unit 1: Language Teaching Methodology: Grammar Translation; Direct Method; the Aural/Oral approach; the Reading Method; Situational Language Teaching; Audio-lingual Method; Communicative Language Teaching; Functional Approaches to language-teaching.

Unit 2: The teaching of language skills: reading, writing, speaking and listening; testing and evaluation; various stages of development; features of a good test; communicative testing; uses of tests.

Unit 3: Need-based ELT: English for Science and Technology (EST); English for Academic Purposes (EAP); English for Business and Commerce (EBC); English for Official Communication (EOC).

Unit 4: Contrastive Analysis: Origin and Development; CA at various levels; CA and language pedagogy; Contrastive Pragmatics; Error Analysis; Origin and Development; EA at various levels.

Unit 5: Linguistics and literature: Stylistics as an interdisciplinary field; Linguistic approaches to teaching of literature; teaching of prose and poetry; the use of literary texts for language teaching.

Suggested Readings:

1. Leech Svartik, Quirk and Greenbaum. *A Comprehensive Grammar of the English Language*. London: Longman, 1988.
2. Allen, J.P.B. and S. Pit Corder. Eds. *Techniques in Applied Linguistics*. London: Oxford University Press, 1974.
3. Bright, J.A. and G.C. McGregor. *Teaching English as a Second Language*. Longman, 1970.
4. Littlewood, William. *Communicative Language Teaching: An Introduction*. Cambridge: Cambridge University Press, 1981.
5. Venkateswara, S. *Principles of Teaching English*. New Delhi: Vikas Publishing House, 1995.
6. Krishnaswamy N. and Lalitha Krishnaswamy. *Methods of Teaching English*. New Delhi: Trinity Press, 2016.
7. Richards, J.C. and T.S. Rodgers. *Approaches and Methods in Language Teaching* (3rd Edition). Cambridge: Cambridge University Press, 2014.

ENG-622 (DSE II): WORLD LITERATURE

Course Objectives:

- To understand the evolving field of world literature and the vital role translation plays in carrying texts across linguistic boundaries.
- To recognise the immense diversity of cultural aesthetics and historical contexts spanning from 17th-century Spain to modern Iran.
- To analyse how universal themes are explored through specific local and cultural lenses.
- To analyse diverse global texts across different eras and cultures to understand how they reflect distinct social realities and identities.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Recognise and appreciate the diversity of literary representations across different nations, languages, historical periods, and cultural traditions.
- Analyse the concept of World Literature and the essential role of translation in bridging cultural divides.
- Express informed oral and written perspectives on the contemporary relevance of global texts.
- Strengthen close reading skills and cross-cultural awareness.


(Prof. M. Rameshwar Singh)

Course Content:

Unit 1: Miguel de Cervantes – *Don Quixote*

Unit 2: Fyodor Dostoevsky – *Crime and Punishment*

Unit 3: Luigi Pirandello – *Six Characters in Search of an Author*

Unit 4: Azar Nafisi – *Reading Lolita in Tehran*

Parijat – *Blue Mimosa*

Suggested Readings:

1. Bloom, Harold. Ed. *Cervantes's Don Quixote*. Philadelphia: Chelsea House Publishers, 2001.
2. Damrosch, David. Ed. *World Literature in Theory*. Wiley-Blackwell, 2014.
3. Gupta, RS. *Literary Translation*. New Delhi: Creative Books, 1999.
4. Richard Arthur Peace. Ed. *Fyodor Dostoevsky's Crime and Punishment: A Casebook*. Oxford: Oxford University Press, 2006.
5. Simon, Sherry. *Gender in Translation: Cultural Identity and the Politics of Transmission*. London: Routledge, 1996.
6. Vittorini, Domenico. *The Drama of Luigi Pirandello*. Philadelphia: University of Pennsylvania Press, Inc, 1935.

OR

ENG-632 (DSC II): LITERATURE AND ENVIRONMENT**Course Objectives:**

- To understand concerns related to the environment and ecology as seen in literary works and social movements.
- To introduce theoretical approaches such as ecocriticism, green literature, and the anthropocene through a study of both poetry, fiction and non-fiction.
- To trace the deep relation between human and nature as seen in British Romantic poetry to contemporary novels from Northeast India.
- To analyse how literary texts deal with issues of colonialism, race, gender, indigenous rights with those of environmental crisis.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Identify the link between environment and literature, become ecologically aware, and appreciate literature's role in highlighting sustainable and ethical practice.
- Explain key theories and concepts such as ecocriticism, green literature, and the anthropocene.


(Prof. M. Ramakrishna Singh)

- Evaluate literary texts belonging to different periods, countries and genres for their engagement with nature as well as ecological crisis emanating from human action.
- Analyse environmental literature and people's movements for their ability to raise awareness about pertinent cultural, social and political issues.

Course Content:

Unit 1: William Wordsworth – 'The Tables Turned'

Henry David Thoreau – 'Where I Lived and When I Lived' and 'The Pond' from *Walden*.

Unit 2: Jamaica Kincaid – 'A History'

Vandana Shiva and J. Bandyopadhyay – 'The Evolution, Structure, and Impact of the Chipko Movement'

Unit 3: Mahasweta Devi – *The Book of the Hunter*

Unit 4: Janice Pariat – *Everything the Light Touches*

Suggested Readings:

1. Glotfelty, Cheryll and Harold Fromm. Eds. *The Ecocriticism Reader: landmarks in Literary Ecology*. Georgia: University of Georgia Press, 1996.
2. Pathak, Shekhar. *The Chipko Movement: A People's History*. (Trans. Manisha Choudhry), Ed. Ramchandra Guha. Bangalore: Permanent Black, 2021.
3. Susie, Tharu and K. Lalita. *Women Writing in India, 600 B.C. to the Present. Vol. II: The 20th Century*. New York: Feminist Press: 1993.
4. Edwards, Justin K. *Understanding Jamaica Kincaid*. Columbia: The University of South Carolina Press, 2007.
5. Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. Chicago: University of Chicago Press, 2016.
6. Bora, Anshuman. 'Decoloniality as Diffusive Relationality: Janice Pariat's Fiction as Expression of the Unmappable', in *"Insides-Outsides": Northeast Indian Anglophone Literature*. *South Asian Review*, 2023.

ENG-623 (DSE III): AMERICAN LITERATURE

Course Objectives:

- To introduce students to major authors and representative texts of American literature across different periods and genres.
- To develop an understanding of key literary movements such as Transcendentalism, Realism, Harlem Renaissance, Modernism, and contemporary trends.
- To examine the relationship between literature and socio-cultural issues such as race, identity, gender, and class in the American context.

- To enhance students' skills in critical reading, interpretation, and analysis of literary texts including poetry, fiction, and drama.
- To encourage the development of coherent academic writing and the ability to articulate informed responses to literary works.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Identify and explain major periods, movements, and authors in American literature, from Transcendentalism and Harlem Renaissance to modern and contemporary writing.
- Develop the ability to interpret and critically analyse prose, poetry, and drama using appropriate literary concepts and frameworks.
- Relate literary works to their historical, cultural, and social contexts, including issues of race, gender, identity, and class.
- Compare themes, styles, and techniques across different genres and authors within American literature.

Course Content:

Unit 1: Ralph Waldo Emerson – 'The American Scholar', in the *Complete Essays and Other Writings*

Langston Hughes – 'The Negro Artist and the Racial Mountain'

Unit 2: Mark Twain – *The Adventures of Huckleberry Finn*

Unit 3: Eugene O'Neil – *Desire Under the Elms*

Edward Albee- Who's Afraid of Virginia Woolf?

Unit 4: Wallace Stevens – 'Peter Quince at the Clavier'

Maya Angelou – 'Caged Bird'

N. Scott Momaday – 'The Delight Song of Tsoai-talee'

Joy Harjo – 'Equinox'

Suggested Readings:

1. Baym, Nina. Ed. *The Norton Anthology of American Literature*. Edited by. New York: W. W. Norton & Company, 2017.
2. Perkins, George and Barbara Perkins. Eds. *The American Tradition in Literature*. New York: McGraw-Hill Education, 2008.
3. Gray, Richard. *A History of American Literature*. Oxford: Wiley-Blackwell, 2011.

4. Bercovitch, Sacvan. Ed. *The Cambridge History of American Literature*. Cambridge: Cambridge University Press, 1994–2005.
5. Spiller, R.E. Ed. *Literary History of the United States*. New York: Macmillan, 1948.
6. Huggins, Nathan. *Harlem Renaissance*. New York: Oxford University Press, 1971.
7. Wilson, Norma C. *The Nature of Native American Poetry*. Albuquerque: University of New Mexico Press, 2001.

OR

ENG-633 (DSE III): INDIAN LITERATURE

Course Objectives:

- Explore the evolution of Indian literary traditions, ranging from medieval devotional poetry to contemporary Indian English verse.
- Critically examine the representation of the Indian nation and rural society in foundational postcolonial fiction.
- Analyse the socio-political themes of caste, identity, and resistance as presented in landmark drama and autobiographical excerpts.
- Engage with the diverse poetic voices of India, focusing on themes of displacement, regional identity, and memory.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Demonstrate a comprehensive understanding of the multilingual and multicultural facets of Indian literature in English and translation.
- Analyse the intersection of myth, folklore, and modern social issues in Indian literary works.
- Evaluate the contributions of marginalised voices to the Indian literary canon, specifically focusing on Dalit aesthetics.
- Critically discuss the stylistic and thematic innovations in Indian poetry from the early 20th century to the present.

Course Content:

Unit 1: Raja Rao – *Kanthapura*

Unit 2: Kabir– ‘It is Needless to Ask of a Saint’

Lal Ded – ‘When Can I Break the Bonds of Shame’

Mir Taqi Mir – ‘Of Those Who Left Behind, I Too Am One’

Rabindranath Tagore – *Gitanjali*- 11. ‘Leave this Chanting and Singing’

Sri Aurobindo – ‘The Night of the Pilgrim’

Unit 3: Sarojini Naidu – ‘The Coromandel Fishers’

A.K. Ramanujan – ‘A River’

Mamta Kalia – ‘Tribute to Papa’

Arun Kolatkar – ‘The Bus’

Agha Shahid Ali – ‘Postcard from Kashmir’

Unit 4: Girish Karnad – *Hayavadana*

Omprakash Valmiki – Excerpt from *Joothan* (Trans. Arun Prabha Mukherjee)

Suggested Readings:

1. Iyengar, K. R. Srinivasa. *Indian Writing in English*. Sterling Publishers, 1985.
2. Naik, M. K. *A History of Indian English Literature*. Sahitya Akademi, 1982.
3. Mehrotra, Arvind Krishna. Ed. *A History of Indian Literature in English*. Columbia University Press, 2003.
4. Devy, G. N. *After Amnesia: Tradition and Change in Indian Literary Criticism*. Orient Longman, 1992.
5. Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. Oxford University Press, 2000.
6. King, Bruce. *Modern Indian Poetry in English*. Oxford University Press, 1987.
7. Tharu, Susie, and K. Lalita. Ed. *Women Writing in India: 600 B.C. to the Present*. Vol. 1 & 2, Feminist Press, 1991–1993.
8. Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature: History, Controversies, and Considerations*. Trans. Alok Mukherjee, Orient Longman, 2004.
9. Hawley, John Stratton. *A Storm of Songs: India and the Idea of the Bhakti Movement*. Cambridge, MA: Harvard University Press, 2015.

SEMESTER II

20+2=22 Credits

ENG-613 (DSC): LITERARY CRITICISM AND CRITICAL THEORY

Course Objectives:

- To trace the evolution of literary theory from classical to postmodern traditions.
- To understand key concepts in literary criticism such as mimesis, rasa, and value.
- To introduce structuralist and poststructuralist approaches to narrative analysis.
- To examine interdisciplinary perspectives including psychoanalysis, feminism, and postcolonial theory.
- To develop critical and analytical skills for interpreting literary and cultural texts.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Demonstrate a critical understanding of key literary theories from classical to postmodern periods.
- Interpret and analyse literary texts through concepts such as rasa, mimesis, narrative structure, and value.
- Employ structuralist, poststructuralist, and psychoanalytic approaches to textual interpretation and analysis.
- Assess the intersections of literature with culture, gender, and politics from feminist and postcolonial perspectives.
- Develop coherent, well-structured critical arguments grounded in relevant theoretical frameworks.

Course Content:

Unit 1: Bharatamuni – *Natyashastra* (Chapter 6: 'The Sentiments')

Plato – *Republic* (Book X)

Unit 2: Philip Sidney – *An Apology for Poetry*

I.A Richards – *Principles of Literary Criticism* (Chapter 7: 'A Psychological Theory of Value')

Unit 3: Roland Barthes – 'An Introduction to The Structural Analysis of Narrative'

Jean-Francois Lyotard – 'Introduction' to *The Postmodern Condition: A Report on Knowledge*

Unit 4: Juliet Mitchell – 'Femininity, Narrative and Psychoanalysis'

Frantz Fanon – *The Wretched of the Earth* (Chapter 4: 'On National Culture')


(Prof. M. Rameshwar Singh)

Suggested Readings:

1. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 3rd Ed., Manchester: Manchester University Press, 2009.
2. Bhagwat, Vidyut. *Feminist Social Thought*. Jaipur: Rawat Publications, 2004.
3. Eagleton, Terry: *Literary Theory: An Introduction*. Minneapolis: University of Minnesota Press, 1983.
4. Lee, Desmond. Trans. *Plato: The Republic*. England: Penguin Books, 2007.
5. Nagarajan, M.S.: *English Literary Criticism & Theory: An Introductory History*, Hyderabad: Orient Longman, 2006.
6. Selden, Raman: *A Reader's Guide to Contemporary Literary Theory*. New Jersey: Prentice-Hall, 1985.
7. Sethuraman, V. Ed. *Indian Aesthetics: An Introduction*, Delhi: Macmillan, 1992.
8. Waugh, Patricia. Ed. *Literary Theory and Criticism: An Oxford Guide*. New Delhi: Oxford University Press, 2006.
9. Wellek, Rene: *A History of Modern Criticism: 1750-1950*, Vols. I-IV, London: Jonathan Cape, 1958.

ENG-614 (DSC): POSTCOLONIAL LITERATURE

Course Objectives:

- To introduce students to major postcolonial writers and texts across diverse cultural and geographical regions.
- To explore themes of identity, displacement, race, gender and cultural conflict in postcolonial literature.
- To analyse how colonial histories shape literary expression, aesthetics and narrative strategies.
- To encourage critical engagement with issues of power, resistance and hybridity in literary works.
- To develop comparative perspectives across African, Caribbean, South Asian and Australasian contexts.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Demonstrate a clear understanding of key postcolonial concepts such as hybridity, mimicry and subalternity.
- Critically analyse selected texts in relation to their historical, cultural and political contexts.
- Evaluate how postcolonial writers challenge dominant narratives and reclaim marginalised voices.
- Apply theoretical frameworks to interpret postcolonial literature across genres, including fiction, drama and poetry.

- Present informed arguments in both written and oral form on postcolonial issues and literary strategies.

Course Content:

Unit 1: Jean Rhys – *Wide Sargasso Sea*

Unit 2: J.M. Coetzee – *Disgrace*

Unit 3: Wole Soyinka – *The Lion and the Jewel*

Yasmine Gooneratne – ‘There was a Country’

Oodgeroo Noonuccal – ‘The Last of his Tribe’

Unit 4: V.S. Naipaul - *A House for Mr. Biswas*

Suggested Readings:

1. Ashcroft, Bill; Griffiths, Gareth and Tiffin, Helen. *The Empire Writes Back*. United Kingdom: Taylor & Francis Group, 1989.
2. Said, Edward. *Culture and Imperialism*. New York: Alfred A. Knopf, 1993.
3. Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. Oxford and New York: Oxford University Press, 1995.
4. Loomba, Ania. *Colonialism/Postcolonialism*. London and New York: Routledge, 1998.
5. Thiong'o, Ngũgĩ wa. *Decolonising the Mind: The Politics of Language in African Literature*. London: James Curry, 1986.
6. Fanon, Franz. *Black Skin, White Masks*. Trans. Charles Lam Markman. United Kingdom: Penguin Classics, 2020.
7. Moreton-Robinson, Aileen. *Talkin' Up to the White Woman: Indigenous Women and Feminism*. St Lucia, Queensland: University of Queensland Press, 2000.
8. Rushdie, Salman. *Imaginary Homelands: Essays and Criticism 1981–1991*. India: Penguin Books/Granta, 1991.

ENG-624 (DSE): WRITINGS FROM NORTHEAST INDIA

Course Objectives:

- To introduce to students the literary, cultural and socio-political specificities of Northeast India through representative texts across genres.
- To examine how regional literatures articulate questions of identity, ethnicity, gender and marginality within the broader framework of Indian literary landscape.
- To critically engage with narrative strategies and aesthetic forms employed by writers in representing their lived histories.
- To explore themes of orality, memory and modern literary expression in Northeast Indian writing.

- To develop an understanding of how literature from the region negotiates state power, colonial encounters and indigenous worldviews.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Demonstrate a clear understanding of the historical and cultural contexts shaping Northeast Indian literatures.
- Evaluate concerns of identity, resistance and cultural continuity in literary works from Northeast India.
- Interpret the role of language and translation in constructing regional aesthetics.

Course Content:

Unit 1: M.K. Binodini – *The Princess and the Political Agent*

Unit 2: Easterine Kire – *A Terrible Matriarchy*

Unit 3: Nilmani Phukan – ‘That Day Was a Sunday’

Nongthombam Shri Biren – ‘Rotten Pengba’ (Trans. I.R. Babu Singh)

Arambam Ongbi Memchoubi – ‘Nongoubi’

Mona Zote – ‘What Poetry Means to Ernestina in Peril’

Unit 4: Yeshe Dorjee Thongchi – ‘The Forest Guard’ (Trans. Tilottoma Misra)

S.J. Duncan – ‘Civility is all that Counts’

Suggested Readings:

1. Dzüvichü, Lipokmar, and Manjeet Baruah. Eds. *Modern Practices in Northeast India: History, Culture, Representation*. Routledge, 2018.
2. Islam, K. M. Baharul. Ed. *Literatures from Northeast India: Beyond the Centre–Periphery Debate*. Routledge, 2022.
3. Misra, Tilottoma. Ed. *The Oxford Anthology of Writings from North East India: Poetry and Essays*, Oxford University Press, 2011.
4. Ngangom, S. Robin, Nongkinryh Kynpham S. Eds. *Dancing Earth: An Anthology of Poetry from North East India*, Penguin, 2009.
5. Pachau, Margaret L., and Anjali Daimari. Eds. *Interpreting Literature from Northeast India*. Bloomsbury Publishing, 2023.
6. Singh, Ch. Manihar. *A History of Manipuri Literature*, Sahitya Akademi, 2003.
7. Syiem, Esther. “How Conflicts are Reflected in Literature: Transcribing Troubled Realities in the Written and the Oral.” *Search for Peace with Justice Issues Around Conflicts in Northeast India*, Ed. Walter Fernandes. North Eastern Social Research Centre, 2008.

8. Warjri, Jobeth Ann. "An Overview of Writing in English from Northeast India (the 1980s to the Early 2020s)." *Indian Writing in English Online*, 2024.
9. Zama, Margaret C. *Emerging Literatures from Northeast India: The Dynamics of Culture, Society and Identity*. Sage, 2013.

OR

ENG-634 (DSE): LITERATURE AND HUMAN RIGHTS

Course Objectives:

- To understand the connection between literature and human rights, exploring themes of equality, justice and violation of rights.
- To study how literary forms such as the novel, memoir and autobiography address issues of colonialism, marginality, identity, race, gender, class and caste oppression.
- To examine the intersection between literary works and socio-political and historical contexts within which writings about human rights emerge.
- To evaluate how fiction as well as life writings perform the role of social criticism and seek redressal for the violation of basic human rights.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Identify key concepts pertaining to human rights such as equality, justice, dignity, exploitation and testimony.
- Explain how different genres of literature deal with rights violation concerning race, gender, class, caste, and nation.
- Evaluate how these writings articulate agency and resistance within the historical and socio-political structures that enable the violation of rights.
- Analyse literature's role in advocating equality, justice and dignity in local as well as global contexts.

Course Content:

Unit 1: John Steinbeck – *The Grapes of Wrath*

Unit 2: Khaled Hosseini – *A Thousand Splendid Suns*

Unit 3: B.R. Ambedkar – 'Waiting for a Visa'

Baby Kamble – *The Prisons We Broke*

Unit 4: Santa Khurai – *The Yellow Sparrow: Memoir of a Transgender Woman*

(Prof. M. Rameshwar Singh)

Suggested Readings:

1. Felman, Shoshana and Dori Laub. *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*. New York and London: Routledge, 1992.
2. Schultz Jeffrey D. and Lucen Li. *Critical Companion to John Steinebeck: A Literary Reference to His Life and Work*. New York: Facts on File, 2005.
3. Slaughter, Joseph. *Human Rights Inc.: The World Novel, Narrative Form, and International Law*. Fordham University Press, 2007.
4. Stuhr, Rebecca. *Reading Khaled Hosseini*. Santa Barbara: Greenwood Press, 2009.
5. Kumar, Raj. *Dalit Literature and Criticism: Reading Caste, Nation and Identity*. New Delhi: Orient Blackswan, 2011.
6. McClennen and Alexandria Schultheis Moore. Eds. *The Routledge Companion to Human Rights and Literature*. New York: Routledge, 2016.

ENG-615: RESEARCH METHODOLOGY

Course Objectives:

- To introduce students to the fundamentals and scope of research in literary studies.
- To develop the ability to formulate research questions and construct a clear thesis statement.
- To familiarise students with the structure and components of a research paper.
- To enhance skills in drafting, editing, and proofreading academic writing.
- To train students in the use of standard style manuals and proper documentation practices.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Identify research problems and formulate effective research questions.
- Demonstrate the ability to organise and write a structured research paper.
- Apply appropriate literary research methods and analytical techniques.
- Develop competence in editing, revising, and proofreading academic work.
- Accurately use citation styles, references, and bibliography in academic writing.

Course Content:

Unit 1: Introduction to research – scope of research; forming research questions and thesis statement.

Unit 2: Components of a research paper - title, introduction, literature review, methodology, analysis, conclusion; abstract.

Unit 3: Types of literary research methods; drafting a research paper; editing; proof-reading.

Unit 4: Style manuals; notes, references, works cited and bibliography.

Suggested Readings:

1. *MLA Handbook*, Modern Language Association. New York: Modern Language Association, 2021.
2. *A Manual for Writers of Research Papers, Theses, and Dissertations*, Kate L. Turabian. Chicago: University of Chicago Press, 2018.
3. *Research Methodology: Methods and Techniques*, C. R. Kothari. New Delhi: New Age International Publishers, 2004.
4. *The Craft of Research*, Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams. Chicago: University of Chicago Press, 2016.
5. *Writing Research Papers: A Complete Guide*, James D. Lester and James D. Lester Jr. New York: Pearson Education, 2015.

ENG-616: DISSERTATION

Course Objectives:

- To enable students to perform independent and scholarly research on specialised topics within literary or cultural studies.
- To equip students with the practical and effective application of theoretical frameworks and research methodologies to specific bodies of texts.
- To cultivate proficiency in critical analysis and academic writing, specifically focusing on structured research presentations and literature reviews.
- To ensure students achieve mastery in documentation, referencing, and scholarly presentation according to standard style manuals such as MLA.
- To encourage students to relate literature to wider cultural and social contexts while contributing original insights to existing scholarship.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Present an original dissertation or project that demonstrates methodological rigour, critical acumen, and ethical responsibility.
- Demonstrate the ability to identify research gaps through an exhaustive and critical review of existing scholarly literature.
- Apply theoretical and methodological frameworks effectively to the analysis of literary and cultural texts.
- Demonstrate the ability to structure a scholarly project with clarity, coherence, and professional integrity.
- Effectively communicate and defend research findings through a structured scholarly presentation or a formal viva-voce examination.

Suggested Readings:

1. Altick, Richard D., and John J. Fenstermaker. *The Art of Literary Research*. 4th Ed., W. W. Norton & Company, 1993.
2. Booth, Wayne C., et al. *The Craft of Research*. 4th Ed. University of Chicago Press, 2016.
3. Gibaldi, Joseph. *MLA Style Manual and Guide to Scholarly Publishing*. 3rd Ed., Modern Language Association of America, 2008.
4. Griffin, Gabriele. Ed. *Research Methods for English Studies*. 2nd Ed., Edinburgh University Press, 2013.
5. Kothari, C. R., and Gaurav Garg. *Research Methodology: Methods and Techniques*. 5th Ed., New Age International Publishers, 2024.
6. MLA Handbook. 9th Ed., *Modern Language Association of America*, 2021.

DETAILED COURSE STRUCTURE OF 2-YEAR PG PROGRAMME

(4-SEMESTER PG PROGRAMME)

SEMESTER I

24 Credits

ENG-501 (DSC): BRITISH POETRY

Course Objectives:

- To acquaint students with English poetry from its early phases through the Romantic period along with the major trends and movements of the modern poetry.
- To develop an understanding of the literary, critical, cultural and political contexts that shaped these periods.
- To engage with representative texts as reflections of broader intellectual and artistic developments
- They are also expected to have first-hand knowledge of all the prescribed texts.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Demonstrate an understanding of the historical, cultural, and literary contexts of English poetry from the medieval era to the modern period.
- Analyse poetic forms, themes, and stylistics devices used by the major English poets across different literary periods.
- Evaluate & critically analyse the evolution of poetic thought and expression from the medieval to the Modern poets with reference to key poets and representative texts.
- Develop coherent written and oral arguments that engage with major themes such as nature, love, mortality, faith, and the role of the poet.
- Evaluate the relationship between poetry and the cultural, political, and philosophical movements of the 19th and 20th centuries (e.g., modernism, romanticism, existentialism, post-war disillusionment).
- Apply literary theories and critical frameworks (such as modernist, psychoanalytic, Marxist, or post-structuralist) in interpreting selected poems.

Course Content:

Unit 1: Chaucer – *Prologue to the Canterbury Tales*

John Milton – *Paradise Lost* (Book IX)

Unit 2: John Dryden – *MacFlecknoe*

John Donne – ‘Valediction’

Andrew Marvell – ‘To His Coy Mistress’

Unit 3: S.T. Coleridge – ‘The Rime of the Ancient Mariner’

John Keats – ‘Ode on a Grecian Urn’

W.B. Yeats – ‘Sailing to Byzantium’

Dylan Thomas – ‘Fern Hill’

Unit 4: T.S. Eliot – *The Wasteland*

W.H. Auden – ‘The Shield of Achilles’

Suggested Readings:

1. Benett, Joan. *Five Metaphysical Poets*. London: Cambridge Univ. Press. 1966.
2. Brewer, Derek. *Chaucer in His Time*. London: Thomas Nelson & Sons Ltd. 1963.
3. Coghill, Nevil. Trans. *Chaucer: The Canterbury Tales*. England: Penguin Classics, 1975.
4. Creswell, P.T. Ed. *Coleridge: The Rime of the Ancient Mariner*. Madras: Orient Longman, 1977.
5. Fraser, G.S. Ed. *Keats: The Odes (Case Book Series)*, London: Macmillan, 1971.
6. Gardner, Helen. Ed. *John Donne: A Collection of Critical Essays*, New Delhi: Prentice Hall India Ltd., 1979.
7. Hough, Graham: *The Romantic Poets*. London: Hutchinson & Co., 1967.
8. Lucas, John. *Modern English Poetry – from Hardy to Hughes: A Critical Survey*. London: Batsford Ltd, 1986.
9. Moody, David A. *The Cambridge Companion to T.S. Eliot*, Cambridge: CUP, 2003.
10. Rudram, Alan: *Critical Commentary on Milton's Paradise Lost*. London: Macmillan & Co. Ltd., 1966.
11. Smith, Stan. *Cambridge Companion to W.H. Auden*, Cambridge: CUP, 2004.
12. Thwaite, Anthony. *Contemporary English Poetry: An Introduction*. London: Heinemann, 1964.
13. Unterecker, John. Ed. *Yeats: A Collection of Critical Essays*. New Jersey: Prentice Hall, 1963.

ENG-502 (DSC): NINETEENTH CENTURY EUROPEAN REALISM

Course Objectives:

- To examine realism as a literary movement in relation to social, political, and economic transformations in Europe.
- To analyse narrative techniques such as detailed description, psychological depth, and social representation.
- To explore themes such as class, gender, modernity, and individual agency in realist fiction.
- To develop an understanding of how literature reflects and critiques the realities of nineteenth-century society.


(Prof. M. Ramaswami Singh)

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Critically analyse major realist texts in their socio-historical context.
- Understand the representation of class relations, gender roles, and social structures in nineteenth-century Europe.
- Acquire skills to interpret narrative strategies and characterisation in realist fiction.
- Evaluate the significance of realism in shaping modern literary traditions.

Course Content:

Unit 1: Ivan Turgenev - *Fathers and Sons*

Unit 2: Maupassant - 'Jewels', 'The Piece of String' & 'Mother Savage'

Unit 3: Honore de Balzac - *Old Goriot*

Unit 4: Gustave Flaubert – *Madame Bovary*

Suggested Readings:

1. Stanislavski, Konstantin. *An Actor Prepares*, Chap. 8, 'Faith and the Sense of Truth', trans. Elizabeth Reynolds Hapgood. Penguin, 1967. Sections 1, 2, 7, 8, 9, pp. 121-5, 137-46.
2. Brecht, Bertolt. 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*. Ed. and trans. John Willet. Methuen, 1992. pp. 68-76, 121-8.
3. Steiner, George. 'On Modern Tragedy', *The Death of Tragedy*. Faber, 1995. pp.303-24.
4. Esslin, Martin. "Introduction: Absurdity of the Absurd". *Theatre of the Absurd*. Vintage, 1961.
5. Lukacs, Georg. *Studies in European Realism*. Merlin Press, 1972.

ENG-503 (DSC): LITERATURE OF THE INDIAN DIASPORA

Course Objectives:

- To introduce students to the concept of diaspora literature, focusing on themes of migration, displacement, and identity through texts like *The Book of Secrets* by M. G. Vassanji.
- To examine socio-political realities and human resilience as represented in diasporic narratives, particularly in *A Fine Balance* by Rohinton Mistry.
- To explore issues of cultural identity, race, and hybridity in multicultural societies through *Anita and Me* by Meera Syal.

- To analyse generational conflict and identity formation in immigrant families, with special reference to *The Namesake* by Jhumpa Lahiri.
- To develop critical and analytical skills for interpreting diasporic texts within their cultural, historical, and postcolonial contexts.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Understand the concept of 'diaspora' in its historical and cultural contexts.
- Identify different aspects of Indian diasporic consciousness and the literary features of diasporic texts.
- Develop a clear understanding of the formation of Indian diasporic movements within India and outside.
- Have a clear idea of the writings of the Indian diaspora within the discourse of postcoloniality, postmodernity, hybridity, globalisation and transnationalism.
- Develop the analytical ability to read diasporic texts and analyse key diasporic issues such as displacement, nostalgia, alienation, belonging, identity, gender, racism and assimilation.
- Understand the main currents of Indian diasporic narratives.
- Examine how texts function as diasporic markers, broadening the understanding of Indian diasporic lives, cultural practices, experiences, religion and the new medium.

Course Content:

Unit 1: M. G. Vassanji - *The Book of Secrets* (Penguin, India)

Unit 2: Rohinton Mistry - *A Fine Balance* (Alfred A Knopf)

Unit 3: Meera Syal - *Anita and Me* (Harper Collins)

Unit 4: Jhumpa Lahiri - *The Namesake* (Houghton Mifflin Harcourt)

Suggested Readings:

1. Salman Rushdie. *Imaginary Homelands: Essays and Criticism 1981–1991*. London: Granta Books, 1991.
2. Homi K. Bhabha. *The Location of Culture*. London: Routledge, 1994.
3. Avtar Brah. *Cartographies of Diaspora: Contesting Identities*. London: Routledge, 1996.
4. Robin Cohen. *Global Diasporas: An Introduction*. London: UCL Press, 1997.
5. Vijay Mishra. *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. London: Routledge, 2007.

ENG-504 (DSC): INTRODUCTION TO MANIPURI THEATRE

Course Objectives:

- To introduce the historical development of Manipuri theatre, beginning with traditional forms such as Shumang Lila, and their transformation into modern theatrical practices.
- To familiarise students with the major playwrights and theatre practitioners of Manipur, and to understand their contributions to theatre.
- To explore key theatrical theories and movements, such as the Theatre of Roots, Theatre of the Earth, and political theatre, in relation to Manipuri performance traditions.
- To enable students to critically examine Manipuri plays and performances from both textual and performance perspectives.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Understand the historical evolution of Manipuri theatre covering the Shumang Lila, the proscenium and modern theatre.
- Critically assess the contributions of major Manipuri dramatists such as G.C. Tongbra, Ratan Thiyam and Heisnam Kanhailal, and situate their work within national and global theatrical discourses.
- Have informed discussions about the dramatic techniques adopted by these theatre forms –the aesthetic, the physical, and the verbal.
- Examine the relationship between theatre and socio-political contexts, including issues of identity, nationalism, and resistance in Manipur.

Course Content:

Unit 1: *Shumang Lila*: Origin and growth

Unit 2: G.C. Tongbra – *Ngabongkhao*

Unit 3: Ratan Thiyam – *Nine Hills, One Valley*

Unit 4: Heisnam Kanhailal – *Pebet*

Suggested Readings:

1. Shyamsunder, Ayekpam. *Manipuri Shumang Lila Amasung Theatre*. Imphal: Manipur Sahitya Parishad, 1980.
2. Dalmia, Vasudha. *Poetics, Plays and Performance: The Politics of Modern Indian Theatre*. New Delhi: Oxford University Press, 2006.
3. Premchand, Nongthombam. *Rituals and Performances: Studies in Traditional Theatres of Manipur*. Reiki Nongthombam, 2005.
4. Premchand, Nongthombam. *And then You Fly to Freedom: Essays on Postdramatic Theatre, Performance and Culture*. Reiki Nongthombam, 2021.
5. Mee, Erin B. *Theatre of Roots: Redirecting the Modern Indian Stage*. Seagull Books. 2008.



6. Kanhailal, Heisnam. *Theatre of the Earth: Essays and Interviews*. Seagull Books. 2016.
7. Ksh., Imokanta Singh. *Shumang Lila of Manipur: Theatre in Practice and Theory*. Self-published, 2025.

ENG-505 (DSC): LITERATURE IN TRANSLATION

Course Objectives:

- To introduce students to major works of translated literature from different parts of the world and their cultural contexts.
- To develop critical appreciation of narrative, poetic and dramatic forms across diverse literary traditions.
- To explore themes of alienation, identity, mortality and social critique through translated literary works.
- To encourage comparative analysis between European, Latin American and other global literary traditions.
- To enhance interpretive skills through engagement with texts that challenge conventional boundaries of genre and language.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Understand how translated works reflect different cultures and ideas and learn to compare them with deeper insight.
- Critically assess how translation shapes meaning, style, interpretation and the role of translation in making global literature accessible.
- Appreciate the connectedness and diversity of human experiences and literary responses to them.
- Study translation as a vital bridge in accessing and comparing literary traditions across the world.
- Analyse and interpret literary texts by locating them in their respective social and cultural contexts.

Course Content:

Unit 1: Albert Camus – *The Outsider*

Unit 2: Franz Kafka – ‘The Metamorphosis’

Nikolai Gogol – ‘The Overcoat’

Unit 3: Gabriel Garcia Marquez – *Chronicle of a Death Foretold*

Unit 4: Federico Garcia Lorca – ‘Sonnet of the Sweet Complaint’; ‘The Guitar’

Pablo Neruda – ‘Tonight I Can Write’; ‘Ars Poetica’

Suggested Readings:

1. Camus, Albert. *The Myth of Sisyphus*. New York: Random House, 1983.
2. Nabokov, Vladimir. *Lectures on Russian Literature*. London: Picador, 1983.
3. James Rolleston, *A Companion to the Works of Franz Kafka*. New York: Camden House, 2006.
4. Corngold, Stanley. *The Commentators' Despair: The Interpretation of Kafka's "Metamorphosis"*. USA: Associated Faculty Press, 1973.
5. Williams, Raymond L. *Gabriel García Márquez: A Life*. Boston: Twayne Publishers, 1984.
6. Gibson, Ian. *Federico García Lorca: A Life*. New York: Pantheon Books, 1989.

ENG-506 (DSC): WOMEN'S FICTION

Course Objectives:

- To trace the growth of women's fiction from Victorian to postmodern period.
- To understand the core elements of women's fiction representing women's voice and writing.
- To examine diverse themes such as class, gender, morality, conflict between tradition and modernity in different novels and correlate them to the lived realities.
- To investigate similarities amidst the dissimilarities across cross-cultural and spatial temporal contexts of each fiction understanding its philosophical, ethical and aesthetic values.
- To apply different critical and theoretical approaches to the close reading of the texts.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Demonstrate a critical understanding of key women's fictions from Victorian to postmodern periods.
- Map the significant and distinctive features such as language, themes, narrative technique, styles, etc., of women's fiction.
- Compare and contrast women's writing with male writing decoding the gender biased narratives and promoting equality in every aspect.
- Evaluate the interconnectedness of women's lives on diverse issues across the cultures as reflected in the novels.
- Develop coherent and well-structured critical disposition which can be applicable in interpreting other women's fictions.


(Prof. M. Rameshwar Singh)

Course Content:

- Unit 1: Emile Bronte – *Wuthering Heights*
Unit 2: Virginia Woolf – *To the Lighthouse*
Unit 3: Toni Morrison – *The Bluest Eye*
Unit 4: Arundhati Roy – *The God of Small Things*

Suggested Reading:

1. Apter, T.E. *Virginia Woolf: A Study of Her Novels*. London: The Macmillan Press, 1979.
2. Beach, Joseph Warren. *The Twentieth Century Novel: Studies in Technique*. Ludhiana: Lyall Book Depot, 1st Indian Rpt., 1969.
3. Beja, Morris. Ed. *Virginia Woolf: To the Lighthouse. A Casebook*. London: Macmillan, 1970.
4. Eagleton, Terry. *The English Novel: An Introduction*, Oxford: Blackwell, 2005.
5. Kettle, Arnold. *An Introduction to the English Novel*, Vol. II. New York: Harper Torchbooks, 1960.
6. Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*, New Delhi: OUP, 2000.
7. O'Neill, Judith. Ed. *Critics on Charlotte Bronte & Emily Bronte*, Miami: University of Miami Press, 1979.
8. Peach, Linden. Ed. *Toni Morrison: Contemporary Critical Essays* (Casebook Series, 1998).
9. Tickell, Alex. *Arundhati Roy's The God of Small Things: A Routledge Study Guide*. London: Routledge, 2007
10. Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. London: Pimlico, 2000.

SEMESTER II

16+2=18 Credits

ENG-507 (DSC): BRITISH DRAMA AND FICTION

Course Objectives:

- To introduce different forms of British drama and British fiction beginning with the Elizabethan age, the Victorian era to the modern period.
- To acquaint students with the historical, socio-cultural, economic and intellectual contexts of Britain between the seventeenth to the twentieth centuries.
- To familiarise students with genres such as the industrial novel and gothic novel, and seminal movements like realism and existentialism in British drama and fiction.
- To equip students with critical and analytical skills in studying the dramatic technique, narrative strategy, and symbolism in these works.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Identify key British drama and fiction ranging from tragedy to comedy, realism to the experimental, decadent and dystopic novels.
- Relate knowledge about themes of race, class, gender, materialism and aestheticism with the historical and social background of Britain and beyond.
- Analyse various dramatic and narrative structures covering the conventional tragedy, satirical drama, absurd theatre, the Victorian industrial fiction, and allegorical literature.
- Evaluate the connection between the broader philosophical view of human society and human nature with the social criticism inherent in these works.

Course Content:

Unit 1: William Shakespeare – *Othello*

Unit 2: R.B. Sheridan – *The School for Scandal*

Samuel Beckett – *Waiting for Godot*

Unit 3: Charles Dickens – *Hard Times*

Unit 4: Oscar Wilde – *The Picture of Dorian Gray*

William Golding – *Lord of the Flies*

Suggested Readings:

1. Granville Basker & Harrison, G.B. *A Companion to Shakespeare Studies*. London: CUP, 1966.
2. Bradley, A.C. *Shakespearean Tragedy*. London: Macmillan Press Ltd., 1979.
3. Loxley, James. *The Complete Critical Guide to Ben Jonson*. London and New York: Routledge, 2002.

4. Esslin, Martin. *Samuel Beckett: A Collection of Critical Essays*. Englewood Cliffs, NJ: Prentice-Hall, Inc, 1965.
5. Gallagher, Catherine. *The Industrial Reformation of English Fiction: Social Discourse and Narrative Form*. Chicago: The University of Chicago Press, 1980.
6. Himmelfarb, Gertrude. *The Idea of Poverty: England in the Early Industrial Age*. New York: Vintage Books, 1983.
7. Eagleton, Terry. *The English Novel: An Introduction*. Oxford: Blackwell, 2005.
8. Raby, Peter. *The Cambridge Companion to Oscar Wilde*. Cambridge University Press, 1997.
9. Kinkead-Weekes, Mark and Gregor, Ian. *William Golding: A Critical Study*. London: Faber and Faber, 1967.

ENG-508 (DSC): LITERARY THEORY

Course Objectives:

- To introduce major theoretical frameworks in contemporary literary studies.
- To enable students to apply poststructuralist, postcolonial, feminist, and Marxist theories to the critical analysis of literary, cultural, and social texts.
- To cultivate the skill to construct independent critical arguments by synthesising insights from multiple theoretical frameworks.
- To develop students' ability to compare and evaluate diverse theoretical perspectives in relation to questions of identity, power, representation, and social relations.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Understand key theoretical paradigms such as deconstruction (Derrida), power/knowledge (Foucault), postcolonial ambivalence (Bhabha), subalternity (Spivak), cyborg feminism (Haraway), and reification (Lukács).
- Do close textual reading of the prescribed theoretical works, and also adopt these critical approaches in interpreting literary, cultural and social texts.
- Reflect on the ethical and political implications of theory, especially regarding issues of marginalisation, technology, subjectivity, and resistance.
- Adopt informed and nuanced approach towards literary and cultural practices, thus moving beyond conventional interpretive methods.

Course Content:

Unit 1: Jacques Derrida – ‘Structure, Sign and Play in the Discourse of the Human Sciences’

Michel Foucault – ‘Truth and Power’

Unit 2: Homi K. Bhabha – ‘Of Mimicry and Man: The Ambivalence of Colonial Discourse’

Gayatri Chakravorty Spivak – ‘Can the Subaltern Speak?’

Unit 3: Donna Jeanne Haraway – ‘A Cyborg Manifesto’

Unit 4: Georg Lukacs – ‘Reification and the Consciousness of the Proletariat’

Suggested Readings:

1. Terry Eagleton. *Literary Theory: An Introduction*. Blackwell, 2008.
2. Peter Barry. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester University Press, 2002.
3. Mahatma Gandhi. *Hind Swaraj and Other Writings*. Ed. Anthony J. Parel, Cambridge University Press, 1997, pp. 88–106.
4. Frantz Fanon. *Black Skin, White Masks*. Penguin Classics, 2020.
5. Pramod K. Nayar. *Contemporary Literary and Cultural Theory*. Pearson Education, 2010.

ENG-509 (DSC): PARTITION LITERATURE

Course Objectives:

- Introduce the historical, socio-political, and psychological impacts of the 1947 Partition through diverse literary genres.
- Examine the historical, political, and cultural contexts that shaped Partition literature.
- Explore themes of displacement, migration, trauma, identity, and memory in selected texts.
- Investigate the crisis of identity, changing citizenships, and the shifting definitions of home and nation.
- Develop critical understanding of how literature preserves human experiences of violence, loss, and resilience.

Course Learning Outcomes:

Upon completing the course, students will be able to:

1. Analyse the psychological and cultural trauma of displacement.
2. Interpret themes of exile, belonging, communal conflict, and nostalgia in fiction and poetry.
3. Assess the impact of communal strife on gender and class.
4. Express informed written and oral responses on the continuing relevance of Partition literature.
5. Develop critical understanding of how literature preserves human experiences of violence, loss, and resilience.

Course Content:

Unit 1: Intizar Husain – *Basti*, (Trans. Frances W. Pritchett. New Delhi: Rupa, 1995)

Unit 2: Attia Hosain – *Sunlight on a Broken Column*

Unit 3: Dibyendu Palit – ‘Alam’s Own House’

Manik Bandhopadhy – ‘The Final Solution’

Unit 4: Faiz Ahmad Faiz – ‘For Your Lanes, My Country’

Jibanananda Das – ‘I Shall Return to this Bengal’

Suggested Readings:

1. Ritu Menon and Kamala Bhasin. ‘Introduction’, *Borders and Boundaries*. New Delhi: Kali for Women. 1998
2. Gyanendra Pandey. *Remembering Partition: Violence, Nationalism, and History in India*. Cambridge University Press, 2001.
3. Kumar, Sukrita Paul. *Narrating Partition*. Indialogue, 2004.
4. Mukherjee, Meenakshi. *The Twice Born Fiction; Themes and Techniques of the Indian Novel in English*. New Delhi: Heinemann Educational Books, 1971.
5. Urvashi Butalia. *The Other Side of Silence: Voices from the Partition of India*. Duke University Press, 2000.

ENG-510 (DSC): INTRODUCTION TO ASIAN LITERATURE

Course Objectives:

- To acquaint students with diverse voices and narrative traditions across Asian literatures through selected texts while developing an understanding of their cultural, historical and social contexts.
- To gain knowledge of key themes such as identity, gender, family, modernity and familiarise themselves with different literary genres including novels, philosophical poetry and haiku.
- To encourage critical engagement with issues of marginalization, cultural conflict and selfhood in Asian contexts and ensure first-hand knowledge of all the prescribed texts.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Explore and learn the rich, vibrant and unique philosophies from the Far East and South Asia.
- Critically engage and reflect on the issues of gender, race, sexuality, national politics and identity in contemporary Asian writing.
- Examine the experiences of the Asian community.

- Acquire a niche understanding of concepts such as cultural memory, citizenship, cultural identity, migration and homeland.
- Connect the literary traditions with the larger Asian philosophical thoughts and spirits.
- Compare the literary styles and themes across Asian region.

Course Content:

Unit 1: Shyam Selvadurai - *Funny Boy*

Unit 2: Cho Nam Ju - *Kim Ji Young Born in 1982*

Unit 3: Amy Tan - *The Joy Luck Club*

Unit 4: Lao Tzu - *Tao te Ching* (1. 'The way that can be told of is not an unvarying way'; 8. 'The Highest Good is like that of water'; 16. 'Push far enough towards the void'; 22. 'To remain whole, be twisted!'; 56. 'Those who know do not speak'). (Trans. Arthur Waley, 1934).

Matsuo Basho - Haiku poems (270. 'Old Pond'; 515. 'Summer Grass'; 522. 'Cicada Song'; 638. 'In Kyoto'; 922. 'Sick on my Journey'. (Trans. Andrew Fitzsimons, 2022).

Suggested Readings:

1. Barnstone, Tony. *Literatures of Asia: From Antiquity to the Present*. Prentice Hall. 2003.
2. Brains, Paul. *Modern South Asian Literature in English*. Greenwood Press. 2003
3. Littrup, Lisbeth. *Identity in Asian Literature*. Routledge. 2013
4. Williams, Philip P.F. *Asian Literary Voices: From Marginal to Mainstream*. Amsterdam University Press. 2010.
5. Yohannan, John D. *A Treasury of Asian Literature*. New York Times: Penguin Adult HC/TR.


(Prof. M. Rameshwar Singh)

ENG-611 (DSC): CLASSICAL LITERATURE

Course Objectives:

- To examine key philosophical, ethical, and aesthetic concerns in classical literature.
- To examine the intersections of myth, religion, ethics, and political thought in shaping classical narratives and dramatic structures.
- To explore the transmission, reception, and reinterpretation of classical texts across temporal and cultural contexts.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Students will demonstrate a nuanced understanding of classical literary forms.
- Students will develop the ability to analyse the relationship between text and context, including the role of performance, oral traditions, and manuscript culture.
- Students will be able to evaluate the enduring influence of classical literature on subsequent literary movements, theories, and global literary traditions.

Course Content:

Unit 1: Euripides- *Medea*; Sophocles- *Oedipus Rex*

Unit 2: Dante: *The Inferno* (Canto I & XI)

Unit 3: Khayyam - *Rubaiyat*

Unit 4: Plautus – *Pot of Gold*

Suggested Readings:

1. Aminrazavi, M. *The Wine of Wisdom, The Life, Poetry and Philosophy of Omar Khayyam*, Oxford: Oneworld Publications, 2007.
2. Dinter, Martin T. *The Cambridge Companion to Roman Comedy*, Cambridge: CUP, 2019.
3. Jacoff, Rachel. Ed. *The Cambridge Companion to Dante*, Cambridge: CUP, 2007.
4. Swift, Laura. *Greek Tragedy: Themes and Contexts*, Bloomsbury. 2016.
5. Wendell, Barrett. *The Traditions of European Literature: From Homer to Dante*, Legare Street Press. 2023.

ENG-612 (DSC): CULTURAL STUDIES

Course Objectives:

- To understand the concept of culture by examining key theoretical perspectives, particularly those of T. S. Eliot and Raymond Williams, and to distinguish between elite and everyday notions of culture.
- To introduce the foundations of Cultural Studies through the work of Richard Johnson, focusing on the relationship between culture, power, ideology, and social practices.
- To analyse culture as a system of meaning and discourse by engaging with Clifford Geertz's concept of "thick description" and interpretive approaches to culture.
- To examine the processes of representation and ideology using the theoretical framework of Stuart Hall, with emphasis on how meaning is constructed through language, signs, and media.
- To develop critical thinking and analytical skills for interpreting cultural texts and practices within their social, political, and historical contexts.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Explain key concepts of culture by critically engaging with the theoretical perspectives of T. S. Eliot and Raymond Williams, distinguishing between elite and everyday understandings of culture.
- Analyse the scope and methods of Cultural Studies through the framework proposed by Richard Johnson, including the processes of cultural production, circulation, and consumption.
- Interpret cultural practices and symbols using Clifford Geertz's concept of "thick description" and the interpretive theory of culture.
- Evaluate how meaning is constructed through representation by applying the theories of Stuart Hall, especially in relation to language, signs, and media.
- Assess the role of ideology and power in shaping culture, and critically examine cultural texts and everyday practices within their socio-political contexts.

Course Content:

Unit 1: What is Culture?

T.S. Eliot – 'Three Senses of Culture' from *Notes Towards the Definition of Culture*, London: Faber and Faber, 1948. pp. 21-34.

Raymond Williams – 'Culture is Ordinary', in *The Routledge Critical and Cultural Theory Reader*. Ed. Neil Badmington and Julia Thomas, London and New York: Routledge.

Unit 2: Culture Studies

Richard Johnson – 'What is Cultural Studies Anyway?' in *What is Cultural Studies? A Reader*, Ed. John Storey, London & New York: Arnold, 1976. pp. 75-114.

Unit 3: Culture as Discourse

Clifford Geertz – 'Thick Description: Toward an Interpretive Theory of Culture' from *The Interpretation of Culture: Selected Essays of Clifford Geertz*, Basic Books, 1973. pp. 3-301

Unit 4: Representation and Ideology

Stuart Hall- 'The Work of Representation', in *Representation: Cultural Representations and Signifying Practices*, Ed. Stuart Hall, London: Sage, 1997. pp. 15-64.

Suggested Readings:

1. Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. London: Fontana Press, 1976.
2. Hall, Stuart. Ed. *Representation: Cultural Representations and Signifying Practices*. London: Sage Publications, 1997.
3. Storey, John. *Cultural Theory and Popular Culture: An Introduction*. London: Pearson Education, 1993.
4. Barker, Chris. *Cultural Studies: Theory and Practice*. London: Sage Publications, 2000.
5. Bennett, Tony. *Culture: A Reformer's Science*. London: Sage Publications, 1998.

ENG-621 (DSE I): LANGUAGE AND LINGUISTICS

Course Objectives:

- To introduce key concepts of language, communication, and language varieties.
- To familiarise students with the development and core theories of modern linguistics.
- To develop understanding of phonetics and the production of speech sounds.
- To impart knowledge of phonology and morphology, including sound patterns and word formation.
- To build competence in syntax and semantics, focusing on sentence structure and meaning.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Identify and explain the functions and properties of human language, and differentiate between varieties of English (e.g., standard/non-standard language, dialects, registers, pidgins, and creoles).
- Describe and evaluate key developments in modern linguistics by applying descriptive and scientific approaches, and analysing concepts such as *langue* and *parole*, signifier and signified, and syntagmatic/paradigmatic relations etc.
- Classify and transcribe English speech sounds by analysing the role of speech organs, articulatory processes, and demonstrating knowledge of phonetic description and transcription conventions.

- Analyse and apply concepts of phonology and morphology by distinguishing phonemes and allophones, examining syllable structure and suprasegmental features, and demonstrating processes of word formation, inflection, derivation, and compounding in English.
- Interpret and construct syntactic and semantic structures by analysing categories and constituents, applying phrase structure rules, and evaluating meaning relations such as lexical/grammatical meaning, entailment, and presupposition.

Course Content:

- Unit 1: Language and Communication; functions of language; properties of human language; language varieties; standard and non-standard language; dialect, register, pidgin, creole, varieties of English
- Unit 2: The growth of modern linguistics; the descriptive approach; linguistics as a science; synchronic and diachronic approaches; langue and parole; sign, signifier and signified; syntagmatic and paradigmatic relations; branches of linguistics; levels of linguistic analysis.
- Unit 3: Phonetics: speech organs; active and passive articulators; description and classification of sounds.
- Unit 4: Phonology and Morphology; phonemes, allophones, minimal pairs; classification of English speech sounds, suprasegmental features, syllable; morpheme, free and bound morphemes, allomorphs, zero morphemes, morphophonemics; words, word classes, inflection, derivation, compounding, English morphology, word formation processes.
- Unit 5: Syntax and semantics; categories and constituents; basic concepts of syntax; phrase structure; concepts of semantics; lexical and grammatical meaning; entailment and presupposition.

Suggested Readings:

1. Fromkin, Victoria, Robert Rodman, and Nina Hyams. *An Introduction to Language*. 10th Ed., Cengage Learning, 2014.
2. Akmajian, Adrian, et al. *Linguistics: An Introduction to Language and Communication*. 6th Ed., MIT Press, 2010.
3. Yule, George. *The Study of Language*. 5th Ed., Cambridge University Press, 2014.
4. Meyer, Charles F. *Introducing English Linguistics*. Cambridge University Press, 2009.
5. Roach, Peter. *English Phonetics and Phonology: A Practical Course*. 4th Ed., Cambridge University Press, 2009.
6. Hockett, Charles F. *A Course in Modern Linguistics*. Macmillan, 1958.
7. Bloomfield, Leonard. *Language*. University of Chicago Press, 1933.
8. Lyons, John. *Semantics*. 2 Vols., Cambridge University Press, 1977.
9. Cruttenden, Alan. *Gimson's Pronunciation of English*. 8th Ed., Routledge, 2014.
10. Jones, Daniel. *An Outline of English Phonetics*. 9th Ed., Cambridge University Press, 1976.

OR




(Prof. M. Rameshwar Singh)

ENG-631 (DSE I): APPLIED LINGUISTICS AND ELT-I

Course Objectives:

- To focus on the theories of teaching and acquisition of English.
- To equip students with the knowledge of need-based ELT.
- To enable students to understand the functions of English in India, framing of language syllabi, modes of learning and teaching, and methods of language teaching.
- To educate students about contrastive analysis and linguistic approach to learning literature.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Describe key theories and concepts of applied linguistics and their relevance in ELT.
- Adopt theoretical approaches of ELT into practice such as task-based learning and communicative language teaching.
- Evaluate the sociolinguistics and cultural factors that impinge upon teaching language in India.
- Understand the various concepts of contrastive analysis, analyse literary texts using linguistic features, and the connection between literature, language and society.

Course Content:

Unit 1: Language Teaching Methodology: Grammar Translation; Direct Method; the Aural/Oral approach; the Reading Method; Situational Language Teaching; Audio-lingual Method; Communicative Language Teaching; Functional Approaches to language-teaching.

Unit 2: The teaching of language skills: reading, writing, speaking and listening; testing and evaluation; various stages of development; features of a good test; communicative testing; uses of tests.

Unit 3: Need-based ELT: English for Science and Technology (EST); English for Academic Purposes (EAP); English for Business and Commerce (EBC); English for Official Communication (EOC).

Unit 4: Contrastive Analysis: Origin and Development; CA at various levels; CA and language pedagogy; Contrastive Pragmatics; Error Analysis; Origin and Development; EA at various levels.

Unit 5: Linguistics and literature: Stylistics as an interdisciplinary field; Linguistic approaches to teaching of literature; teaching of prose and poetry; the use of literary texts for language teaching.

Suggested Readings:

1. Leech Svartik, Quirk and Greenbaum. *A Comprehensive Grammar of the English Language*. London: Longman, 1988.

2. Allen, J.P.B. and S. Pit Corder. Eds. *Techniques in Applied Linguistics*. London: Oxford University Press, 1974.
3. Bright, J.A. and G.C. McGregor. *Teaching English as a Second Language*. Longman, 1970.
4. Littlewood, William. *Communicative Language Teaching: An Introduction*. Cambridge: Cambridge University Press, 1981.
5. Venkateswara, S. *Principles of Teaching English*. New Delhi: Vikas Publishing House, 1995.
6. Krishnaswamy N. and Lalitha Krishnaswamy. *Methods of Teaching English*. New Delhi: Trinity Press, 2016.
7. Richards, J.C. and T.S. Rodgers. *Approaches and Methods in Language Teaching* (3rd Edition). Cambridge: Cambridge University Press, 2014.

ENG-622 (DSE II): WORLD LITERATURE

Course Objectives:

- To understand the evolving field of world literature and the vital role translation plays in carrying texts across linguistic boundaries.
- To recognise the immense diversity of cultural aesthetics and historical contexts spanning from 17th-century Spain to modern Iran.
- To analyse how universal themes are explored through specific local and cultural lenses.
- To analyse diverse global texts across different eras and cultures to understand how they reflect distinct social realities and identities.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Recognise and appreciate the diversity of literary representations across different nations, languages, historical periods, and cultural traditions.
- Analyse the concept of World Literature and the essential role of translation in bridging cultural divides.
- Express informed oral and written perspectives on the contemporary relevance of global texts.
- Strengthen close reading skills and cross-cultural awareness.

Course Content:

Unit 1: Miguel de Cervantes – *Don Quixote*

Unit 2: Fyodor Dostoevsky – *Crime and Punishment*

Unit 3: Luigi Pirandello – *Six Characters in Search of an Author*

Unit 4: Azar Nafisi – *Reading Lolita in Tehran*

Parijat – *Blue Mimosa*




(Prof. M. Rameshwar Singh)

Suggested Readings:

1. Bloom, Harold. Ed. *Cervantes's Don Quixote*. Philadelphia: Chelsea House Publishers, 2001.
2. Damrosch, David. Ed. *World Literature in Theory*. Wiley-Blackwell, 2014.
3. Gupta, RS. *Literary Translation*. New Delhi: Creative Books, 1999.
4. Richard Arthur Peace. Ed. *Fyodor Dostoevsky's Crime and Punishment: A Casebook*. Oxford: Oxford University Press, 2006.
5. Simon, Sherry. *Gender in Translation: Cultural Identity and the Politics of Transmission*. London: Routledge, 1996.
6. Vittorini, Domenico. *The Drama of Luigi Pirandello*. Philadelphia: University of Pennsylvania Press, Inc, 1935.

OR

ENG-632 (DSE II): LITERATURE AND ENVIRONMENT**Course Objectives:**

- To understand concerns related to the environment and ecology as seen in literary works and social movements.
- To introduce theoretical approaches such as ecocriticism, green literature, and the anthropocene through a study of both poetry, fiction and non-fiction.
- To trace the deep relation between human and nature as seen in British Romantic poetry to contemporary novels from Northeast India.
- To analyse how literary texts deal with issues of colonialism, race, gender, indigenous rights with those of environmental crisis.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Identify the link between environment and literature, become ecologically aware, and appreciate literature's role in highlighting sustainable and ethical practice.
- Explain key theories and concepts such as ecocriticism, green literature, and the anthropocene.
- Evaluate literary texts belonging to different periods, countries and genres for their engagement with nature as well as ecological crisis emanating from human action.
- Analyse environmental literature and people's movements for their ability to raise awareness about pertinent cultural, social and political issues.

Course Content:

Unit 1: William Wordsworth – 'The Tables Turned'

Henry David Thoreau – 'Where I Lived and When I Lived' and 'The Pond' from *Walden*.

Unit 2: Jamaica Kincaid – ‘A History’

Vandana Shiva and J. Bandyopadhyay – ‘The Evolution, Structure, and Impact of the Chipko Movement’

Unit 3: Mahasweta Devi – *The Book of the Hunter*

Unit 4: Janice Pariat – *Everything the Light Touches*

Suggested Readings:

1. Glotfelty, Cheryll and Harold Fromm. Eds. *The Ecocriticism Reader: landmarks in Literary Ecology*. Georgia: University of Georgia Press, 1996.
2. Pathak, Shekhar. *The Chipko Movement: A People's History*. (Trans. Manisha Choudhry), Ed. Ramchandra Guha. Bangalore: Permanent Black, 2021.
3. Susie, Tharu and K. Lalita. *Women Writing in India, 600 B.C. to the Present. Vol. II: The 20th Century*. New York: Feminist Press: 1993.
4. Edwards, Justin K. *Understanding Jamaica Kincaid*. Columbia: The University of South Carolina Press, 2007.
5. Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. Chicago: University of Chicago Press, 2016.
6. Bora, Anshuman. ‘Decoloniality as Diffusive Relationality: Janice Pariat’s Fiction as Expression of the Unmappable’, in *“Insides-Outsides”: Northeast Indian Anglophone Literature*. *South Asian Review*, 2023.

ENG-623 (DSE III): AMERICAN LITERATURE

Course Objectives:

- To introduce students to major authors and representative texts of American literature across different periods and genres.
- To develop an understanding of key literary movements such as Transcendentalism, Harlem Renaissance, Realism, Modernism, and contemporary trends.
- To examine the relationship between literature and socio-cultural issues such as race, identity, gender, and class in the American context.
- To enhance students’ skills in critical reading, interpretation, and analysis of literary texts including poetry, fiction, and drama.
- To encourage the development of coherent academic writing and the ability to articulate informed responses to literary works.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Identify and explain major periods, movements, and authors in American literature, from Transcendentalism and Harlem Renaissance to modern and contemporary writing.


40

- Develop the ability to interpret and critically analyse prose, poetry, and drama using appropriate literary concepts and frameworks.
- Relate literary works to their historical, cultural, and social contexts, including issues of race, gender, identity, and class.
- Compare themes, styles, and techniques across different genres and authors within American literature.

Course Content:

Unit 1: Ralph Waldo Emerson – ‘The American Scholar’, in the *Complete Essays and Other Writings*

Langston Hughes – ‘The Negro Artist and the Racial Mountain’

Unit 2: Mark Twain – *The Adventures of Huckleberry Finn*

Unit 3: Eugene O’Neil – *Desire Under the Elms*

Edward Albee- Who’s Afraid of Virginia Woolf?

Unit 4: Wallace Stevens – ‘Peter Quince at the Clavier’

Maya Angelou – ‘Caged Bird’

N. Scott Momaday – ‘The Delight Song of Tsoai-talee’

Joy Harjo – ‘Equinox’

Suggested Readings:

1. Baym, Nina. Ed. *The Norton Anthology of American Literature*. Edited by. New York: W. W. Norton & Company, 2017.
2. Perkins, George and Barbara Perkins. Eds. *The American Tradition in Literature*. New York: McGraw-Hill Education, 2008.
3. Gray, Richard. *A History of American Literature*. Oxford: Wiley-Blackwell, 2011.
4. Bercovitch, Secvan. Ed. *The Cambridge History of American Literature*. Cambridge: Cambridge University Press, 1994–2005.
5. Spiller, R.E. Ed. *Literary History of the United States*. New York: Macmillan, 1948.
6. Huggins, Nathan. *Harlem Renaissance*. New York: Oxford University Press, 1971.
7. Wilson, Norma C. *The Nature of Native American Poetry*. Albuquerque: University of New Mexico Press, 2001.

OR

ENG-633 (DSE III): INDIAN LITERATURE

Course Objectives:

- To explore the evolution of Indian literary traditions, ranging from medieval devotional poetry to contemporary Indian English verse.

- To critically examine the representation of the Indian nation and rural society in foundational postcolonial fiction.
- To analyse the socio-political themes of caste, identity, and resistance as presented in landmark drama and autobiographical excerpts.
- To engage with the diverse poetic voices of India, focusing on themes of displacement, regional identity, and memory.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Demonstrate a comprehensive understanding of the multilingual and multicultural facets of Indian literature in English and translation.
- Analyse the intersection of myth, folklore, and modern social issues in Indian literary works.
- Evaluate the contributions of marginalised voices to the Indian literary canon, specifically focusing on Dalit aesthetics.
- Critically discuss the stylistic and thematic innovations in Indian poetry from the early 20th century to the present.

Course Content:

Unit 1: Raja Rao – *Kanthapura*

Unit 2: Kabir– ‘It is Needless to Ask of a Saint’

Lal Ded – ‘When Can I Break the Bonds of Shame’

Mir Taqi Mir – ‘Of Those Who Left Behind, I Too Am One’

Rabindranath Tagore – *Gitanjali*- 11. ‘Leave this Chanting and Singing’

Sri Aurobindo – ‘The Night of the Pilgrim’

Unit 3: Sarojini Naidu – ‘The Coromandel Fishers’

A.K. Ramanujan – ‘A River’

Mamta Kalia – ‘Tribute to Papa’

Arun Kolatkar – ‘The Bus’

Agha Shahid Ali – ‘Postcard from Kashmir’

Unit 4: Girish Karnad – *Hayavadana*

Omprakash Valmiki – Excerpt from *Joothan* (Trans. Arun Prabha Mukherjee)




(Prof. M. Rameshwar Singh)

Suggested Readings:

1. Iyengar, K. R. Srinivasa. *Indian Writing in English*. Sterling Publishers, 1985.
2. Naik, M. K. *A History of Indian English Literature*. Sahitya Akademi, 1982.
3. Mehrotra, Arvind Krishna. Ed. *A History of Indian Literature in English*. Columbia University Press, 2003.
4. Devy, G. N. *After Amnesia: Tradition and Change in Indian Literary Criticism*. Orient Longman, 1992.
5. Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. Oxford University Press, 2000.
6. King, Bruce. *Modern Indian Poetry in English*. Oxford University Press, 1987.
7. Tharu, Susie, and K. Lalita. Eds. *Women Writing in India: 600 B.C. to the Present*. Vol. 1 & 2, Feminist Press, 1991–1993.
8. Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature: History, Controversies, and Considerations*. Trans. Alok Mukherjee, Orient Longman, 2004.
9. Hawley, John Stratton. *A Storm of Songs: India and the Idea of the Bhakti Movement*. Cambridge, MA: Harvard University Press, 2015.

SEMESTER IV

20 Credits

ENG-613 (DSC): LITERARY CRITICISM AND CRITICAL THEORY

Course Objectives:

- To trace the evolution of literary theory from classical to postmodern traditions.
- To understand key concepts in literary criticism such as mimesis, rasa, and value.
- To introduce structuralist and poststructuralist approaches to narrative analysis.
- To examine interdisciplinary perspectives including psychoanalysis, feminism, and postcolonial theory.
- To develop critical and analytical skills for interpreting literary and cultural texts.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Demonstrate a critical understanding of key literary theories from classical to postmodern periods.
- Interpret and analyse literary texts through concepts such as rasa, mimesis, narrative structure, and value.
- Employ structuralist, poststructuralist, and psychoanalytic approaches to textual interpretation and analysis.
- Assess the intersections of literature with culture, gender, and politics from feminist and postcolonial perspectives.
- Develop coherent, well-structured critical arguments grounded in relevant theoretical frameworks.

Course Content:

Unit 1: Bharatamuni – *Natyashastra* (Chapter 6: ‘The Sentiments’)

Plato – *Republic* (Book X)

Unit 2: Philip Sidney – *An Apology for Poetry*

I.A Richards – *Principles of Literary Criticism* (Chapter 7: ‘A Psychological Theory of Value’)

Unit 3: Roland Barthes – ‘An Introduction’ to *The Structural Analysis of Narrative*

Jean-Francois Lyotard – ‘Introduction’ to *The Postmodern Condition: A Report on Knowledge*

Unit 4: Juliet Mitchell – ‘Femininity, Narrative and Psychoanalysis’

Frantz Fanon – *The Wretched of the Earth* (Chapter 4: ‘On National Culture’)

Suggested Readings:

1. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 3rd Ed., Manchester: Manchester University Press, 2009.
2. Bhagwat, Vidyut. *Feminist Social Thought*. Jaipur: Rawat Publications, 2004.
3. Eagleton, Terry. *Literary Theory: An Introduction*. Minneapolis: University of Minnesota Press, 1983.
4. Lee, Desmond. Trans.: *Plato: The Republic*. England: Penguin Books, 2007.
5. Nagarajan, M.S.: *English Literary Criticism & Theory: An Introductory History*, Hyderabad: Orient Longman, 2006.
6. Selden, Raman: *A Reader's Guide to Contemporary Literary Theory*. New Jersey: Prentice-Hall, 1985.
7. Sethuraman, V. Ed. *Indian Aesthetics: An Introduction*, Delhi: Macmillan, 1992.
8. Waugh, Patricia. Ed. *Literary Theory and Criticism: An Oxford Guide*. New Delhi: Oxford University Press, 2006.
9. Wellek, Rene: *A History of Modern Criticism: 1750-1950*, Vols. I-IV, London: Jonathan Cape, 1958.

ENG-614 (DSC): POSTCOLONIAL LITERATURE

Course Objectives:

- To introduce students to major postcolonial writers and texts across diverse cultural and geographical regions.
- To explore themes of identity, displacement, race, gender and cultural conflict in postcolonial literature.
- To analyse how colonial histories shape literary expression, aesthetics and narrative strategies.
- To encourage critical engagement with issues of power, resistance and hybridity in literary works.
- To develop comparative perspectives across African, Caribbean, South Asian and Australasian contexts.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Demonstrate a clear understanding of key postcolonial concepts such as hybridity, mimicry and subalternity.
- Critically analyse selected texts in relation to their historical, cultural and political contexts.
- Evaluate how postcolonial writers challenge dominant narratives and reclaim marginalised voices.

- Apply theoretical frameworks to interpret postcolonial literature across genres, including fiction, drama and poetry.
- Present informed arguments in both written and oral form on postcolonial issues and literary strategies.

Course Content:

Unit 1: Jean Rhys – *Wide Sargasso Sea*

Unit 2: J.M. Coetzee – *Disgrace*

Unit 3: Wole Soyinka – *The Lion and the Jewel*

Yasmine Gooneratne – ‘There was a Country’

Oodgeroo Noonuccal – ‘The Last of his Tribe’

Unit 4: V.S. Naipaul - *A House for Mr. Biswas*

Suggested Readings:

1. Ashcroft, Bill; Griffiths, Gareth and Tiffin, Helen. Eds. *The Empire Writes Back*. United Kingdom: Taylor & Francis Group, 1989.
2. Said, Edward. *Culture and Imperialism*. New York: Alfred A. Knopf, 1993.
3. Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. Oxford and New York: Oxford University Press, 1995.
4. Loomba, Ania. *Colonialism/Postcolonialism*. London and New York: Routledge, 1998.
5. Thiong'o, Ngũgĩ wa. *Decolonising the Mind: The Politics of Language in African Literature*. London: James Curry, 1986.
6. Fanon, Franz. *Black Skin, White Masks*. Trans. Charles Lam Markman. United Kingdom: Penguin Classics, 2020.
7. Moreton-Robinson, Aileen. *Talkin' Up to the White Woman: Indigenous Women and Feminism*. St Lucia, Queensland: University of Queensland Press, 2000.
8. Rushdie, Salman. *Imaginary Homelands: Essays and Criticism 1981–1991*. India: Penguin Books/Granta, 1991.

ENG-624 (DSE): WRITINGS FROM NORTHEAST INDIA

Course Objectives:

- To introduce to students the literary, cultural and socio-political specificities of Northeast India through representative texts across genres.
- To examine how regional literatures articulate questions of identity, ethnicity, gender and marginality within the broader framework of Indian literary landscape.
- To critically engage with narrative strategies and aesthetic forms employed by writers in representing their lived histories.


(Prof. M. Rameshwar Singh)

- To explore themes of orality, memory and modern literary expression in Northeast Indian writing.
- To develop an understanding of how literature from the region negotiates state power, colonial encounters and indigenous worldviews.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Demonstrate a clear understanding of the historical and cultural contexts shaping Northeast Indian literatures.
- Evaluate concerns of identity, resistance and cultural continuity in literary works from Northeast India.
- Interpret the role of language and translation in constructing regional aesthetics.

Course Content:

Unit 1: M.K. Binodini – *The Princess and the Political Agent*

Unit 2: Easterine Kire – *A Terrible Matriarchy*

Unit 3: Nilmani Phukan – ‘That Day Was a Sunday’

Nongthombam Shri Biren – ‘Rotten Pengba’ (Trans. I.R. Babu Singh)

Arambam Ongbi Memchoubi – ‘Nongoubi’

Mona Zote – ‘What Poetry Means to Ernestina in Peril’

Unit 4: Yeshe Dorjee Thongchi – ‘The Forest Guard’ (Trans. Tilottoma Misra)

S.J. Duncan – ‘Civility is all that Counts’

Suggested Readings:

1. Dzüvichü, Lipokmar, and Manjeet Baruah (Eds). *Modern Practices in Northeast India: History, Culture, Representation*. Routledge, 2018.
2. Islam, K. M. Baharul. Ed. *Literatures From Northeast India: Beyond the Centre-Periphery Debate*. Routledge, 2022.
3. Misra, Tilottoma. Ed. *The Oxford Anthology of Writings from North East India: Poetry and Essays*, Oxford University Press, 2011.
4. Ngangom, S. Robin, Nongkinryh Kynpham S. Eds. *Dancing Earth, An Anthology of Poetry from North East India*, Penguin, 2009.
5. Pachuau, Margaret L., and Anjali Daimari. Eds. *Interpreting Literature from Northeast India*. Bloomsbury Publishing, 2023.
6. Singh, Ch. Manihar. *A History of Manipuri Literature*, Sahitya Akademi, 2003.

7. Syiem, Esther. "How Conflicts are Reflected in Literature: Transcribing Troubled Realities in the Written and the Oral." *Search for Peace with Justice Issues Around Conflicts in Northeast India*, editor Walter Fernandes. North Eastern Social Research Centre, 2008.
8. Warjri, Jobeth Ann. "An Overview of Writing in English from Northeast India (the 1980s to the Early 2020s)." *Indian Writing in English Online*, 21 March 2024.
9. Zama, Margaret C. *Emerging Literatures from Northeast India: The Dynamics of Culture, Society and Identity*, Sage, 2013.

OR

ENG-634 (DSE): LITERATURE AND HUMAN RIGHTS

Course Objectives:

- To understand the connection between literature and human rights, exploring themes of equality, justice and violation of rights.
- To study how literary forms such as the novel, memoir and autobiography address issues of colonialism, marginality, identity, race, gender, class and caste oppression.
- To examine the intersection between literary works and socio-political and historical contexts within which writings about human rights emerge.
- To evaluate how fiction as well as life writings perform the role of social criticism and seek redressal for the violation of basic human rights.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Identify key concepts pertaining to human rights such as equality, justice, dignity, exploitation and testimony.
- Explain how different genres of literature deal with rights violation concerning race, gender, class, caste, and nation.
- Evaluate how these writings articulate agency and resistance within the historical and socio-political structures that enable the violation of rights.
- Analyse literature's role in advocating equality, justice and dignity in local as well as global contexts.

Course Content:

Unit 1: John Steinbeck – *The Grapes of Wrath*

Unit 2: Khaled Hosseini– *A Thousand Splendid Suns*

Unit 3: B.R. Ambedkar – 'Waiting for a Visa'

Baby Kamble – *The Prisons We Broke*

Unit 4: Santa Khuram – *The Yellow Sparrow: Memoir of a Transgender Woman*

Suggested Readings:

1. Felman, Shoshana and Dori Laub. *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*. New York and London: Routledge, 1992.
2. Schultz Jeffrey D. and Lucen Li. *Critical Companion to John Steinebeck: A Literary Reference to His Life and Work*. New York: Facts on File, 2005.
3. Slaughter, Joseph. *Human Rights Inc.: The World Novel, Narrative Form, and International Law*. Fordham University Press, 2007.
4. Stuhr, Rebecca. *Reading Khaled Hosseini*. Santa Barbara: Greenwood Press, 2009.
5. Kumar, Raj. *Dalit Literature and Criticism: Reading Caste, Nation and Identity*. New Delhi: Orient Blackswan, 2011.
6. McClennen and Alexandria Schultheis Moore. Eds. *The Routledge Companion to Human Rights and Literature*. New York: Routledge, 2016.

ENG-615: RESEARCH METHODOLOGY

Course Objectives:

- To introduce students to the fundamentals and scope of research in literary studies.
- To develop the ability to formulate research questions and construct a clear thesis statement.
- To familiarise students with the structure and components of a research paper.
- To enhance skills in drafting, editing, and proofreading academic writing.
- To train students in the use of standard style manuals and proper documentation practices.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Identify research problems and formulate effective research questions.
- Demonstrate the ability to organise and write a structured research paper.
- Apply appropriate literary research methods and analytical techniques.
- Develop competence in editing, revising, and proofreading academic work.
- Accurately use citation styles, references, and bibliography in academic writing.

Course Content:

Unit 1: Introduction to research – scope of research; forming research questions and thesis statement.

Unit 2: Components of a research paper - title, introduction, literature review, methodology, analysis, conclusion; abstract.

Unit 3: Types of literary research methods; drafting a research paper; editing; proof-reading.

Unit 4: Style manuals; notes, references, works cited and bibliography.

Suggested Readings:

1. *MLA Handbook*, Modern Language Association. New York: Modern Language Association, 2021.
2. *A Manual for Writers of Research Papers, Theses, and Dissertations*, Kate L. Turabian. Chicago: University of Chicago Press, 2018.
3. *Research Methodology: Methods and Techniques*, C. R. Kothari. New Delhi: New Age International Publishers, 2004.
4. *The Craft of Research*, Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams. Chicago: University of Chicago Press, 2016.
5. *Writing Research Papers: A Complete Guide*, James D. Lester and James D. Lester Jr. New York: Pearson Education, 2015.

ENG-616: DISSERTATION

Course Objectives:

- To enable students to perform independent and scholarly research on specialised topics within literary or cultural studies.
- To equip students with the practical and effective application of theoretical frameworks and research methodologies to specific bodies of texts.
- To cultivate proficiency in critical analysis and academic writing, specifically focusing on structured research presentations and literature reviews.
- To ensure students achieve mastery in documentation, referencing, and scholarly presentation according to standard style manuals such as MLA.
- To encourage students to relate literature to wider cultural and social contexts while contributing original insights to existing scholarship.

Course Learning Outcomes:

Upon completing the course, students will be able to:

- Present an original dissertation or project that demonstrates methodological rigour, critical acumen, and ethical responsibility.
- Demonstrate the ability to identify research gaps through an exhaustive and critical review of existing scholarly literature.
- Apply theoretical and methodological frameworks effectively to the analysis of literary and cultural texts.
- Demonstrate the ability to structure a scholarly project with clarity, coherence, and professional integrity.
- Effectively communicate and defend research findings through a structured scholarly presentation or a formal viva-voce examination.


(Prof. M. Rameshwar Singh)

Suggested Readings:

1. Altick, Richard D., and John J. Fenstermaker. *The Art of Literary Research*. 4th Ed., W. W. Norton & Company, 1993.
2. Booth, Wayne C., et al. *The Craft of Research*. 4th Ed. University of Chicago Press, 2016.
3. Gibaldi, Joseph. *MLA Style Manual and Guide to Scholarly Publishing*. 3rd Ed., Modern Language Association of America, 2008.
4. Griffin, Gabriele. Ed. *Research Methods for English Studies*. 2nd Ed., Edinburgh University Press, 2013.
5. Kothari, C. R., and Gaurav Garg. *Research Methodology: Methods and Techniques*. 5th Ed., New Age International Publishers, 2024.
6. MLA Handbook. 9th Ed., *Modern Language Association of America*, 2021.


(Prof. M. Rameshwar Singh)

APPENDIX

Syllabus Drafting Committee:

- | | | |
|--|---|-------------|
| 1. Professor M. Rameshwor Singh
<i>Head, Department of English,
Dhanamanjuri University</i> | - | Chairperson |
| 2. Dr. Loiya Leima Oinam
<i>Assistant Professor (L-11)
D.M. College of Arts, DMU</i> | - | Convenor |
| 3. Dr. Gurumayum Deepika
<i>Assistant Professor (L-11)
G.P. Women's College, DMU</i> | - | Co-convenor |
| 4. Dr. N. Oligachanu Devi
<i>Assistant Professor (L-11)
G.P. Women's College, DMU</i> | - | Member |
| 5. Dr. Longjam Bedana
<i>Assistant Professor (L-11)
G.P. Women's College, DMU</i> | - | Member |
| 6. Dr. Mahmuda Nongjai
<i>Assistant Professor (L-11)
G.P. Women's College, DMU</i> | - | Member |
| 7. Dr. Neeruka Angom
<i>Assistant Professor (L-11)
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| 8. Adhikarimayum Heniya Devi
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| 9. Dr. Dolly Limbu
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- | | | |
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| 11. Dr. Buchi Mayanglambam
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| 12. Dr. Wangjam Phajabi Devi
<i>Assistant Professor (L-11)</i>
<i>D.M. College of Arts, DMU</i> | - | Member |
| 13. Dr. N. Andropov Singh
<i>Assistant Professor (L-11)</i>
<i>D.M. College of Arts, DMU</i> | - | Member |