



ROYAL SCHOOL OF LANGUAGES

DEPARTMENT OF ENGLISH

SYLLABUS – 1st to 4th SEMESTER

(BASED ON NATIONAL EDUCATION POLICY 2020)

FOR

MA ENGLISH

W.E.F

AY – 2025-26

STRUCTURE OF THE SYLLABUS FOR 2 YEAR PG PROGRAMME

SCHOOL: ROYAL SCHOOL OF LANGUAGES

DEPARTMENT: English

PROGRAMME NAME: MA English

TOTAL CREDITS: 84

Semester I				
COURSE CODE	COURSE TITLE	LEVEL	CREDIT	L-T-P
ENG104M101	Postcolonial Literature	400	4	4-0-0
ENG104M102	Crossing Cultures	400	4	4-0-0
ENG104M103	Literary and Cultural Studies	400	4	4-0-0
ENG104M104	Visual Storytelling I (<i>DSE Group I</i>)	500	4	4-0-0
ENG104M105	Translation Studies: Theory and Praxis I (<i>DSE Group I</i>)	500		4-0-0
ENG104M106	Fundamentals of Descriptive Linguistics (DSE Group II)	500	4	4-0-0
ENG104M107	Literature and Film: Text to Screen I (<i>DSE Group II</i>)	500		4-0-0
SWAYAM Course	Soft Skill Development by Prof. Priyadarshi Patnaik, Prof. V.N. Giri, Prof. D. Suar IIT Kharagpur https://onlinecourses.nptel.ac.in/noc24_hs101/preview - 2 credits			
TOTAL			22	
Semester II				
COURSE CODE	COURSE TITLE	LEVEL	CREDIT	L-T-P
ENG104M201	South Asian Literatures	400	4	4-0-0
ENG104M202	Literature and Environment	400	4	4-0-0
ENG104M203	New Literatures in English	400	4	4-0-0
ENG104M204	Linguistic Behavior and Society (<i>DSE Group III</i>)	500	4	4-0-0
ENG104M205	Visual Storytelling II (<i>DSE Group III</i>)	500		4-0-0
ENG104M206	Translation Studies: Theory and Praxis II (<i>DSE Group IV</i>)	500	4	4-0-0
ENG104M207	Literature and Film: Text to Screen II (<i>DSE Group IV</i>)	500		4-0-0
SWAYAM Course	Effective Writing (By Prof. Binod Mishra, IIT Roorkee https://onlinecourses.nptel.ac.in/noc22_hs05/preview – 2 credits			
TOTAL			22	

TOTAL CREDITS FOR 1st YEAR = 44				
Semester III (With Research)				
ENG104M321	Research Project – Phase I	600	20	
Semester III (Without Research)				
COURSE CODE	COURSE TITLE	LEVEL	CREDIT	L-T-P
ENG104M301	Popular Literature	500	4	4-0-0
ENG104M302	Literatures of Vulnerability	500	4	4-0-0
ENG104M303	Indian Literatures in Translation	500	4	4-0-0
ENG104M304	Alternate Literatures	500	4	4-0-0
ENG104M305	Literatures of the Global South	500	4	4-0-0
TOTAL			20	
Semester IV (With Research)				
COURSE CODE	COURSE TITLE	LEVEL	CREDIT	L-T-P
ENG104M421	RESEARCH PROJECT – PHASE II: Dissertation	600	20	
Semester IV (Without Research)				
ENG102M401	Memory, History, Narrative	500	4	4-0-0
ENG102M402	Literatures of Peace and Conflict	500	4	4-0-0
ENG102M403	Literary Exchanges Along the Silk Route	500	4	4-0-0
ENG102M404	Literatures from Assam in Translation	500	4	4-0-0
ENG102M405	Alternative Worlds in Fiction	500	4	4-0-0
TOTAL CREDITS FOR 2nd YEAR = 40				

MA Semester I

Course Title: Postcolonial Literature

Course Type: Major (Core)

Course Code: ENG104M101

Course Credits: 4

L-T-P: 4-0-0

Course Level: 400

Scheme of Evaluation: Theory

Course Objectives: The course intends to introduce students to the field of postcolonial literatures, which will focus on some key concepts, questions, and debates in postcolonial studies such as empire, decolonization, discourse, appropriation, language mimicry, hybridity, Third World, nation and nationalism, through a study of selected literary texts.

It puts into question the ideas of centres and margins of cultural spaces, and definitions of mainstream and vernacular discourses. The relationship between history and literature is addressed through multiple points of inquiry.

Course Outcomes:

On successful completion of the course the students will be able to:		
CO Level	Course Outcomes	Bloom's Taxonomy Level
CO 1	Classify the key themes and ideas in the field of postcolonial studies	BT 2
CO 2	Illustrate the distinctive features of postcolonial poetic expressions through close reading of the select poems	BT 3
CO 3	Analyse the social and political underpinnings of postcolonial literature through a critical reading of select dramatic piece(s)	BT 4
CO 4	Interpret the intersectional politics of race, class and gender in the postcolonial world as reflected in the canonical fictional work prescribed	BT5

Units	Course Contents	Period
I	Prose “Passive Resistance and Education” in <i>Gandhi: Hind Swaraj and other Writings</i> , Anthony J Parel “Introduction” from <i>Orientalism</i> , Edward Said “The language of African literature” from <i>Decolonising the Mind</i> , Ngugi wa Thiong’o	15
II	Poetry “The United Fruit Co.”, Pablo Neruda	15

	“A Far Cry from Africa”, Derek Walcott “The Casualties”, J P Clark “Self Portrait”, A.K. Ramanujan “The Times That We Live In”, Imtiaz Dharker “I am Not That Woman”, Kishwar Naheed “Tapu”, Mamang Dai	
III	Drama <i>Ghashiram Kotwal</i> , Vijay Tendulkar <i>Death and the King's Horseman</i> , Wole Soyinka	15
IV	Fiction <i>Things Fall Apart</i> , Chinua Achebe <i>The Point of Return</i> , Siddhartha Deb	15

Texts:

- Gandhi, M.K. 2009. *Hind Swaraj and other Writings*. Ed. Anthony J Parel. Cambridge University Press.
- Said, Edward. 2016. *Orientalism*. Penguin.
- Wa thiong’o, Ngugi. 1986. *Decolonising the Mind*. James Currey.
- Tendulkar, Vijay. 2015. *Ghashiram Kotwal*. Worldview Publication.
- Soyinka, Wole. 2002. *Death and the King's Horseman*. W.W. Norton and Company.
- Achebe, Chinua. 2001. *Things Fall Apart*. Penguin UK.
- Deb, Siddhartha. 2002. *The Point of Return*. Picador.

Recommended Readings:

- Robert J. C. Young, 2016. “Concepts in History” from *Postcolonialism: A Historical Introduction*, Wiley Blackwell.
- Ashcroft, Bill, Griffiths, Gareth, & Tiffin, Helen. 2013. *Postcolonial Studies: The Key Concepts*, Routledge.
- Ashcroft, Bill. 1989. *The Empire Writes Back: Theory and Practice in Postcolonial Literature*. Routledge.
- Boehmer, Elleke. 1995. *Colonial and Postcolonial Literature*, Oxford University Press.
- McLeod, John. 2000. *Beginning Postcolonialism*, Manchester University Press.
- Nayar, Pramod. 2008. *Postcolonial Literature: An Introduction*. Pearson.
- John, Thieme. 2003. *Postcolonial Studies: The Essential Glossary*. Bloomsbury.
- Walder, Dennis. 1997. *Postcolonial Literatures in English: History, Language, Theory*. Blackwell.
- Viswanathan, Gauri. 2015. *Masks of Conquests: Literary Study and British Rule in India*, Columbia University Press.
- Fanon, Frantz. 2004. *The Wretched of the Earth*. Grove Press.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	Drama screening Library Visit Poem recitation

Course Title: Crossing Cultures

Course Type: Major (Core)

Course Code: ENG104M102

Course Credits: 4

L-T-P: 4-0-0

Course Level: 400

Scheme of Evaluation: Theory

Course Objectives: This course introduces students to a wide range of literary traditions across different nations, languages, and cultural contexts through texts available in English. This course examines how literary works engage with global cultures while remaining embedded in their distinct historical and cultural contexts, offering students a critical framework for understanding the complexities of world literature and its ongoing dialogues across time, space, and traditions.

Course Outcomes:

On successful completion of the course the students will be able to:		
CO Level	Course Outcomes	Bloom's Taxonomy Level
CO 1	Understand how literary works reflect both local traditions and global influences, shaping world literature.	BT 2
CO 2	Apply critical reading skills to examine themes, styles, and cultural backgrounds of different literary texts	BT 3
CO 3	Analyse how literature crosses border and connects different cultures over time.	BT 4
CO 4	Evaluate different ideas about world literature and develop key arguments about its role in global culture.	BT 5

Units	Course Contents	Period
I	"Introduction: Goethe Coins a Phrase" from <i>What is World Literature?</i> David Damrosch <i>The Epic of Gilgamesh</i> "The Three Apples", <i>The One Thousand and One Nights</i>	10
II	" <i>The Overcoat</i> ", Nikolai Gogol " <i>Diary of a Madman</i> ", Lu Xun <i>Nausea</i> , Jean-Paul Sartre	15
III	"The summer grasses", "The old pond", "Spring is passing", Basho "Gitanjali 01", Rabindranath Tagore "Ancient Winter", "Again A Green River", Salvatore Quasimodo "Namatjira, The Aboriginal Man", Oodgeroo Noonuccal "Tomorrow Tomorrow", Derek Walcott "Tortures", Wisława Szymborska	15

	“Tonight I Can Write the Saddest Lines”, Pablo Neruda “The Street”, Octavio Paz <i>Death and the King’s Horseman</i> , Wole Soyinka	
IV	“The Garden of Forking Paths”, Jorge Luis Borges “The Paper Menagerie”, Ken Liu <i>Kafka on the Shore</i> , Haruki Murakami/ <i>The Vegetarian</i> , Han Kang	20

Texts:

- Mehrotra, A. K. 2003. *A History of Indian Literature in English*. Columbia University Press.
- Ramanujan, A. K. 1995. *Collected Poems: 1948–1984*. Oxford University Press.
- Rao, R. 1960. *Kanthapura*. Oxford University Press. Originally published 1938.
- Dharwadker, V. 1993. *English in India and Indian Literature in English: The Early History, 1579–1834*. In A. Suvir Kaul (Ed.), *The Oxford Anthology of South Asian Literature in English* (pp. 37–65). Oxford University Press.
- Narayan, R. K. 1958. *The Guide*. Viking Press.
- Desai, A. 1980. *Clear Light of Day*. HarperCollins.
- Thayil, J. (Ed.). 2022. *The Penguin Book of Indian Poets*. Penguin Random House India.
- Dattani, M. 2000. *Collected Plays*. Penguin Books India.
- Seth, V. 1990. *From Heaven Lake: Travels Through Sinkiang and Tibet*. Penguin Books.

Recommended Readings:

- Carravetta, P. 2012. “The Canon(s) of World Literature”. In Peter Carravetta (Ed.), *The Routledge Companion to World Literature*. Routledge.
- Bessière, J. and Gillespie, G. 2015. *Contextualizing World Literature*. Peter Lang.
- Helgesson, S. and Vermeulen, P. 2015. *Institutions of World Literature: Writing, Translation, Markets*. Routledge.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	Dramatic performances, poetry recitals, film screening

Course Title: Literary and Cultural Studies- I

Course Type: Major (Core)

Course Code: ENG104M103

Course Credits: 4

L-T-P: 4-0-0

Course Level: 400

Scheme of Evaluation: Theory

Course Objectives: Focusing on culture as a site of conflict and reconciliation from the colonial period to the present, this course aims to develop interdisciplinary perspectives on the workings of ethnicity, nationalism, subaltern study, gender, identity, multiculturalism, etc. It includes critical assessments of ideology and cultural relativism and explores alternate approaches within a cross-cultural framework.

Course Outcomes:

On successful completion of the course the students will be able to:		
CO Level	Course Outcomes	Bloom's Taxonomy Level
CO 1	Recall the key concepts in Cultural Studies, including the emergence of Cultural Studies, nationalism, and the relationship between literature and culture in various social contexts.	BT 1
CO 2	Explain the intersections of literature and culture by applying key concepts from Cultural Studies to a range of texts, including nationalism, caste, and social critique	BT 2
CO 3	Identify the role of literature in addressing social issues such as caste, colonialism, and nationalism.	BT 3
CO 4	Compare and analyse the texts, examining how gender, culture, and social structures influence the narrative.	BT 4

Units	Course Contents	Period
I	Introduction to Cultural Studies and its key concepts <i>The emergence of the Cultural Studies and the Crisis of the Humanities</i> , Stuart Hall	10
II	<i>Nationalism</i> : Rabindranath Tagore <i>Hind Swaraj</i> : M. K Gandhi <i>Annihilation of Caste</i> : B. R Ambedkar	20
III	<i>The Industrial Novels</i> : Raymond Williams <i>The Development of Modern Poetry</i> : Christopher Caudwell <i>Nobel Prize Lecture</i> : Gabriel Garcia Marquez	15
IV	<i>Dhauri</i> : Mahasweta Devi <i>Circle of Karma</i> : Kunzang Choden <i>Kumkum is doing fine (Kumkum Theek Theek Hain)</i> : Zaheeda Hina	15

Texts:

- During, S. Ed. 2001. *The Cultural studies reader*. Routledge.
- Hall, S., et al. Eds. 1980. *Culture, media and language: Working papers in cultural studies, 1972-79*. Routledge.
- Williams, R. 1960. *Culture and society 1780-1950*. Anchor Books.
- Caudwell, C. 1946. *Illusion and reality*. Lawrence & Wishart.
- Tagore, R. 2017. *Nationalism* (Intro by Ramchandra Guha). Penguin Classics.
- Gandhi, M. K. 2009. *Hind Swaraj*. Penguin Classics.
- Ambedkar, B. R. 2014. *Annihilation of caste*. Navayana Publishing.
- Devi, M. 2002. *Outcaste: Four stories* (Dutta Gupta, S. Trans.). Calcutta: Seagull Books.
- Choden, K. 2013. *The circle of karma*. Zubaan.
- Zaheeda, Hina. 2015. "Kumkum is doing fine". Trans. by Yousuf Shahid. *Samyukta Journal*, Vol. 5.

Recommended Readings:

- Hall, S. 1996. Cultural studies and its theoretical legacies. In D. Morley & K.-H. Chen Eds., *Stuart Hall: Critical dialogues in cultural studies*. Routledge.
- Hoggart, R. 1957. *The uses of literacy: Aspects of working-class life*.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	Movie Screening, Documentary, Attending Seminars/Workshops on Cultural Studies

Course Title: Visual Storytelling - I

Course Type: Major (DSE)

Course Code: ENG104M104

Course Credits: 4

L-T-P: 4-0-0

Course Level: 500

Scheme of Evaluation: Theory

Course Objectives: The course aims to introduce students to the theoretical and analytical frameworks of visual storytelling, focusing on the role of frames, pages, and sequential art in constructing narratives. Through a reading of diverse visual texts, students will explore how themes of trauma, conflict, precarity, and memory is visually represented.

Course Outcomes:

On successful completion of the course the students will be able to:		
CO Level	Course Outcome	Bloom's Taxonomy Level
CO 1	Identify key theoretical concepts of visual storytelling, including framing, panel transitions, and the interconnection of text and image.	BT 1
CO 2	Explain how trauma, conflict, and memory are represented in graphic narratives through visual techniques.	BT 2
CO 3	Apply principles of visual storytelling to analyse and deconstruct graphic narratives, focusing on narrative structure, composition, and semiotics.	BT 3
CO 4	Evaluate the role of graphic journalism in shaping historical memory and contemporary discourse on war, displacement, and identity	BT 4

Units	Course Contents	Period
I	Concept and Keywords: Image, Text, Panel, Frame, Gutter, Sequential Art, Focalisation, POV, Splash, Spread, Reader Closure and Iconography. “What is Visual Culture?” <i>Introduction to Visual Culture</i> , Nicholas Mirzoeff. “Comics and Sequential Art”, Will Eisner (excerpts).	15
II	Visualising Trauma <i>Unclaimed Experience</i> , Cathy Caruth (Selections). <i>Grave of the Fireflies</i> (directed by Isao Takahata)	15
III	Conflict and Precarity in Visual Storytelling <i>Precarious Life</i> Judith Butler (Selections) <i>Palestine</i> , Joe Sacco / <i>The Dark Knight Returns</i> , Frank Miller	15

IV	Documenting Histories – Journalism, Memory, and the Graphic Narrative <i>Documentary comics: Graphic Truth-telling in a Skeptical Age</i> , Nina Mickwitz (Selections) Photo essays of Conflict- World Wars, Vietnam War, Sri Lankan Civil War and Abu Ghraib.	15
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Texts:

- Eisner, W. 1990. *Comics and Sequential Art: Principles and Practices from the Legendary Cartoonist*. Poorhouse Press.
- Caruth, C. 2016. *Unclaimed Experience: Trauma, Narrative, and History*. 20th anniversary ed. Johns Hopkins University Press.
- Butler, J. 2006. *Precarious Life: The Powers of Mourning and Violence*. Reprint ed. Verso.
- Sacco, J. 2024. *Palestine*. New hardcover ed. Fantagraphics.
- Mickwitz, N. 2015. *Documentary Comics: Graphic Truth-Telling in a Skeptical Age*. Palgrave Macmillan.

Recommended Readings:

- McCloud, S. 1993. *Understanding Comics: The Invisible Art*. Harper Perennial.
- Hatfield, C., & Beaty, B. (Eds.). 2020. *Comics Studies: A Guidebook*. Rutgers University Press.
- Barthes, R. 1993. *Camera Lucida: Reflections on Photography* (R. Howard, Trans.). Vintage. Original work published 1980.
- Tabachnick, S. E. (Ed.). 2017. *The Cambridge Companion to the Graphic Novel*. Cambridge University Press.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	Film screening, interactions with graphic novelists

Course Title: Translation Studies Theory and Praxis - I

Course Type: Major (DSE)

Course Code: ENG104M105

Course Credits: 4

L-T-P: 4-0-0

Course Level: 500

Scheme of Evaluation: Theory

Course Objectives:

The course aims at introducing the students to the field of Translation Studies which deals with the intersection of language with culture, society, industry, etc. Here, the learners will be familiarised with academic theories from Translation Studies and gather in hand experience of the art of translation through practical engagement.

Course Outcomes:

On successful completion of the course the students will be able to:		
CO Level	Course Outcomes	Bloom's Taxonomy Level
CO 1	Introduce major theories and key terms of the field.	BT 1
CO 2	Understand the socio-cultural nature of the field and the dynamic multicultural and multilingual nature of the course.	BT 2
CO 3	Apply various theories and analyse the text.	BT 3 and 4
CO 4	Create and evaluate translations as part of skill enhancement	BT 5 and 6

Units	Course Contents	Period
I	Introduction to various key terms: Source and Target, Loss and Gain, Localisation, Globalisation, Fidelity Types of Translation- Direct and Indirect, Inter and Intra Semiotic, Adaptation	10
II	Introduction to various theories: Skopos Theory by Hans Josef Vermeer Polysystem Theory by Itamar Even-Zohar Cultural Translation by Susan Bassnett and Andre Lefevre	15
III	Translation Studies and Concepts from India: Multilingualism and Multiculturalism Sujit Mukherjee, The Making of Indo-English Literature (1981), "Translation as Discovery and Other Essays on Indian Literature in English Translation" G.J.V. Prasad, Writing translation: The strange case of the Indian English Novel, Postcolonial Translation: Theory and Practice" (1999)	20

	Susan Bassnett and Harish Trivedi, Introduction to “Postcolonial Translation: Theory and Practice” (1999), eds. Susan Bassnett and Harish Trivedi	
IV	Translation- Short Story, Folktale, Adaptation with Target Audience in Mind	15

Texts:

- Bassnett, S. 2013. *Translation Studies* (4th ed.). Routledge.
- Pym, A. 2014. *Exploring Translation Theories* (2nd ed.). Routledge.
- Baker, M., & Saldanha, G. (Eds.). 1998/2020. *Routledge Encyclopaedia of Translation Studies* (3rd ed.). Routledge.
- Venuti, L. (Ed.). 2021. *The Translation Studies Reader* (4th ed.). Routledge.
- Venuti, L. 1995/2002. *The Translator’s Invisibility: A History of Translation* (2nd ed.). Routledge.
- Mukherjee, S. 1981. *Translation as Discovery and Other Essays on Indian Literature in English Translation*. Allied Publishers.

Recommended Readings:

- Bassnett, S., & Trivedi, H. 1999. *Postcolonial Translation: Theory and Practice*. Routledge.
- Catford, J. C. 1965. *A Linguistic Theory of Translation*. Oxford University Press.
- Mukherjee, S. 1981. *Translation as Discovery and Other Essays on Indian Literature in English Translation*. Allied Publishers Pvt. Ltd.
- Niranjana, T. 1992. *Siting Translation: History, Post-Structuralism, and the Colonial Context*. University of California Press.
- Pym, A. 2014. *Exploring Translation Theories* (2nd ed.). Routledge.
- Simon, S. 1996. *Gender in Translation: Cultural Identity and the Politics of Transmission*. Routledge.
- Simon, S., & St-Pierre, P. 2002. *Changing the Terms: Translating in the Postcolonial Era*. University of Ottawa Press.
- Trivedi, H. 1993. *Colonial Transactions: English Literature and India*. Papyrus.
- Venuti, L. 2000. *The Translation Studies Reader* (4th ed.). Routledge.
- Venuti, L. 1995. *The Translator’s Invisibility: A History of Translation* (2nd ed.). Routledge.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 Hours	-	Translation and Activity Adaptation

Course Title: Fundamentals of Descriptive Linguistics

Course Type: Major (DSE)

Course Code: ENG104M106

Course Credits: 4

L-T-P: 4-0-0

Course Level: 500

Scheme of Evaluation: Theory

Course Objectives:

In this course, you will dive deeper into the key disciplines of descriptive linguistics —phonetics, phonology, morphology, and syntax— and understand the various techniques for analysing linguistic data.

Course Outcomes:

On successful completion of the course, the students will be able to:		
CO Level	Course Outcomes	Bloom's Taxonomy Level
CO 1	Extend an understanding of speech mechanism and the human sound system.	BT 2
CO 2	Demonstrate the basic components of language.	BT 3
CO 3	Analyse the linguistic features across all languages.	BT 4
CO 4	Construct the different sentence categories and their grammatical relations.	BT 5

Units	Course Contents	Period
I	Phonetics Representing speech sounds, Anatomy of human speech production, introducing palatography, articulatory mechanisms of vowels and consonants, speech sounds of the world's languages, suprasegmental features, introducing acoustic phonetics, acoustic properties of vowels and consonants, interpreting spectrogram, phonetic transcriptions, prosodic features, Aspects of Experimental Phonetics (with hands-on training in different Software, Speech and writing; phonetic transcription: IPA, broad and narrow transcription; transliteration.	15
II	Phonology, contrasts and patterns: Phonemes and allophones, Phonotactic constraints, minimal pairs, phonological distribution, phonological rules, phonological analysis, introducing the syllable Structural, prosodic, linear and non-linear phonological representations, Generative paradigm; basic rule notation, abbreviatory devices; rule ordering, functional considerations; naturalness and markedness.	15

III	Morphology, the way words work: Words and Word structure, nature of the lexicon, derivation, inflection, classifying elements in Morphology, morphological processes, morphological types of languages, Phonological changes; intra and inter-categorical morphology; backformation; item and arrangement; word and paradigm; item and process; concatenation; cliticization; sandhi	15
IV	Syntax, the grammar: Basic ideas of syntax, Concepts of competence and performance; universal grammar and language-specific grammar; grammar as a theory of language acquisition; descriptively and explanatorily adequate grammar, evaluation and expressive power of a syntactic theory, syntactic categories and their distribution, syntactic subcategories constituency, syntactic trees and phrase structure rules	15

Texts:

- Lodge, K. 2009. *A critical introduction to phonetics*. Continuum International Publishing Group.
- Carnie, A. 2021. *Syntax: A generative introduction* (4th ed.). Wiley-Blackwell.
- Katamba, F., & Stonham, J. 2006. *Morphology* (2nd ed.). London: Palgrave.
- Odden, D. 2005. *Introducing phonology*. Cambridge: Cambridge University Press.

Recommended Readings:

- Aitchison, J. 1987. *Words in the mind*. Oxford: Basil Blackwell.
- Clark, J., & Yallop, C. 1990. *An introduction to phonetics and phonology*. Oxford: Basil Blackwell.
- Bauer, L. 2007. *The linguistics student's handbook*. Edinburgh University Press.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	Linguistic analysis Data analysis IPA transcription

Course Title: Literature and Film: Text to Screen – I

Course Type: Major (DSE)

Course Code: ENG104M107

Course Credits: 4

L-T-P: 4-0-0

Course Level: 500

Scheme of Evaluation: Theory

Course Objectives: The objective of the course is to enable students to understand the associations between visual and verbal codes through the study of film and literature as two separate art forms.

Course Outcomes:

On successful completion of the course the students will be able to:		
CO Level	Course Outcomes	Bloom's Taxonomy Level
CO 1	Compare and contrast the theoretical frameworks of literary adaptations.	BT 2
CO 2	Identify the narrative strategies employed in literature and film.	BT 3
CO 3	Analyse the stages in the process of film adaptation and identify the cultural and historical contexts.	BT 4
CO 4	Evaluate how literary texts are translated into movies and discuss the challenges.	BT 5

Units	Course Contents	Period
I	What is Cinema? Genres: Historical, Romance, Documentary, Film Noir Language: Lights, Camera, Action, Cut (Mis-en-scene, Shot, Sound, Colour, Editing) Theories of Adaptation: Fidelity, Transposition, Transformation, Adaptation as Interpretation The Beginnings: <i>Raja Harishchandra</i> (1913) Director: Dada Saheb Phalke/ <i>Metropolis</i> (1927) Director: Fritz Lang <i>Joymoti</i> (1935) Director: Jyoti Prasad Agarwala	15
II	Shakespeare across Cultures: <i>Hamlet: The Drama of Vengeance</i> (1921) Directors: Svend Gade and Heinz Schall <i>Throne of Blood</i> (1951) Director: Akira Kurosawa <i>Maqbool</i> (2006) Director: Vishal Bharadwaj In discussion: <i>Shakespeare in Love</i> (1998) Director: John Madden	15
III	Experimental Cinema: The French New Wave, Italian Neo-realism and Indian Parallel Cinema <i>Bicycle Thieves</i> (1948) Director: Vittorio de Sica <i>Pather Panchali</i> (1955) Director: Satyajit Ray	15

	In discussion: <i>Shoot the Piano Player</i> (1960) Director: Francois Truffaut	
IV	Narrating Texts: Epics, Historical Romance, Documentary <i>Doctor Zhivago</i> (1965). Director: David Lean/ <i>The Godfather</i> (1972). Director: Francis Ford Coppola <i>BBC Anne Frank: A Life in Hiding</i> (Presenter: Nazia Mogra)/ <i>Moneyball</i> (2011) Director: Bennett Miller In discussion: <i>Spartacus</i> (1960) Director: Stanley Kubrick	15

Texts:

- Monaco, J. 2009. 'The Language of Film: Signs and Syntax', in *How to Read a Film: The World of Movies, Media & Multimedia*, Oxford University Press.
- Stam, R. 2000. 'Beyond Fidelity: The Dialogues of Adaptation', in James Naremore, ed., *Film Adaptation*. Rutgers University Press.
- Hutcheon, L. 2006. *A Theory of Adaptation*. Routledge.
- Leitch, T. 2008. *Adaptation Studies at a Crossroads*. Oxford University Press.

Recommended Movies:

- *Modern Times*. 1936. Directed by Charlie Chaplin.
- *Halodiya Choraye Baodhan Khai* (The Catastrophe). 1987. Directed by Jahnu Barua.
- *The Cameraman*. 1928. Directed by Edward Sedgwick and Buster Keaton.
- *Adaptation*. 2002. Directed by Spike Jonze.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	Film screening, Visit to Jyoti Chitraban, Film festivals

MA Semester II

Course Title: South Asian Literature

Course Type: Major (Core)

Course Code: ENG104M201

Course Credits: 4

L-T-P: 4-0-0

Course Level: 400

Scheme of Evaluation: Theory

Course Objectives: This course aims to equip students with the ability to analyse South Asian literature within its historical, social, and political contexts. It also aims to foster critical thinking through comparative analysis of themes and styles, evaluation of identity and globalization, and exploration of cross-cultural connections, particularly regarding gender, sexuality, and religious pluralism, leading to an enhanced understanding of South Asian literary contributions.

Course Outcomes:

On successful completion of the course the students will be able to:

CO Level	Course Outcomes	Bloom's Taxonomy Level
CO 1	Compare and contrast the historical, social, and political contexts that have shaped South Asian literature.	BT 2
CO 2	Evaluate themes, styles, and techniques employed by South Asian writers.	BT 3
CO 3	Analyse the complexities of identity, culture, and globalization in literary works from South Asia.	BT 4
CO 4	Determine cross-cultural connections and recurring ideas of gender, sexuality and religious pluralism.	BT 5

Units	Course Contents	Period
I	Early Voices and Postcolonial Realities <i>Rajmohan's Wife</i> (1864), Bankim Chandra Chatterjee/ <i>Train to Pakistan</i> (1956), Khushwant Singh "The Fakeer of Jungheera" (1828)/ "Harp of India" (1828), Henry Louis Vivian Derozio "Our Casuarina Tree" (1881), Toru Dutt "A Prison Evening" (1951), Faiz Ahmed Faiz	15
II	Margins of Oppression <i>Tree Without Roots</i> (1948), Syed Waliullah <i>Funny Boy</i> (1994), Shyam Selvadurai	15
III	Contemporary Reflections: Identity and Diversity <i>Brick Lane</i> (2003), Monica Ali <i>Dance Like a Man</i> (2006), Mahesh Dattani/ <i>The English Patient</i> (1992), Michael Ondaatje "Space Cake, Amsterdam" (2009), Yuyutsu Sharma <i>Yangon Days</i> (2024), San Lin Tun	15
	Cross-cultural Connections	

IV	<i>My Feudal lord</i> (1991), Tehmina Durrani <i>In an Antique Land</i> (1992), Amitav Ghosh <i>Grains of Gold: Tales of a Cosmopolitan Pilgrimage</i> (2013), Gendün Chöphel	15
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Texts:

- Chattopadhyay, B. C. 1864. *Rajmohan's Wife*. Indian Field.
- Singh, K. 1956. *Train to Pakistan*. Chatto & Windus.
- Derozio, H. L. V. 1828. *The Fakeer of Jungheera: A metrical tale and other poems*. Samuel Smith & Co.
- Derozio, H. L. V. 1827. *The Harp of India*. Baptist Mission Press.
- Dutt, T. 1882. "Our Casuarina tree". *Ancient ballads and legends of Hindustan*. Kegan Paul, Trench & Co.
- Faiz, F. A. 1951. "A prison evening". *The Rebel's Silhouette* (A. S. Ali, Trans.). Peregrine Smith Books.
- Waliullah, S. 1967. *Tree Without Roots*. Chatto & Windus.
- Selvadurai, S. 1994. *Funny Boy*. McClelland & Stewart.
- Ali, M. 2003. *Brick Lane*. Scribner.
- Dattani, M. 2006. *Dance Like a Man*. Penguin Books India.
- Ondaatje, M. 1992. *The English Patient*. McClelland & Stewart.
- Sharma, Y. R. D. 2009. *Space Cake, Amsterdam*. Howling Dog Press.
- Tun, S. L. 2024. *Yangon days: A Collection of Urban Short Stories*. Penguin Random House SEA.
- Durrani, T. 1994. *My Feudal Lord*. Bantam Press.
- Ghosh, A. 1992. *In an Antique Land*. Penguin Books India.
- Chöphel, G. 2014. *Grains of Gold: Tales of a Cosmopolitan Traveler* (T. Jinpa & D. S. Lopez Jr., Trans.). University of Chicago Press.

Recommended Readings:

- Bhabha, Homi K. 1994. *The Location of Culture*. Routledge.
- Mukherjee, Meenakshi. 1971. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. Heinemann Educational.
- Ahmed, Sarah. 2012. *On Being Included: Racism and Diversity in Institutional Life*. Duke University Press.
- Visram, Rozina. 2002. *Asians in Britain: 400 Years of History*. Pluto Press.
- Hutt, Michael. 1991. *Himalayan Voices: An Introduction to Modern Nepali Literature*. University of California Press.
- Rahman, Tariq. 1991. *A History of Pakistani Literature in English*. Vanguard Books.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60	--	Seminars, Talks, Film/documentary screening.

Course Title: Literature and Environment

Course Type: Major (Core)

Course Code: ENG104M202

Course Credits: 4

L-T-P: 4-0-0

Course Level: 400

Scheme of Evaluation: Theory

Course Objectives: Students study variety of texts across genres (essays, articles, novels, poems, films) and develop critical insights on how the positionality and interaction of environment with humans has evolved across time and with what consequences. Besides introducing important theoretical concepts concerning Anthropocene, the course incorporates indigenous narratives on nature with a view to promoting collaborative learning and developing research attitude.

Course Outcomes:

On successful completion of the course the students will be able to:		
CO Level	Course Outcomes	Bloom's Taxonomy Level
CO 1	Understand basic theoretical concepts on ecology and Anthropocene and gain insights on emerging issues concerning representation of physical environment in literature	BT 2
CO 2	Apply theoretical and experiential knowledge in designing innovative methodologies and perspectives to interpret environmental narratives from a spatial point of view	BT 3
CO 3	Analyse literary texts from an ecocritical lens and explore the politics and problematics behind the changing paradigms of representation of human-nonhuman interaction	BT 4
CO 4	Develop critical thinking on environmental issues and practice active writing on environmental literature.	BT 5

Units	Course Contents	Period
I	Introduction 'Deep Ecology, New Conservation, and the Anthropocene Worldview,' George Sessions 'Women and Ecology' in <i>The Death of Nature</i> , Carolyn Merchant Indigenous Perspectives on Environment Introduction from <i>Entangled Lives</i> , Joy L. K. Pachuau and Willem van Schendel Introduction from <i>Playing with Nature: History and Politics of Environment in North-East India</i> , Sajal Nag	15
	Notes on Nature: Understanding Ecopoetics	

II	'The World is too much with us', William Wordsworth 'Water', Ralph Waldo Emerson/ 'Nature', Henry David Thoreau 'The Negro speaks of Rivers', Langston Hughes 'I am Vertical', Sylvia Plath 'The Age of Plastic', Craig Santos Perez 'Tejimola Forever', Nitoo Das	15
III	Narratives of Nature <i>Parable of the Sower</i> , Octavia E. Butler <i>The Hungry Tide</i> , Amitav Ghosh <i>The Story of a Black Goat</i> , Perumal Murugan	20
IV	Contemporary Thoughts 'The Gender and Environment Debate: Lessons from India', Bina Agarwala <i>Talking Environment: Vandana Shiva in Conversation with Ramin Jahanbegloo</i> , Ramin Jahanbegloo and Vandana Shiva (Excerpts) 'Magic and the Machine', David Abram	10

Texts:

- Merchant, Carolyn. 1989. "Women and Ecology" in *The Death of Nature: Women, Ecology and the Scientific Revolution*. Harper and Row.
- Sessions, George. 2014. "Deep Ecology, New Conservation, and the Anthropocene Worldview". *Trumpeter*.
- Pachau, Joy L.K., and Willem van Schendel. 2022. *Entangled Lives*. Cambridge University Press.
- Nag, Sajal. 2018. *Playing with Nature: History and Politics of Environment in North-East India*. Routledge.
- Gaard, Greta. 2017. "Cli-fi Narratives" in *Critical Ecofeminism*. Lexington Books.
- Butler, Octavia E. 2019. *Parable of the Sower*. Headline Publishers.
- Ghosh, Amitav. 2016. *The Hungry Tide*. Harper Collins.
- Murugan, Perumal. 2022. *Poonachi or, The Story of a Black Goat*, Translated by N. Kalyan Raman. Context Publishers.
- Agarwal, Bina. 1992. "The Gender and Environment Debate: Lessons from India". *Feminist Studies*.
- Jahanbegloo, Ramin. Shiva, Vandana. 2013. *Talking Environment: Vandana Shiva in Conversation with Ramin Jahanbegloo*. Cambridge University Press.
- Abram, David. 2018. "Magic and the Machine". Emergence.

Recommended Readings:

- Bernaerts, Lars, et al. 2014. 'The Storied Lives of Non-Human Narrators'. *Narrative*.
- Vermeulen, Pieter. 2020. *Literature and the Anthropocene*. Routledge.
- Chakraborty, Dipesh. 2009. "The Climate of History: Four Theses". *Critical Inquiry*.
- Muir, John. 2021. *My First Summer in the Sierra*. Warbler Classics.
- Carson, Rachel. 2022. *Silent Spring*. Grapevine India.
- Buell, Lawrence. 1996. *The Environmental Imagination*. Harvard University Press.

- Bhattacharyya, Pronami. 2024. *Biological Apocalypse*. Primus Books.
- Sasi, K.P., *Gaon Chodab Nahi*. 2020.
- McMaster, William D. *Forest Man* (A Documentary on Jadav Payeng, The Forest Man of India). 2023.
- Ghosh, Amitav. 2018. *The Great Derangement: Climate Change and the Unthinkable*. Blackstone Publishers.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	Community Engagement, Podcasts, Blogs

Course Title: New Literatures in English

Course Type: Major (Core)

Course Code: ENG104M203

Course Credits: 4

L-T-P: 4-0-0

Course Level: 400

Scheme of Evaluation: Theory

Course Objectives: This course undertakes a critical examination of the emergence and development of New Literatures in English, with particular attention to their thematic, stylistic, and ideological dimensions. It investigates the intersections of colonial legacies, postcolonial resistance, identity formation, and globalisation, emphasising comparative analyses across diverse literary traditions and cultural frameworks.

Course Outcomes:

On successful completion of the course the students will be able to:		
CO Level	Course Outcomes	Bloom's Taxonomy Level
CO 1	Analyse the historical, cultural, and political contexts that shape New Literatures in English, evaluating their relationship with colonial and postcolonial narratives.	BT 4
CO 2	Interpret literary texts from diverse regions, identifying key themes such as displacement, identity, hybridity, and resistance.	BT 4
CO 3	Evaluate the linguistic and stylistic innovations in these literatures, considering the role of language in cultural nationalism and decolonisation.	BT 5
CO 4	Synthesise comparative insights from different literary traditions, constructing nuanced arguments on the global and local dimensions of New Literatures in English.	BT 5

Units	Course Contents	Period
I	"Introduction", <i>New Literatures in English: Cultural Nationalism in a Changing World</i> , Bruce King "The New Literatures in English", KT Sarkowsky "Introduction", <i>Decolonizing the Mind</i> , Ngugi wa Thiong'o	15
II	"Australia", AD Hope "This Is a Photograph of Me", Margaret Atwood "May 1954", Edwin Thumboo "Landscape", Maria Manuela Margarido "There Was A Country", Yasmine Gooneratne "Waiting for the Insurgents", Kynpham Sing Nongkynrih They'll Say, "She Must be From Another Country", Imtiaz Dharker	15

III	<i>The Lion and the Jewel</i> , Wole Soyinka <i>No Sugar</i> , Jack Davis	15
IV	“Borscht”, Lara Vapnyar “American Dreams”, Peter Carrey <i>Lives of Girls of Women</i> , Alice Munro/ <i>Greek Lessons</i> , Han Kang	15

Texts:

- King, B. 1980. *The New English Literatures: Cultural Nationalism in a Changing World*. Macmillan Education.
- Sarkowsky, K. T. 2002. “The New Literatures in English.” In *The Routledge Companion to Postcolonial Studies*, edited by John McLeod, 15–27. Routledge.
- Thiong’o, N. wa. 1986. *Decolonising the Mind: The Politics of Language in African Literature*. James Currey Ltd / Heinemann.
- Soyinka, W. 1962. *The Lion and the Jewel*. Oxford University Press.
- Davis, J. 1986. *No Sugar*. Currency Press.
- Vapnyar, L. 2009. “Borscht.” In *Broccoli and Other Tales of Food and Love*. Anchor Books.
- Carey, P. 1974. “American Dreams.” In *The Fat Man in History*. University of Queensland Press.
- Munro, A. 1971. *Lives of Girls and Women*. McGraw-Hill Ryerson.
- Kang, H. 2023. *Greek Lessons*. Hogarth.

Recommended Readings:

- Ashcroft, B., Griffiths, G., & Tiffin, H. 1989. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge.
- Viswanathan, G. 1989. *Masks of Conquest: Literary Study and British Rule in India*. Columbia University Press.
- Sarkowsky, K. T. 1999. “The New Literatures in English.” In *English and American Studies in German*, pp. 146–146. De Gruyter.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	Documentary Screening, Field Trips

Course Title: Linguistic Behaviour and Society

Course Type: Major (DSE)

Course Code: ENG104M204

Course Credits: 4

L-T-P: 4-0-0

Course Level: 500

Scheme of Evaluation: Theory

Course Objectives:

In this course students will understand how meaning is formed from a composition of words and sentences and how speakers convey meaning depending on contexts and intentions. This course will also introduce students to one of the most important functions of language: the societal function.

Course Outcomes:

On successful completion of the course the students will be able to:		
CO Level	Course Outcomes	Bloom's Taxonomy Level
CO 1	Apply the knowledge of sounds, words and sentences to the derivation of meaning	BT 2
CO 2	Experiment with the major branches of linguistics and apply the knowledge to analyse linguistic behaviour	BT 3
CO 3	Distinguish between literal and associative meaning of language	BT 4
CO 4	Examine a clear link between the use of language and the context of that use	BT 5

Units	Course Contents	Period
I	Semantics, what words mean: Principle of compositionality, Meaning, use and mention, type and token; form-lexemes-expression; symbol, icon and index; sense and reference; denotation and connotation; Structural semantics: sense relations (hyponymy, lexical gaps, part-whole relations, componential analysis), Lexical relations (synonymy, antonymy, hyponymy, prototypes, homophones & homonyms, polysemy, metonymy)	15
II	Discourse and Pragmatics: Scope of Pragmatics Language in context, conversational rules, Gricean Implicature and Maxims, Speech acts, presupposition, Deixis	15
III	The Nature and Structure of Language Language as behaviour and language as knowledge: language as a set of rules; systems and sub systems in language; language and society; innate faculty of language; language as a marker of identity; variation in language behaviour; observer's bias.	15
IV	Social Aspects of Language Language variation: language choice as determined by person, place and topic; patterns of language use in different domains; role of such	15

	variation as age, sex, ethnicity, religion, socio-economic background, schooling, etc.; language contact and pidginization and creolization; discourse strategies; politeness phenomenon; language and gender; language and power.	
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Texts:

- Lyons, J. 1977. *Semantics* (Vol. 1). Cambridge University Press.
- Levinson, S. C. 1983. *Pragmatics*. Cambridge University Press.
- Chambers, J. K. 2003. *Sociolinguistic theory* (2nd ed.). Oxford: Blackwell.
- Chomsky, N. 1968. *Language and mind*. New York: Harcourt, Brace and World.

Recommended Readings:

- Fasold, R. 1984. *The sociolinguistics of society*. Oxford: Blackwell.
- Sprott, W. J. H. 1958. *Human groups*. Harmondsworth: Penguin.
- Meyerhoff, M. 2006. *Introducing sociolinguistics*. London and New York: Routledge.
- Hudson, R. A. 1980. *Sociolinguistics*. Cambridge: Cambridge University Press.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	Linguistic analysis Data interpretation Transcription

Course Title: Visual Storytelling - II

Course Type: Major (DSE)

Course Code: ENG104M205

Course Credits: 4

L-T-P: 4-0-0

Course Level: 500

Scheme of Evaluation: Theory

Course Objectives: This course aims to deepen students' understanding of visual storytelling in the Indian subcontinent, focusing on themes of nationhood, displacement, caste, gender, and indigenous identity. Through a critical engagement with graphic narratives from India and Northeast India, students will explore how visual media documents history, challenges dominant discourses, and offers alternative perspectives on identity and conflict.

Course Outcomes:

On successful completion of the course the students will be able to:		
CO Level	Course Outcome	Bloom's Taxonomy Level
CO 1	Recall key theoretical concepts related to Indian graphic narratives, including national identity, historical critique, and postcolonial perspectives.	BT 1
CO 2	Interpret the socio-political and ethical dimensions of visual storytelling in representing history, identity, and resistance	BT 2
CO 3	Analyse theoretical frameworks from postcolonial studies, trauma studies, and caste/gender analysis to critically assess graphic narratives.	BT 3
CO 4	Assess how regional storytelling traditions influence the form and aesthetics of Northeast Indian graphic narratives.	BT 4

Units	Course Contents	Period
I	Development of the South Asian Graphic Narratives <i>South Asia in Graphic Narratives</i> Kavita Daiya (2018). <i>The Indian Graphic Novel: Nation, history and critique.</i> Pramod K Nayar (selections) “The Graphic Novel in India: East transforms West”. Dipavali Debroy.	15
II	Borders and Displacement <i>The Delhi Calm</i> Vishwajyoti Ghosh / <i>Munnu</i> Malik Sajad. Images of Partition.	15
III	Gender, and Caste Identities in Indian Visual Storytelling <i>Amruta Patil Kari/ Adi Parva.</i> <i>Bhimayana: Experiences of Untouchability</i> , Subhash Vyam Srividya Natarajan, S. Anand Durgabai.	15

IV	Visual Storytelling from The Northeast India <i>The Real Mr Barkotoki</i> , Shishir Basumatari. <i>My Name is Jahanara</i> Anjali Basumatary / <i>The Market Story</i> Kundo Yumnam. <i>Village Rockstars</i> , Rima Das.	15
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Texts:

- Nayar, P. K. 2016. *The Indian Graphic Novel: Nation, History and Critique*. Routledge India.
- Ghosh, V. 2010. *Delhi Calm*. HarperCollins Publishers India.
- Patil, A. 2008. *Kari*. HarperCollins Publishers India.
- Natarajan, S., Anand, S., Vyam, D., & Vyam, S. 2011. *Bhimayana: Experiences of Untouchability*. Navayana Publishing.
- Basumatari, S. 2019. *The Real Mr. Barkotoki*. Speaking Tiger Books.

Recommended Readings:

- Tabachnick, S. E. (Ed.). 2017. *The Cambridge Companion to the Graphic Novel*. Cambridge University Press.
- Barthes, R. 1993. *Camera Lucida: Reflections on Photography* (R. Howard, Trans.). Vintage. Original work published 1980.
- Natarajan, S., & Durgabai, A. 2011. *A Gardener in the Wasteland: Jotiba Phule's Fight for Liberty*. Navayana.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	Invited lectures, seminars, conferences

Course Title: Translation Studies: Theory and Praxis - II

Course Type: Major (DSE)

Course Code: ENG104M206

Course Credits: 4

L-T-P: 4-0-0

Course Level: 500

Scheme of Evaluation: Theory

Course Objectives:

The course aims at introducing the students to an advanced form of the specialised paper “Translation Studies: Theory and Praxis I” from the previous semester. Here, the learners will be familiarised with academic theories from Translation Studies and learn the art of translation through practical application.

Course Outcomes

On successful completion of the course the students will be able to:		
CO Level	Course Outcomes	Bloom's Taxonomy Level
CO 1	Introduce major theories and key terms of the field.	BT 1
CO 2	Understand the socio-cultural nature of the field and the dynamic multicultural and multilingual nature of the course.	BT 2
CO 3	Apply various theories and analyse the text.	BT 3 and 4
CO 4	Create and evaluate translations as part of skill enhancement	BT 5 and 6

Units	Course Contents	Period
I	Translation Studies and Its Trajectories Key Concepts and Terms- Machine Translation, Equivalence, Invisibility of the Translator, Cultural Translation, Gender and Translation, Localisation and Foreignization, Untranslatability	10
II	Theories on Translation Studies Worldwide i. Lawrence Venuti, excerpts from <i>Invisibility</i> , “The Translator’s Invisibility: A History of Translation” 2nd ed. (1995, reprinted 2002) ii. Sherry Simon, excerpts from <i>Taking Gendered Positions in Translation Theory</i> , “Gender in Translation: Cultural Identity and the Politics of Transmission” iii. AI and Machine Translation Lectures by Anthony Pym	20
III	Theories on Translation Studies in Indian Context i. Harish Trivedi, <i>Orientalism Translated: Omar Khayyam Through Persian, English and Hindi</i> , “Colonial Transactions: English Literature and India”, (1993)	20

	ii. Sadhana Naithani, “Fields: Colonialism, Folklore and Postcolonial Theory”, The Story Time of the Empire (2010) iii. Tejaswini Niranjana, Introduction and Translation as Disruption: Post-Structuralism and the Post-Colonial Context from “Siting Translation: History, Post-Structuralism, and the Colonial Context” (1992)	
IV	Practice: Translate Short Stories and Folktales in English from one’s Native Tongue	10

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	Translation Activity Adaptation

Course Title: Literature and Film: Text to Screen - II

Course Type: Major (DSE)

Course Code: ENG104M207

Course Credits: 4

L-T-P: 4-0-0

Course Level: 500

Scheme of Evaluation: Theory

Course Objective: The objective of the course is to enable students to understand the associations between visual and verbal codes through the study of film and literature as two separate art forms.

Course Outcomes:

On successful completion of the course the students will be able to:		
CO Level	Course Outcome	Bloom's Taxonomy Level
CO 1	Compare and contrast the portrayal of heroic characters in films and how film studios contribute to the creation and promotion of "hero" figures.	BT 2
CO 2	Identify the director's intended narrative with the audience's expectations.	BT 3
CO 3	Examine different genres through narrative structures and recurring tropes, archetypes, thematic explorations, and use of stylistic choices.	BT 4
CO 4	Evaluate the history, evolution, and cultural impact of the musical film genre and develop a critical understanding of how music and visual story telling combine to create a unique cinematic experience.	BT 5

Units	Course Contents	Period
I	The Studio and the Star: The Rise of the Hero <i>Devdas</i> (1955) Director: Bimal Roy, <i>Dev D</i> (2009) Anurag Kashyap	15
II	Director's Cut <i>Pulp Fiction</i> (1994) Director: Quentin Tarantino, <i>2001: A Space Odyssey</i> (1968) Director: Stanley Kubric	15
III	Detective, Crime, Suspense, Thriller <i>Diabolique</i> (1955) Director: Henri-Georges Clouzot <i>Murder on the Orient express</i> (2017) Director: Kenneth Branagh	15
IV	Musical Movies <i>The Sound of Music</i> (1965) Director: Robert Wise, <i>Sur: The Melody of Life</i> (2002) Director: Tanuja Chandra In discussion: <i>Jagga Jasoos</i> (2017) Director: Anurag Basu	15

Texts:

- *Devdas*. 1955. Directed by Bimal Roy, Bimal Roy Productions.
- *Dev D*. 2009. Directed by Anurag Kashyap, UTV Spotboy Motion Pictures.

- *Jagga Jasoos*. 2017. Directed by Anurag Basu, Disney India.
- *Murder on the Orient Express*. 2017. Directed by Kenneth Branagh, 20th Century Fox.
- *Pulp Fiction*. 1994. Directed by Quentin Tarantino, Miramax.
- *Sur: The Melody of Life*. 2002. Directed by Tanuja Chandra, Tips Films.
- *The Sound of Music*. 1965. Directed by Robert Wise, 20th Century Fox.

Recommended Texts:

- Booth, Alison. *Stars*. 2010. Wayne State University Press.
- Gokulsing, K. Moti, and Wimal Dissanayake. 2004. *Indian Popular Cinema: A Narrative of Cultural Change*. Trentham Books.
- Dawson, Jeff. 1995. *Quentin Tarantino: The Cinema of Cool*. Applause Theatre & Cinema Books.
- Knight, Stephen. 1980. *Form and Ideology in Crime Fiction*. Indiana University Press.
- Altman, Rick. 1987. *The American Film Musical*. Indiana University Press.
- McMillin, Scott. 2006. *The Musical as Drama*. Princeton University Press.
- Arnold, Alison. 2016. *Hindi Film Song*. Routledge.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	Visit to Jyoti Chitra Ban, <i>Under the Sal Tree</i>

MA Semester III

Course Title: Popular Literature

Course Type: Major

Course Code: ENG104M301

Course Credits: 4

L-T-P: 4-0-0

Course Level: 500

Scheme of Evaluation: Theory

Course Objectives:

Popular literature has a distinctive structure and theme compared to other literary products. This course aims to explain the background of the emergence of popular literature as a part of literary products related to ideology and popular culture in the order of changes in the construction of global society.

Course Outcomes:

On successful completion of the course the students will be able to:		
CO Level	Course Outcomes	Bloom's Taxonomy Level
CO 1	Know the meaning of Popular Literature and its distinct characteristics	BT 1
CO 2	Read and understand some of the representative popular literary pieces	BT 2
CO 3	Identify and explore how formulaic elements create the ideal world without limitations or uncertainties in readers' imagination.	BT 3
CO 4	Analyse the literary, aesthetic and commercial dimensions of popular fiction	BT 4

Units	Course Contents	Period
I	Popular Literature What is Popular Literature? The Notion of the Canonical and the Popular, Exploring Academic and Critical Approaches to Popular, Popular Literature Today	15
II	Children's Literature JK Rowling <i>Harry Potter and the Philosopher's Stone</i> Young Adult Fiction Shyam Selvadurai <i>Funny Boy</i>	15
III	Crime and Detective Fiction Arthur Conan Doyle <i>The Hound of the Baskervilles</i> Science Fiction Ursula K Le Guin <i>The Ones Who Walk Away from Omelas</i>	15
IV	Textual to Visual Narratives <i>Burhi Air Sadhu, The Adventures of Tejimola and Sati Beula, Kothanodi</i>	15

Texts:

- Gelder, K. 2004. *Popular Fiction: The Logics and Practices of a Literary Field*. Routledge.
- Rowling, J. K. 1997. *Harry Potter and the Philosopher's Stone*. Bloomsbury.
- Selvadurai, S. 2015. *Funny Boy*. HarperCollins.
- Doyle, A. C. 2016. *The Hound of the Baskervilles*. Broadview Press.
- Le Guin, U. K. 2017. *The Ones Who Walk Away from Omelas*. HarperCollins.
- Bezbaroa, L. 2018. *Burhi Air Sadhu*. CreateSpace Independent Publishing Platform.
- Dutta, N. (Ed.). 2020. *Old Mother's Wise Tales*. LBS Publications.

Recommended Readings:

- Baruah, M. 2020. *Frontier Cultures: A Social History of Assamese Literature*. Taylor & Francis.
- Haywood, I. 2004. *The Revolution in Popular Literature: Print, Politics and the People, 1790–1860*. Cambridge University Press.
- Misra, T. 2006. *Literature and Society in Assam: A Study of the Assamese Renaissance, 1826–1926*. Omsons Publications.
- Neuburg, V. E. 2013. *Popular Literature: A History and Guide*. Routledge.
- Neuburg, V. E. 1983. *The Popular Press Companion to Popular Literature*. Bowling Green State University Popular Press.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	--	Movie Screening, Podcasts, Interviews.

Course Title: Literatures of Vulnerability

Course Type: Core

Course Code: ENG104M302

Course Credits: 4

L-T-P: 4-0-0

Course Level: 500

Scheme of Evaluation: Theory

Course Objectives: The course explores the intersection of vulnerability with identity, power, and marginalization in literature, focusing on gender, disability, caste, and other social categories. Through critical readings and theoretical frameworks, students will examine how literature reflects, resists, and reimagines the experiences of vulnerability, precarity, and suffering in contemporary society.

Course Outcomes:

On successful completion of the course the students will be able to:		
CO Level	Course Outcomes	Bloom's Taxonomy Level
CO1	Apply critical theories of vulnerability, precarity, and resistance to interpret literary works from diverse cultural and social contexts, demonstrating a nuanced understanding of marginalized identities.	BT3
CO2	Analyse how literature constructs and challenge themes of suffering and stigma and examine the ways in which literary forms shape the representation of vulnerable bodies and experiences.	BT4
CO3	Evaluate different literary strategies in representing vulnerability and resistance, comparing how various genres address the politics of victimhood and the power dynamics inherent in social and cultural narratives.	BT5
CO4	Create sophisticated, original critical essays or projects that synthesize theoretical frameworks and literary analysis to propose new interpretations of vulnerability in literature, contributing to contemporary discussions on social justice and inequality.	BT6

Units	Course Contents	Period
I	Introduction to key concepts <ul style="list-style-type: none">• Vulnerability, Precarity, Grievability, Resilience, Resistance, Risk, Narrative, Deviance/Stigma, Violence and Suffering• Jean-Michel Ganteau and Susana Onega <i>Victimhood and Vulnerability in 21st Century Fiction</i>• Judith Butler <i>Frames of War</i> and <i>Precarious Life</i> (selections)	15

II	Vulnerability through Exclusion and Violence <ul style="list-style-type: none"> • Minerva Rivas Velarde "Indigenous Perspectives of Disability." <i>Disability Studies Quarterly</i> • Judith Butler <i>Gender Trouble</i> "Subjects of Sex/ Gender/ Desire" • Revathi <i>The Truth About Me: A Hijra Life Story</i> • Thangjam Ibopishak Singh "I Want to be Killed by an Indian Bullet" • Firdaus Kanga <i>Trying to Grow</i> 	15
III	A Poetics of Embodied Vulnerability <ul style="list-style-type: none"> • Jim Ferris "The Enjambed Body: A Step Toward a Crippled Poetics", "Poems with Disabilities" • Arup Kumar Dutta "The Blind Witness" • G.N. Saibaba "Why Do you Fear My Way So Much?" 	15
IV	Vulnerability in Dalit Literature <ul style="list-style-type: none"> • Bama <i>Karukku</i> • Bhumihar Popli "I had to say I didn't know my caste as if I was upper caste: Yashika Dutt on coming out as Dalit" (Interview in <i>The Caravan</i>) • Meena Kandasamy "Touch", "Evil Spirits" • M.B. Manoj "Survey of India" 	15

Texts:

- Bama. 2000. *Karukku* (L. Holmström, Trans.). Oxford University Press.
- Butler, J. 1990. *Gender trouble: Feminism and the subversion of identity*. Routledge.
- Butler, J. 2004. *Precarious life: The powers of mourning and violence*. Verso.
- Butler, J. 2009. *Frames of war: When is life grievable?* Verso.
- Dutta, A. K. 1979. The blind witness. In *The Kaziranga trail and other stories*. National Book Trust.
- Ferris, J. 2003. Poems with disabilities. *The Iowa Review*, 33(1), 91–92.
- Ferris, J. 2010. The enjambed body: A step toward a crippled poetics. *The Georgia Review*, 64(2), 295–302.
- Ganteau, J.-M., & Onega, S. (Eds.). (2017). *Victimhood and vulnerability in 21st century fiction*. Routledge.
- Ibopishak Singh, T. (n.d.). I want to be killed by an Indian bullet. *Poetry International Web*.
- Kanga, F. 1991. *Trying to grow*. Penguin India.
- Kandasamy, M. 2014. Evil spirits. *Mslexia*, (61), Autumn.
- Kandasamy, M. 2016. Touch. *The Indian Quarterly*.
- Manoj, M. B. 2016. Survey of India. *The Indian Quarterly*.
- Popli, B. 2019, January 6. I had to say I didn't know my caste as if I was upper caste: Yashika Dutt on coming out as Dalit. *The Caravan*.
- Revathi, A. 2010. *The truth about me: A Hijra life story* (V. Geetha, Trans.). Penguin Books India.
- Rivas Velarde, M. 2021. Indigenous perspectives of disability. *Disability Studies Quarterly*, 41(1).
- Saibaba, G. N. 2017, March 11. Why do you fear my way so much? *The Wire*.

Recommended Readings:

1. Ambedkar, B.R. *The Annihilation of Caste*.
2. Bama. *Karukku*. 2000. Translated by Lakshmi Holmström, Macmillan.
3. Bose, Shonali. 2014. Dir, *Margarita with a Straw*: Red Carpet Moving Pictures.
4. Dolmage, Jay. "Mapping Composition- Inviting Disability in the Front Door"
5. Nayar, Pramod K. 2014. *Human Rights and Literature: Writing Rights*. Routledge.
6. Ghai, Anita. "Women with Disability in India".
7. Ghai, Anita. *Disability in South Asia: Knowledge and Experience*.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hrs	-	Attending invited talks, panel discussions, seminars/ webinars.

Course Title: Indian Literatures in Translation

Course Type: Major

Course Code: ENG104M303

Course Credits: 4

L-T-P: 4-0-0

Course Level: 500

Scheme of Evaluation: Theory

Course Objectives:

This course is an appreciation of the rich literary heritage of our country that can be found in the native mother tongues and reproduced in English translations for wider reach. The readings range from early Indian authors to the modern period, with special section on oral literature which is integral to many communities' literary tradition.

Course Outcomes:

On successful completion of the course the students will be able to:		
CO Level	Course Outcomes	Bloom's Taxonomy Level
CO 1	Introduce major writings from various Indian cultures.	BT 1
CO 2	Understand major writings from various Indian cultures.	BT 2
CO 3	Apply themes and concerns of the Indian literature.	BT 3
CO 4	Analyse texts through socio-cultural, historical context.	BT 4
CO 5	Evaluate Indian literature for its diversity of multilingualism and multiculturalism.	BT 5
CO 6	Create translations to and from Indian languages.	BT 6

Units	Course Contents	Period
I	Theoretical Background <ul style="list-style-type: none">• "Indian Literature in English Translation: An Introduction" by GN Devy• "Modern Indian Literature in English Translation" by Sujit Mukherjee• "Orientalism Translated: Omar Khayyam through Persian, English and Hindi" by Harish Trivedi• "Towards the Concept of a New Nationhood: Languages and Literatures in India" by U R Ananthamurthy• "Debating the Consumption of Dalit 'Autobiographies': The Significance of Dalit 'Testimonios'" by Sharmila Rege• "Creation Myths: Keynote Address" by Caroline R. Marak	20

II	Poetry <ul style="list-style-type: none"> • “I Will Not Sing”, “My Hope of Tomorrow” by Dina Nath • “Wasteland of Solitude”, “Don’t Ask Me For Rain” by Faiz Ahmad Faiz • “Soul-bird”, “Stone People from Lungteok” by Temsula Ao 	10
III	Short Story <ul style="list-style-type: none"> • “Birthday” by Vaikom Mohammad Basheer • “Primeval” by Manik Bandopadhyay • “A Game of Chess” by Sourabh Kumar Chaliha Folktales- <ul style="list-style-type: none"> • “Kachmoni” folktales from Rabha • Missing community creation myth- “The Dark Spot on the Mon”, “Karpunpuli”, “Origin of Lightning and Thunder” 	10
IV	Fiction <ul style="list-style-type: none"> • <i>On a Wing and a Prayer</i> by Arun Sarma, translated by Maitreyee Siddhanta Chakravarty • <i>Tomb of Sand</i> by Geentanjali Shree, translated by Daisy Rockwell • <i>Cobalt Blue</i> by Sachin Khundelwar, translated by Jerry Pinto 	20

Texts

- Ananthamurthy, U. R. (n.d.) 2006. Towards the concept of a new nationhood: Languages and literatures in India. Talk delivered at Institute of Physics, Bhubaneswar, India.
- Basheer, V. M. n.d. Birthday. In K. M. George (Ed.), 1994. *Modern Indian literature: An anthology* Vol. 2. Sahitya Akademi.
- Beck, B. E. F., Claus, P. J., Goswami, P., & Handoo, J. 1987. *Folktales of India*. University of Chicago Press.
- Devy, G. N. 1993. Indian literature in English translation: An introduction. *The Journal of Commonwealth Literature*, 28, 123–138. <https://doi.org/10.1177/002198949302800110>
- Khundelwal, S. 2013. *Cobalt blue* (J. Pinto, Trans.). Penguin India.
- Marak, C. R. 2016. *Creation myths of the seven tribes of the North-East India*. Sahitya Akademi.
- Ngangom, R. S., & Nongkynrih, K. S. Eds. 2009. *Dancing Earth: An anthology of poetry from North-East India*. Penguin.
- Pai, A. Ed. 2010. “Jataka Tales” and “Panchatantra Tales.” In *Uncle Pai’s favourite fifty*. Amar Chitra Katha Pvt. Ltd.
- Shree, G. 2014. *Writing caste/writing gender: Narrating Dalit women’s testimonios*. Zubaan.
- Shree, G. 2022. *Tomb of sand* (D. Rockwell, Trans.). Penguin Random House India.
- Phukan, M. Ed. 2021. *The greatest Assamese stories ever told*. Aleph.
- Sharma, J. 2010. *Rabha folk tales*. Sahitya Akademi.
- Trivedi, H. 1993. *Colonial transactions: English literature and India*. Manchester University Press.

Recommended Readings

- Bassnett, S., & Trivedi, H. Eds. 1999. *Post-colonial translation: Theory and practice*. Routledge.

- Simon, S. 1996. *Gender in translation: Cultural identity and the politics of transmission*. Routledge.
- Venuti, L. 1995. *The translator's invisibility: A history of translation*. Routledge.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 Hours	-	Translation and Activity Adaptation

Course Title: Alternate Literatures

Course Type: Major

Course Code: ENG104M304

Course Credits: 4

L-T-P: 4-0-0

Course Level: 500

Scheme of Evaluation: Theory

Course Objectives: This course aims to introduce students to the evolving landscape of storytelling across multiple media, including audio narratives, visual storytelling, and interactive formats. By engaging with podcasts, audiobooks, photo essays, graphic novels, films, and video games, students will explore the unique narrative techniques and expressive possibilities of each medium. The course will examine how technology shapes storytelling, influences audience engagement, and challenges traditional literary structures. Through critical analysis and interdisciplinary perspectives, students will develop a nuanced understanding of multimodal narratives and their impact on culture, history, and identity.

Course Outcomes:

On successful completion of the course the students will be able to:		
CO Levels	Course Outcomes	Bloom's Taxonomy Level
CO 1	Recognize major works, creators, and theoretical frameworks related to podcasts, audiobooks, photo essays, films, and video games.	BT 1
CO 2	Discuss the social, political, and historical contexts that influence audio storytelling, visual language, film, and interactive narratives.	BT 2
CO 3	Analyse the narrative structures and techniques used in diverse storytelling formats such as podcasts, photo essays, graphic novels, films, and video games.	BT 3
CO 4	Evaluate how multimodal storytelling challenges traditional literary forms, creating new ways to engage with history, identity, and human experience.	BT 4

Units	Course Contents	Period
I	Soundscapes: Exploring audio storytelling. • On the Making of the Empire (Podcast), William Dalrymple. • Hitchhiker's Guide to the Galaxy (Audiobook), Douglas Adams. • Songs (Jyoti Prasad Agarwala, Bishnu Rabha, Rabindranath Tagore, Bhupen Hazarika)	15
II	From Light to Pixel: Exploring Visual Language. • <i>Barefoot Gen</i> , Keiji Nakazawa. • Photo Essays - Kohima War Memorial Museum (photo feature) and Associated Press Journalists Association, Dhiraj Rabha.	15

III	Frames in Motion: Understanding Moving Pictures. • The Danger of a Single Story, Chimamanda Ngozi Adichie. (Ted Talk) • <i>The Greatest Show on Earth: Writings on Bollywood</i> (Chapter-The Misguided Guide), Jerry Pinto.	15
IV	Beyond the Screens: Interactive Storytelling in Videogames. • <i>Half-Real: Video Games between Real Rules and Fictional World</i> . Jesper Juul. • <i>Persuasive Games: The Expressive Power of Videogames</i> , Ian Bogost. • What Remains of Edith Finch (2021)/ Bioshock (2007).	15

Texts:

- Nakazawa, K. 1983. *Barefoot Gen* (Project Gen, Trans.). New Society Publishers. Original work published 1972.
- Juul, J. 2005. *Half-Real: Video Games Between Real Rules and Fictional Worlds*. MIT Press.
- Bogost, I. 2007. *Persuasive Games: The Expressive Power of Videogames*. MIT Press.

Recommended Readings:

- Nørgaard, N. 2019. *Multimodal Stylistics of the Novel: More Than Words*. Routledge.
- Bazin, A. 2004. The evolution of the language of cinema. In L. Braudy & M. Cohen (Eds.), *Film Theory and Criticism: Introductory Readings* (6th ed., pp. 41–53). Oxford University Press. Original work published 1958.
- Verma, N. 2012. *Theater of the Mind: Imagination, Aesthetics, and American Radio Drama*. University of Chicago Press.
- Neuburg, V. E. 1983. *The Popular Press Companion to Popular Literature*. Bowling Green University Popular Press.
- Smuts, A. 2005. Are video games art? *Contemporary Aesthetics*, 3.
- Memorial of Kohima War.
- Meretoja, H. 2017. *The Ethics of Storytelling: Narrative Hermeneutics, History, and the Possible*. Oxford University Press.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	Video games, workshops, film screening, invited guests.

Course Title: Literatures of the Global South

Course Type: Major

Course Code: ENG104M305

Course Credits: 4

L-T-P: 4-0-0

Course Level: 500

Scheme of Evaluation: Theory

Course Objectives: This course aims to introduce students to the diverse literary traditions of the Global South, exploring themes of colonialism, resistance, identity, and socio-political transformation. By the end of the course, students will develop a deeper understanding of the literary voices of the Global South, gaining critical insights into how literature shapes and reflects the complexities of postcolonial and contemporary global realities.

Course Outcomes:

On successful completion of the course the students will be able to:		
CO Level	Course Outcomes	Bloom's Taxonomy Level
CO 1	Recall and define key themes, concepts, and literary works from the literature of the Global South,	BT 1
CO 2	Understand and explain how the literature of Global South addresses issues such as colonialism, identity, social justice, and resistance, using selected texts	BT 2
CO 3	Develop an idea on the significance of literature from the Global South in representing marginalized voices and its role in social and political change.	BT 3
CO 4	Analyse and compare the literatures of the Global South, synthesizing insights from literary, historical, and political contexts to develop an original critical perspective	BT 4

Units	Course Contents	Period
I	<ul style="list-style-type: none">• Introduction to the literature of Global South• <i>Talks in China</i> (2 talks: (I) Civilization and Progress and (II) To Students), Rabindranath Tagore• <i>Pedagogy of the Oppressed</i>, Paulo Freire• <i>Nobel Lecture: This Past Must Address The Present</i>, Wole Soyinka• <i>Nobel Lecture: My Father's Suitcase</i>, Orhan Pamuk	18
II	Novels <ul style="list-style-type: none">• <i>Kiss of the Spider Woman</i>, Manuel Puig• <i>Khwabnama</i>, Akhteruzzaman Elias, Translated by Arunava Sinha	15

III	Short Stories <ul style="list-style-type: none"> • <i>Toba Tek Singh</i>- Saadat Hasan Manto • <i>Journey Back to the Source</i>: Alejo Carpentier • <i>Mother</i>: Baburao Bagul • <i>The Land of Sad Oranges</i>: Ghassan Kanafani 	12
IV	Poems <ul style="list-style-type: none"> • <i>Letter to My Wife</i>: Nazim Hikmet (Turkey) • <i>Resurrection</i>: Than Tam Tuyen (Vietnam) • <i>Identity Card</i>: Mahmoud Darwish (Palestine) • <i>Man, You Should Explode</i>: Namdeo Dhasal (India) • <i>No Ordinary Sun</i>: Hone Tuwhare (Maori/New Zealand) 	15

Texts:

- Ashcroft, B., Griffiths, G., & Tiffin, H. 2002. *The empire writes back: Theory and practice in post-colonial literatures* (2nd ed.). Routledge.
- Rabindranath Tagore 1925. *Talks in China*. Visva Bharati.
- Freire, P. 2000. *Pedagogy of the oppressed* (M. B. Ramos, Trans.). Continuum.
- Soyinka, W. 1986. This past must address the present [Nobel Lecture]. NobelPrize.org. <https://www.nobelprize.org/prizes/literature/1986/soyinka/lecture/>
- Pamuk, O. 2006. My father's suitcase [Nobel Lecture]. NobelPrize.org. <https://www.nobelprize.org/prizes/literature/2006/pamuk/lecture/>
- Puig, M. 1976. *Kiss of the spider woman* (Thomas Colchie, Trans.). Vintage.
- Elias, A. 2022. *Khwabnama* (A. Sinha, Trans.). HarperCollins India.
- Manto, S. H. 2005. *Toba Tek Singh and other stories*. Penguin Books.
- Carpentier, A. 1970. *The war of time* (Frances Patridge, Trans.). Knopf.
- Bagul, B. 2018. *When I hid my caste and other stories*. Speaking Tiger.
- Kanafani, G. 1999. "The land of sad oranges" In *Men in the sun & other Palestinian stories* (Hilary Kilpatrick, Trans.). Lynne Rienner.
- Hikmet, N. 2008. *Poems of Nazim Hikmet* (Randy Blasing et al. Trans.). Persea Books.
- Dutton, G. E., & Werner, J. S. 2012. *Sources of Vietnamese tradition*. Columbia University Press.
- Darwish, M. 2003. *Unfortunately, it was paradise: Selected poems* (Munir Akash et al., Trans.). University of California Press.
- Dhasal, N. 1996. *Collected poems*. Oxford University Press.
- Tuwhare, H. 1964. *No ordinary sun: Poems*. Auckland: Blackwood and Janet Paul Press.

Recommended Readings:

- Appadurai, A. 1996. *Modernity at large: Cultural dimensions of globalization*. University of Minnesota Press.
- Casanova, P. 2004. *The world republic of letters*. Harvard University Press.
- Gautam, & Moral, R. K. 2004. *At the frontier and beyond*. Macmillan India.
- García Márquez, G. 1967. *One hundred years of solitude* (G. Rabassa, Trans.). Avon Books.
- Hazarika, B. 2003. Lecture at Sangeet Natak Akademi [Video]. YouTube.
- Limbale, S. 2004. *Towards an aesthetic of Dalit literature*. Orient Blackswan.
- Zamora, L. P., & Faris, W. B. Eds. 1995. *Magical realism: Theory, history, community*. Duke University Press.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	Documentary Screening, visiting Literature Festival and Seminars

MA Semester IV

Course Title: Memory, History, Narrative

Course Type: Major

Course Code: ENG102M401

Course Credits: 4

L-T-P: 4-0-0

Course Level: 500

Scheme of Evaluation: Theory

Course Objectives: This course explores the intersections of memory, history, and narratives in literary and cultural discourses. It examines how personal and collective memory shape historical consciousness and how narratives—both fictional and non-fictional—mediate, contest, and reimagine history.

Course Outcomes:

On successful completion of the course the students will be able to:		
CO Level	Course Outcomes	Bloom's Taxonomy Level
CO 1	Apply key ideas from memory studies to understand how space and collective memory shape historical narratives.	BT 3
CO 2	Analyse how fiction and drama mediate history and memory by examining representations of trauma, exile, and forgetting in select texts.	BT 4
CO 3	Evaluate the intersection of personal testimonies and collective histories in non-fictional narratives, assessing the role of subjectivity and material memory in texts.	BT 5
CO 4	Critique the role of remembering and forgetting in literature and history, exploring their impact on historical understanding	BT 5

Units	Course Contents	Period
I	<ul style="list-style-type: none">“Space and the Collective Memory” from <i>On Collective Memory</i>, Maurice Halbwachs“On the Emergence of Memory in Historical Discourse”, Kerwin Lee Klein“The Sources of Memory”, Jeffrey Andrew Barash	10
II	<ul style="list-style-type: none"><i>Austerlitz</i>, WG Sebald<i>The Book of Laughter and Forgetting</i>, Milan Kundera	20
III	<ul style="list-style-type: none"><i>Translations</i>, Brian Friel“Natasha” from <i>Natasha and Other Stories</i>, David Bezmozgis	15
IV	<ul style="list-style-type: none">“The Famished Road” from <i>Lose Your Mother: A Journey Along the Atlantic Slave Route</i>, Saidiya Hartman“It Wasn’t Me” from <i>The Unwomanly Face of War</i>, Svetlana	15

	Alexievich (selections) <ul style="list-style-type: none"> • “Utensils for Survival: The Kitchenware of Balraj Bahri” from <i>Remnants of a Separation: A History of Partition through Material Memory</i>, Aanchal Malhotra 	
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Texts:

- Gillies, M. 2009. *Writing Lives: Literary Biography*. Counterpoint Press.
- Dharwadker, V., & Ramanujan, A. K. (Eds.). 1994. *The Oxford Anthology of Modern Indian Poetry*. Oxford University Press.
- Glück, L. 2012. *Poems 1962–2012*. Farrar, Straus and Giroux.
- Walcott, D. 1986. *Collected Poems: 1948–1984*. Farrar, Straus and Giroux.
- Pampirikunnu, P., Dasan, M., Pratibha, V., & Chandrika, C. S. (Eds.). 2012. *The Oxford India Anthology of Malayalam Dalit Writing*. Oxford University Press.
- Dutt, Y. 2019. *Coming Out as Dalit: A Memoir*. Aleph Book Company.
- Nehru, J. 2004. *Letters from a Father to His Daughter*. Puffin Books. Originally published 1929.
- Pamuk, O. 2006. *Istanbul: Memories of a City* (M. Freely, Trans.). Vintage.
- Angelou, M. 1969. *I Know Why the Caged Bird Sings*. Random House.
- James, C. L. R. 1963. *Beyond a Boundary*. Stanley Paul.
- Elwin, V. 1957. *A Pilgrimage to Tawang*. North-East Frontier Agency.
- Bourdain, A. 2000. *Kitchen Confidential: Adventures in the Culinary Underbelly*. Bloomsbury.

Recommended Readings:

- Ricoeur, P. 2004. *Memory, History, Forgetting*. University of Chicago Press.
- Nora, P. 1989. *Between Memory and History: Les Lieux de Mémoire*. *Representations*, 26, 7–24. University of California Press.
- Majumdar, S. 2013. *Prose of the World: Modernism and the Banality of Empire*. Columbia University Press.
- Bond, L., Craps, S., & Vermeulen, P. 2017. *Introduction: Memory on the Move*. In *Memory Unbound: Tracing the Dynamics of Memory Studies* (pp. 1–26). Berghahn Books.
- Agamben, G. 2002. *Remnants of Auschwitz: The Witness and the Archive*. Zone Books.
- Lanzmann, C. 1985. *Shoah* [Film]. Les Films Aleph.
- Žižek, S. 2008. *Violence: Six Sideways Reflections*. Picador.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	Documentary Screening, Museum Visits, Field Trips

Course Title: Literatures of Peace and Conflict

Course Type: Major

Course Code: ENG102M402

Total credits: 4

L-T-P: 4-0-0

Course Level: 500

Scheme of Evaluation: Theory

Course Objectives: The objective of this paper is to explore the intersections between literature, peace, and conflict, analysing how literary works reflect, critique, and contribute to the understanding of socio-political conflicts and resolutions. Through the study of diverse narratives, the paper aims to examine the role of literature in promoting peace, resistance, and advocacy in a globalized world.

Course Outcomes:

On successful completion of the course the students will be able to:		
CO Level	Course Outcomes	Bloom's Taxonomy Level
CO1	Recall and summarize key concepts of peace and conflict as presented in literature and the historical and philosophical contexts of conflict resolution.	BT1
CO2	Demonstrate an understanding of the socio-political and literary contexts of major global conflicts, exploring how literary works illuminate the human experience of war, trauma, and resilience.	BT2
CO3	Apply theories of peace and conflict resolution to literary texts, analysing how they engage with concepts of leadership, diplomacy, and human rights in the context of post-conflict narratives.	BT3
CO4	Evaluate the impact of literature on global peace discourse, assessing how contemporary works engage with challenges of advocating for peace, justice, and human dignity on the global stage.	BT4

Units	Course Contents	Periods
I	Foundations of Peace and Conflict in Literature <ul style="list-style-type: none">• Distinctions between socio-political and literary contexts• Johann Galtung's Positive and Negative Peace, Conflict Resolution <i>A Theory of Conflict</i>• History of major global conflicts and their impact on literature• John Keegan <i>The Face of Battle</i> (selections)• The <i>Universal Declaration of Human Rights</i>• Pablo Neruda <i>Isla Negra</i> (selections)• Ben Okri's <i>Tales of Freedom</i>	15

II	Narratives on Peace and Conflict Resolution <ul style="list-style-type: none"> • Sun-Tzu <i>The Art of War</i> (selections on leadership and diplomacy) • Kautilya <i>Arthashastra</i> (selections on diplomacy and sovereignty) • Immanuel Kant (perpetual peace) • Kurt Vonnegut <i>Slaughterhouse- Five</i> 	15
III	Memoirs of Advocacy, Resistance, and Appeal <ul style="list-style-type: none"> • Elie Wiesel <i>Night</i> • Viktor E. Frankl <i>Man's Search for Meaning</i> (selections) • Rigoberta Menchu <i>I, Rigoberta Menchu: An Indian Woman in Guatemala</i> • Tenzin Tsunde <i>Kora</i> "When it Rains in Dharamsala" • Melissa Fleming <i>A Hope More Powerful Than the Sea</i> • Nelson Mandela <i>Long Walk to Freedom</i> (excerpt) 	15
IV	Post Conflict Literatures in a Globalised World <ul style="list-style-type: none"> • Bana Alabed <i>Dear World</i> (selections) • Abdurrazak Gurnah <i>Paradise</i> • Warsan Shire "Home" • Agha Shahid Ali "The Correspondent" 	15

Texts:

- Alabed, B. 2017. *Dear World: A Syrian girl's story of war and plea for peace*. Simon & Schuster.
- Ali, A. S. 1992. The Correspondent. In *The beloved witness: Selected poems* (p. 74). University of Arizona Press.
- Fleming, M. 2017. *A Hope More Powerful than the Sea: One refugee's incredible story of love, loss, and survival*. Flatiron Books.
- Frankl, V. E. 2006. *Man's search for meaning* (I. Lasch, Trans.). Beacon Press. (Original work published 1946)
- Galtung, J. 1975. Positive and negative peace. *Peace: Research, Education, Action*, 1(3), 183–186.
- Galtung, J. 2010. *A theory of conflict: Overcoming direct, structural and cultural violence*. Transcend University Press.
- Gurnah, A. 1994. *Paradise*. Bloomsbury.
- Kant, I. 1983. *Perpetual peace and other essays on politics, history, and morals* (T. Humphrey, Trans.). Hackett Publishing. (Original work published 1795)
- Kautilya. 1992. *The Arthashastra* (R. Shamasastri, Trans.). Penguin Classics.
- Keegan, J. 1976. *The face of battle*. Penguin Books.
- Mandela, N. 1995. *Long walk to freedom: The autobiography of Nelson Mandela*. Abacus.
- Menchú, R. 1984. *I, Rigoberta Menchú: An Indian woman in Guatemala* (E. Burgos-Debray, Ed.; A. Wright, Trans.). Verso.
- Neruda, P. 1981. *Isla Negra: A notebook* (A. Reid, Trans.). Farrar, Straus and Giroux.
- Okri, B. 2009. *Tales of freedom*. Rider Books.
- Shire, W. 2011. Home. In *Teaching my mother how to give birth*. Flipped Eye Publishing.
- Sun-Tzu. 2005. *The art of war* (T. Cleary, Trans.). Shambhala Publications.
- Tsundue, T. 2002. When it rains in Dharamsala. In *Kora: Stories and poems*. TibetWrites.
- United Nations. 1948. *The Universal Declaration of Human Rights*.
- Vonnegut, K. 1969. *Slaughterhouse-five*. Dial Press.

- Wiesel, E. 2006. *Night* (M. Wiesel, Trans.). Hill and Wang.

Recommended Readings:

- Bidwai, Praful, and Achin Vanaik. 2002. "The End of Imagination", *New Nukes: India, Pakistan, and Global Nuclear Disarmament*. Oxford University Press.
- Gallie, W. B. 1978. *Philosophers of Peace and War: Kant and His Critics from the Eighteenth Century to the Present*. Cambridge University Press.
- Webel, Charles, and Johan Galtung, editors. 2007. *A Handbook of Peace and Conflict Studies*. Routledge.
- Mandela, Nelson. 1994. *Long Walk to Freedom: The Autobiography of Nelson Mandela*. Little, Brown and Company.
- Said, Edward W. 2000. "Reflections on Exile." *Reflections on Exile and Other Essays*, Harvard University Press, pp. 137–149.
- King, Martin Luther, Jr. 1992. "I Have a Dream." *I Have a Dream: Writings and Speeches That Changed the World*, edited by James M. Washington, HarperOne, pp. 101–106.
- Gandhi, M.K. 1938. *Hind Swaraj or Indian Home Rule*. Translated by M. Desai, Navajivan Publishing House.
- Young, Robert J.C. 1995. *Colonial Desire: Hybridity in Theory, Culture and Race*. Routledge.
- Naipaul, V.S. 1990. *India: A Million Mutinies Now*. Viking. (Chapter 1)

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hrs	-	Documentary screening, workshops/panel discussions, Library/ Museum visits, Presentations and Digital Story telling

Course Title: Literary Exchanges Along the Silk Route

Course Type: Major

Course Code: ENG102M403

Course Credits: 4

L-T-P: 4-0-0

Course Level: 500

Scheme of Evaluation: Theory

Course Objectives: This course aims to offer a basic understanding of the Silk Route as a cultural and literary network, explore themes of migration, cosmopolitanism, and cultural hybridity and examine how literary exchanges shaped literary narratives across the world.

Course Outcomes

On successful completion of the course the students will be able to:		
CO level	Course Outcomes	Bloom's Taxonomy Level
CO 1	Demonstrate knowledge of the evolution of literatures emerging across the Silk Route	BT 2
CO 2	Identify the key social, historical, political, economic, and cultural, factors that influenced literary endeavours and engagements along the Silk Route	BT 3
CO 3	Analyse literary texts that emerged from or were influenced by cross-cultural interactions along the Silk Route	BT 4
CO 4	Compare and contrast literary texts from different geographies and time periods	BT 5

Units	Course Contents	Periods
I	Knowing the Silk Route The Silk Route: Historical and Cultural significance, Oral and Written Traditions across Borders, Role of Translators, Travellers, and Merchants in the travel of thoughts, ideas, and words, Theories of Cultural Exchange <ul style="list-style-type: none">• “The Invention of the Silk Road, 1877”. <i>Critical Inquiry</i>. Vol. 40 No. 1 Tamara Chin (2013)• <i>The Silk Roads: A New History of the World</i>. Peter Frankopan (2016)	15
II	Persian & Central Asian Literary Encounters Sufi Poetics, Persian Poetry and its Western reception, Writings on India, Cross-Cultural Observations <ul style="list-style-type: none">• <i>Al Biruni's India</i>. Muhammad Ibn Ahmad Biruni (1971)• <i>The Masnavi Book I</i>. Jalal al-Din Muhammad Rumi, tr. Jawid Mojaddedi (2008)	15

	<ul style="list-style-type: none"> • <i>Shahnameh: the Persian Book of Kings</i>. Abolqasem Ferdowsi, tr. James Atkinson (2021) • <i>Rubai'yat of Omar Khayyam</i>. Omar Khayyam, tr. Edward Fitzgerald (2004) 	
III	<p>South Asian Literary Exchanges</p> <p>Journey of <i>Ramayana</i> and <i>Jataka Tales</i> to China and Central and South Asia, Influence of Buddhism on South Asian classical literature and philosophy</p> <ul style="list-style-type: none"> • <i>The Journey to the West</i>. Chengen Wu, tr. Michael Li (2017) • <i>Ramayana in Southeast Asia, Vol. 1, Ramakien</i>. Satya Vrat Sharstri (2021) • <i>Xuanzang's Great Tang Records on the Western Regions A Modern Translation</i>. Yasunari Kato (2025) 	15
IV	<p>Middle Eastern and Mediterranean Encounters</p> <p>Adaptations of <i>One Thousand and One Nights</i> across Cultures, Greek and Hellenistic Influences on Asian literatures, Travelogues, Early European Encounters with the East</p> <ul style="list-style-type: none"> • <i>The Travels of Ibn Battuta</i>. Ibn Battuta, tr. Samuel Lee (2009) • "Interactions". <i>The Greek Experience of India: From Alexander to the Indo-Greeks</i>. Richard Stoneman (2019) • <i>The Travels of Marco Polo: the Venetian</i>. Marco Polo, tr. William Marsden (2022) 	15

Texts:

- Battuta, I. 2009. *The Travels of Ibn Battuta* (S. Lee, Trans.). Cosimo Classics. Original work published 14th century
- Biruni, M. I. A. 1971. *Al Biruni's India*. W. W. Norton & Company. Original work published 11th century
- Chin, T. 2013. The invention of the Silk Road, 1877. *Critical Inquiry*, 40(1), 194–219. <https://doi.org/10.1086/671357>
- Ferdowsi, A. 2016. *Shahnameh: The Persian book of kings* (D. Davis, Trans.). Penguin Classics. Original work published ca. 1010
- Frankopan, P. 2016. *The Silk Roads: A new history of the world*. Bloomsbury Publishing.
- Khayyam, O. 1981. *Rubai'yat of Omar Khayyam* (E. Fitzgerald, Trans.). Penguin Classics. Original work published 12th century
- Polo, M. 2022. *The travels of Marco Polo: The Venetian* (W. Marsden, Trans.). Martino Fine Books. Original work published 13th century
- Rumi, J. A.-D. M. 2008. *The Masnavi: Book one* (J. Mojaddedi, Trans.). Oxford University Press.
- Shastri, S. V. 2021. *Ramayana in Southeast Asia, Vol. 1: Ramakien*. Sahitya Akademi.
- Stoneman, R. 2019. Interactions. In *The Greek experience of India: From Alexander to the Indo-Greeks* (pp. 205–233). Princeton University Press.
- Wu, C. 2013. *The journey to the West* (Vol. 1, Rev. ed.) (A. C. Yu, Trans.). University of Chicago Press. Original work published ca. 16th century

- Xuanzang. 2017. *The Great Tang Dynasty records of the Western Regions* (L. Rongxi, Trans.). BDK America. Original work published ca. 7th century

Recommended Readings:

- Richman, P. (Ed.). 1991. *Many Ramayanas: The diversity of a narrative tradition in South Asia*. University of California Press.
- Ray, H. 1995. The Southern Silk Route from China to India—An approach from India. *China Report*, 32(2), 145–159.
- Behera, S. 2002. India's encounter with the Silk Road. *Economic and Political Weekly*, 37(50), 5030–5037.
- Wood, F. 2002. *The Silk Road: Two thousand years in the heart of Asia*. University of California Press.
- Hopkirk, P. 2006. *Foreign devils on the Silk Road*. John Murray.
- Liu, X. 2010. *The Silk Road in world history*. Oxford University Press.
- Lintner, B. 2014. *Land of jade: A journey from India through Northern Burma to China*. Westland.
- Sanyal, S. 2020. *The incredible history of the Indian Ocean*. Penguin Books.
- Lally, J. 2021. *India and the Silk Roads: A history of the trading worlds*. Oxford University Press.
- Hesse, H. 2022. *The journey to the East* (Modern Classics ed.). Penguin Books.
- Dalrymple, W. 2024. *The golden road: How ancient India transformed the world*. Bloomsbury Publishing.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60	-	Library and Museum visits, peer learning, Interactive sessions with experts, workshops and seminars (online and physical).

Course Title: Literatures from Assam in Translation

Course Type: Major

Course Code: ENG102M404

Course Credits: 4

L-T-P: 4-0-0

Course Level: 500

Scheme of Evaluation: Theory

Course Objectives: This course is designed to acquaint MA English students of both native and non-native speakers of languages from Assam with the rich literary heritage of Assam.

Course Outcomes

On successful completion of the course the students will be able to:		
CO Level	Course Outcomes	Bloom's Taxonomy Level
CO 1	Demonstrate knowledge of literatures from Assam across genres	BT 2
CO 2	Identify the cultural and linguistic nuances in translation from regional languages to English	BT 3
CO 3	Analyse texts translated from literature from Assam	BT 4
CO 4	Compare and contrast texts in regional languages and their translated versions	BT 5

Units	Course Contents	Periods
I	Literature: Classical to Medieval <ul style="list-style-type: none">• “Aranyakāṇḍa” from <i>Sita's Voice in the Assamese Rāmāyaṇa</i>, tr. and ed. Tilottama Misra (2024)• <i>Great Songs: English Rendering of Srimanta Sankaradeva's Bargit</i>, tr. Sanjib Kumar Borkakoti (Selections)• <i>Deodhai Asam Buranji</i>, ed. Dr. S.K. Bhuyan, tr. Mahesh Chandra Bora (1932, 2022)	15
II	Literature from Colonial Assam <ul style="list-style-type: none">• Colonial Print History and Stories of Translation• “Patmugi”, Lakshminath Bezbaroa, tr. Mitra Phukan from <i>The Greatest Assamese Stories Ever Told</i>, ed. Mitra Phukan (2021)• Sonit Kīwari*, Jyotiprasad Agarwala, tr. Jyotiprasad Agarwala (1925)	15

	<ul style="list-style-type: none"> • “The Temple of Melody”, Bishnu Prasad Rava, tr. Uttam Dowerah <p>*incomplete</p>	
III	<p>Post-Independence literature</p> <p>Poetry</p> <ul style="list-style-type: none"> • “A Jacaranda Tree”, Ajit Barua, tr. Ajit Barua and D.N. Bezboruah from <i>Three Score Assamese Poems</i>, (2009) • “Judas”, Navakanta Barua, tr. D.N. Bezboruah, <i>Three Score Assamese Poems</i> (2009) • “Seasons”, Nirmal Prabha Bordoloi, tr. Dibyajyoti Sarma from <i>Blood, Sweat, Tears</i> (2017) • “Verses of three Magicians”, Sameer Tanti, tr. Dibyajyoti Sarma from <i>Blood, Sweat, Tears</i> (2017) <p>Fiction</p> <ul style="list-style-type: none"> • “Rats”, Bhabendra Nath Saikia, tr. Gayatri Bhattacharyya, <i>The Greatest Assamese Stories Ever Told</i>, ed. Mitra Phukan (2021) • <i>Pages Stained with Blood</i> (extract), Indira Goswami, tr. Pradip Acharya, <i>Indira Goswami: Margins and Beyond</i> (2024) • “Our Very Own”, Arupa Patangia Kalita, tr. Rajarshi Kalita & Mukuta Borah, <i>How to Tell the Story of an Insurgency</i> (2020) 	15
IV	<p>On translations</p> <ul style="list-style-type: none"> • “Shakespeare in Assamese”, Navakanta Barua, <i>Indian Literature</i> (1964) • “On Translation: KK Handiqui”, Sanjeev Kumar Nath <i>Margins, Volume II</i> (2012) • “Translating Theories and Translating Assamese Texts”, Manjeet Baruah, <i>Translation Today</i> (2014) • Comparative reading of translations of Saurav Kumar Chaliha’s “Asanta Electron” as “Restless Electron”, Shisir Basumatari (2011) and “The Restless Electron”, Jiban Goswami (2021) 	15

Texts:

- Bezboruah, D. N. Trans. & Comp. 2009. *Three score Assamese poems*. National Book Trust, India.
- Bhuyan, S. K. Ed., Bora, M. C. Trans., Bora, S., & Sharma, M. Eds. 2022. *Deodhai Asam Buranji*. DVS Publishers.
- Kashyap, A. Ed. 2015. *How to tell the story of an insurgency*. Harper Collins India.
- Mitra Phukan Ed. & Sel. 2021. *The greatest Assamese stories ever told*. Aleph Book Company.
- Misra, T. Trans. & Ed. 2024. *Sita’s voice in the Assamese Rāmāyaṇa*. Zubaan Academic.
- Phukan, M. Ed. & Sel. 2021. *The greatest Assamese stories ever told*. Aleph Book Company.
- Sarma, D. Trans. 2017. *Blood, sweat, tears: A selection of modern Assamese poetry in English*. i write imprint.

- Sankardeva, Srimanta. 2012. *Great songs: English rendering of Srimanta Sankaradeva's Bargit* (S. K. Borkakoti, Trans.). Society for Srimanta Sankaradeva.
- Taid, T. R. 2013. *Mising folktales*. Sahitya Akademi.
- Barua, N. 1964. Shakespeare in Assamese. *Indian Literature*, 7(1).
- Baruah, M. 2014. Translating theories and translating Assamese texts. In A. K. Misra & V. S. Nair Eds., *Translation today* (Vol. 8, No. 2).
- Chaliha, S. K. 2011. *Restless electron* (S. Basumatari, Trans.). Retrieved from www.sauravkumarchaliha.in
- Chaliha, S. K. 2021. *The restless electron* (J. Goswami, Trans.). In M. Phukan Ed. & Sel., *The greatest Assamese stories ever told*. Aleph Book Company.
- Nath, S. K. 2012. On translation KK Handiqui. *Margins: A Journal of Literature and Culture*, II. Gauhati University Press.
- Agarwala, J. 1981. *Sonit Kñwari* (J. Agarwala, Trans.; S. Sarma, Ed.). Jyotiprasad Rasanawoli. Assam Publication Board.
- Pathak, N., & Sarma, D. Eds. 2024. *Indira Goswami: Margins and beyond*. Routledge.

Recommended Readings:

- Bassnett, S., & Trivedi, H. 1998. *Postcolonial translation: Theory and practice*. Routledge.
- Blakesley, J., Munday, J., & Ramos Pinto, S. 2022. *Introducing translation studies: Theories and applications* (5th ed.). Routledge.
- Barua, M. 1996. Twentieth-century Assamese literature. In N. Natarajan Ed., *Handbook of twentieth century literatures of India* (pp. xx–xx). Greenwood Press.
- Dutta, H., & Goswami, S. Eds. 2018. *Warp and weft: Makers of modern Assam*. National Book Trust, India.
- Goswami, P. 1960/2015. *Ballads and tales of Assam* (Reprint). Gauhati University Press.
- Hazarika, B. 2014. *Let my songs be, the door to a new dawn* (P. Bhattacharyya, Trans.).
- Kothari, R. 2014. *Decentering translation studies*. Orient Blackswan.
- Morey, S. 2015. Metadata and endangered archives: Lessons from the Ahom Manuscripts Project. In M. Kominko Ed., *From dust to digital: Ten years of the endangered archives programme* (pp. xx–xx). Open Book Publishers.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60	-	Library and Museum visits, peer learning, Interactive sessions with experts, workshops and seminars (online and physical).

Course Title: Alternative Worlds in Fiction

Course Type: Major

Course Code: ENG102M405

Course Credits: 4

L-T-P: 4-0-0

Course Level: 500

Scheme of Evaluation: Theory

Course Objectives: The objective of this course is to examine and critically evaluate the concept of alternative worlds in fiction, exploring how authors use imaginative settings to reflect societal issues, psychological experiences, and philosophical themes. Students will analyse various genres of fiction and develop a deeper understanding of the narrative structures, world-building techniques, and cultural implications these worlds create.

Course Outcomes:

On successful completion of the course the students will be able to:		
CO Level	Course Outcome	Bloom's Taxonomy Level
CO 1	Analyse the role of alternative worlds in fiction and determine how world-building influences character development, narrative structures and plot progression.	BT 4
CO 2	Examine the relationship between the constructed worlds and real-world issues and draw connections between speculative fiction's imaginary societies and their reflections on contemporary human experiences, technology, or power structures.	BT 4
CO 3	Evaluate the philosophical and ethical implications of alternative worlds, assessing how fictional realities challenge or reinforce social, political, and cultural norms within the narrative context.	BT 5
CO 4	Plan , research and write a critical essay based on the understanding of theoretical concepts and textual interpretation.	BT 5

Units	Course Contents	Periods
I	Theorising Space in Fiction <ul style="list-style-type: none">• 'Defining the Literary Genre of Utopia', Darko Suvin• 'From Elfland to Poughkeepsie', Ursula K. Le Guin• 'Future Perfect: Retheorising Utopia', Ruth Levitas• <i>Alice's Adventures in Wonderland</i>, Lewis Carroll (Excerpts)• <i>The Time Machine</i>, H.G. Wells (Excerpts)	15

II	Faraway Lands in Short Stories: Tracing the Development of Imagination <ul style="list-style-type: none"> • ‘Sultana’s Dream’, Begum Rokeya Hossain • ‘Memory’, H.P. Lovecraft • ‘The Last Question’ by Isaac Asimov • ‘Supertoys Last all Summer Long’, Brian Aldiss • ‘Cinderella Faraway’, Sue Burke • ‘Slaves’, Saurav Kumar Chaliha 	10
III	Encounters with the Other Kind <ul style="list-style-type: none"> • <i>The Hobbit</i>, J.R.R. Tolkien • <i>Travails with the Alien</i>, Satyajit Ray/<i>Lagoon</i>, Nnedi Okorafor • <i>Chacha Chaudhary</i>, Pran Kumar Sharma/<i>Batman Gotham by Gaslight</i>, DC Comics, Brian Augustyn 	20
IV	The Digital Other <ul style="list-style-type: none"> • <i>Ender’s Game</i>, Orson Scott Card • <i>Leila</i>, Prayaag Akbar/<i>Bleeding Edge</i>, Thomas Pynchon 	15

Texts:

- Latham, R. 2017. *Science Fiction Criticism: An Anthology of Essential Writings*. Bloomsbury Publishing.
- VanderMeer, A., & VanderMeer, J. (Eds.). 2016. *The Big Book of Science Fiction*. Random House Publication.
- Tolkien, J. R. R. 2012. *The Hobbit*. HarperCollins.
- Pynchon, T. 2017. *Bleeding Edge*. Penguin Publishers.
- Ray, S. 2018. *Travails with the Alien*. HarperCollins India.
- Card, O. S. 2011. *Ender’s Game*. Orbit Publications.

Recommended Readings:

- Haraway, D. 1991. “A Cyborg Manifesto: Science, Technology and Socialist-Feminism in the Late Twentieth Century” in *Simians, Cyborgs, and Women: The Reinvention of Nature*. Routledge.
- Levitas, R. 1990. *The Concept of Utopia*. Peter Lang.
- Hayles, N. K. 1999. *How We Became Posthuman*. University of Chicago Press.
- Baudrillard, J. 1981. *Simulacra and Simulation*. University of Michigan Press.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	--	Film Screening, Visual Narratives