



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 NAME - Royal School of Languages
DEPARTMENT NAME - English
PROGRAMME NAME - MA in English

1st SEMESTER

COURSE CODE	COURSE TITLE	LEVEL	CREDIT	L-T-P
ENG104M101	Postcolonial Literature	400	4	4-1-0
ENG104M102	Crossing Cultures	400	4	4-1-0
ENG104M103	Literary and Cultural Studies	400	4	4-1-0
ENG104M104	Visual Storytelling I (<i>DSE Group I</i>)	500	4	4-1-0
ENG104M105	Translation Studies: Theory and Praxis I (<i>DSE Group I</i>)	500	4	4-1-0
ENG104M106	Fundamentals of Descriptive Linguistics (<i>DSE Group II</i>)	500	4	4-1-0
ENG104M107	Literature and Film: Text to Screen I (<i>DSE Group II</i>)	500	4	4-1-0
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 CREDIT FOR 1st SEMESTER 22

2nd SEMESTER

COURSE CODE	COURSE TITLE	LEVEL	CREDIT	L-T-P
ENG104M201	South Asian Literatures	400	4	4-1-0
ENG104M202	Literature and Environment	400	4	4-1-0
ENG104M203	New Literatures in English	400	4	4-1-0
ENG104M204	Linguistic Behavior and Society (<i>DSE Group III</i>)	500	4	4-1-0
ENG104M205	Visual Storytelling II (<i>DSE Group III</i>)	500	4	4-1-0
ENG104M206	Translation Studies: Theory and Praxis II (<i>DSE Group IV</i>)	500	4	4-1-0
ENG104M207	Literature and Film: Text to Screen II (<i>DSE Group IV</i>)	500	4	4-1-0
SWAYAM Course	Effective Writing (By Prof. Binod Mishra, IIT Roorkee) – 2 credits https://onlinecourses.nptel.ac.in/noc22_hs05/preview			

TOTAL CREDIT FOR 2nd SEMESTER 22

TOTAL CREDIT FOR 1st YEAR = 40

3rd SEMESTER

COURSE CODE	COURSE TITLE	LEVEL	CREDIT	L-T-P
ENG104M301	Popular Literature	500	4	4-1-0
ENG104M302	Literatures of Vulnerability	500	4	4-1-0
ENG104M303	Indian Literatures in Translation	500	4	4-1-0

ENG104M304	Alternate Literatures	500	4	4-1-0
ENG104M305	Literatures of the Global South	500	4	4-1-0

**TOTAL CREDIT FOR 3rd SEMESTER 20
OR 3rd SEMESTER**

ENG104M321	(For students with 3 rd and 4 th Semester Research) RESEARCH PROJECT – PHASE I	600	20	
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4th SEMESTER

COURSE CODE	COURSE TITLE	LEVEL	CREDIT	L-T-P
ENG104M421	Dissertation (students with research in 4 th Sem) <i>(for ‘Coursework only’ in lieu of Research)</i>	600	20	
ENG102M401	Memory, History, Narrative	500	4	4-1-0
ENG102M402	Literatures of Peace and Conflict	500	4	4-1-0
ENG102M403	Literary Exchanges Along the Silk Route	500	4	4-1-0
ENG102M404	Literatures from Assam in Translation	500	4	4-1-0
ENG102M405	Alternative Worlds in Fiction	500	4	4-1-0

OR 4th SEMESTER

ENG104M421	(For students with 3 rd and 4 th Semester Research) RESEARCH PROJECT – PHASE 2	600	20	
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TOTAL CREDIT FOR 2nd YEAR = 20

MA 1st Semester

Course Title: Postcolonial Literature

Course Type: Major (Core)

Course Level: 400

Scheme of Evaluation: Theory

Course Code: ENG104M101

Total credits: 4

L-T-P-C: 4-1-0-4

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 centers 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:		
Sl. No.	Course Outcome	Bloom's Taxonomy Level
1	Classify the key themes and ideas in the field of postcolonial studies	BT 2
2	Illustrate the distinctive features of postcolonial poetic expressions through close reading of the select poems	BT 3
3	Analyze the social and political underpinnings of postcolonial literature through a critical reading of select dramatic piece(s)	BT 4
4	Explain the intersectional politics of race, class and gender in the postcolonial world as reflected in the canonical fictional work prescribed	BT5

Keywords: Postcolonial, Decolonization, Discourse, Hybridity, Orientalism

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> , Ngũgĩ wa Thiong’o	15
II	Poetry “The United Fruit Co.”, Pablo Neruda “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	15
III	Drama	15

	<i>Ghashiram Kotwal</i> , Vijay Tendulkar <i>Death and the King's Horseman</i> , Wole Soyinka	
IV	Fiction <i>Things Fall Apart</i> , Chinua Achebe <i>The Point of Return</i> , Siddhartha Deb	15

Recommended Readings:

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

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

Course Title: Crossing Cultures
Course Type: Major (Core)
Course Level: 400
Scheme of Evaluation: Theory

Course Code: ENG104M102
Total credits: 4
L-T-P-C:4-1-0-4

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:		
Sl. No.	Course Outcomes	Bloom's Taxonomy Level
1	Understand how literary works reflect both local traditions and global influences, shaping world literature.	BT 2
2	Apply critical reading skills to examine themes, styles, and cultural backgrounds of different literary texts	BT 3
3	Analyse how literature crosses borders and connects different cultures over time.	BT 4
4	Evaluate different ideas about world literature and develop key arguments about its role in global culture.	BT 5

Keywords: World Literature, Literatures Across Cultures

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 "Tonight I Can Write the Saddest Lines", Pablo Neruda "The Street", Octavio Paz <i>Death and the King's Horseman</i> , Wole Soyinka	15
IV	"The Garden of Forking Paths", Jorge Luis Borges "The Paper Menagerie", Ken Liu <i>Kafka on the Shore</i> , Haruki Murakami/	20

	<i>The Vegetarian</i> , Han Kang	
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Recommended Readings:

1. “The Canon(s) of World Literature”, Peter Carravetta
2. *Contextualizing World Literature*, Jean Bessière and Gerald Gillespie
3. *Institutions of World Literature: Writing, Translation, Markets*, Stefan Helgesson, Pieter Vermeulen

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

Course Title: Literary and Cultural Studies- I
Course Type: Major (Core)
Course Level: 400
Scheme of Evaluation: Theory

Course Code: ENG104M103
Total credits: 4
L-T-P-C: 4-1-0-4

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:		
Sl. No.	Course Outcome	Bloom's Taxonomy Level
1	Recall and explain 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
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
3	Identify the role of literature in addressing social issues such as caste, colonialism, and nationalism.	BT 3
4	Compare and analyse s of the texts, examining how gender, culture, and social structures influence the narrative.	BT 4

Keywords: Nationalism, Caste, Class, Gender, Indian Culture

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

Recommended Readings:

1. *Kabuliwala*, Rabindranath Tagore
2. *Cultural Studies and Its Theoretical Legacies*, Stuart Hall
3. *The Uses of Lietracy*, Richard Hoggart
4. Caudwell, Christopher. (1946). *Illusion and Reality* London: Lawrence & Wishart.

5. During, Simon (Ed.) (2001). *Cultural Studies Reader*. London: Routledge
6. Williams, Raymond. (1960). *Culture and Society 1780-1950*. Anchor Books: New York.

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

Course Title: Visual Storytelling - I
Course Type: Major (DSE)
Course Level: 500
Scheme of Evaluation: Theory

Course Code: ENG104M104
Total credits: 4
L-T-P-C: 4-1-0-4

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:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	Identify key theoretical concepts of visual storytelling, including framing, panel transitions, and the interconnection of text and image.	BT 1
2	Explain how trauma, conflict, and memory are represented in graphic narratives through visual techniques.	BT 2
3	Apply principles of visual storytelling to analyse and deconstruct graphic narratives, focusing on narrative structure, composition, and semiotics.	BT 3
4	Critically evaluate the role of graphic journalism in shaping historical memory and contemporary discourse on war, displacement, and identity	BT 4

Keywords: graphic narrative, conflict, trauma, memory, precarity.

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

Recommended Readings:

1. Scott McCloud “Understanding Comics”.
2. Charles Hatfield (Editor), Bart Beaty (Editor) “Comics Studies: A Guidebook”.
3. Roland Barthes “Camera Lucida: Reflections on Photography”
4. Stephen E. Tabachnick (Editor) “The Cambridge Companion to the Graphic Novel”.
5. *Maus I: A Survivor’s Tale: My Father Bleeds History*, Art Spiegelman

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

Course Title: Translation Studies Theory and Praxis - I
Course Type: Major (DSE)
Course Level: 500
Scheme of Evaluation: Theory

Course Code: ENG104M105
Total credits: 4
L-T-P-C: 4-0-1-4

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.

On successful completion of the course the students will be able to:		
SI. No.	Course Outcomes	Bloom's Taxonomy Level
1	To familiarise with introductory theories of the field and the key terms of the field.	BT 1
2	To understand the socio-cultural nature of the field and the dynamic multicultural and multilingual nature of the course.	BT 2
3	Enable the application of various theories and analyse them	BT 3 and 4
4	Provide practical engagement to the learners to improve their skill sets as a translator	BT 5 and 6

Keywords: Translation Studies, Adaptation, Postcolonial Studies, Multilingualism, Multiculturalism

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

IV	Translation Practise- Short Story, Folktale, Adaptation with Target Audience in Mind	15
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Texts:

1. Susan Bassnett, Translation Studies (2013), 4th edition
2. Anthony Pym, Exploring Translation Theories (2014), 2nd edition
3. Routledge Encyclopedia of Translation Studies (1998), 3rd edition (2020) by Mona Baker and Gabriela Saldanha
4. "The Translation Studies Reader" (2021), 4th ed. Edited by Lawrence Venuti
5. "The Translator's Invisibility: A History of Translation" 2nd ed. (1995, reprinted 2002)
6. "Translation as Discovery and Other Essays on Indian Literature in English Translation" (1981), Sujit Mukherjee.

Recommended Readings:

1. Bassnett, Susan and Harish Trivedi, "Postcolonial Translation: Theory and Practice". Routledge, London. 1999
2. Catford. J.C. "A Linguistic Theory of Translation". Oxford University Press, London. 1965
3. Mukherjee, Sujit. "Translation as Discovery and Other Essays on Indian Literature in English Translation". Allied Publishers Pvt. Ltd, New Delhi. 1981
4. Niranjana, Tejaswini. "Siting Translation: History, Post-Structuralism, and the Colonial Context". University of Berkeley Press, USA. 1992
5. Pym, Anthony, "Exploring Translation Theories", 2nd edition. Routledge, New York. 2014
6. Simon, Sherry, "Gender in Translation: Cultural Identity and the Politics of Transmission". Routledge, New York. 1996
7. Simon, Sherry and St-Pierre Paul, "Changing the Terms Translating in the Postcolonial Era". University of Ottawa Press, Ottawa. 2002
8. Trivedi, Harish, "Colonial Transactions: English Literature and India". Papyrus, Calcutta. 1993
9. Venuti, Lawrence, "The Translation Studies Reader" (2000), 4th ed. Routledge, Oxon. 2000
10. "The Translator's Invisibility: A History of Translation" 2nd ed. Routledge, London. 1995

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 Hours	30 hours Lecture, Translation Activity	30 hours Translation Activity - Adaptation

Course Title: Fundamentals of Descriptive Linguistics
Course Type: Major (DSE)
Course Level: 500
Scheme of Evaluation: Theory

Course Code: ENG104M106
Total credits: 4
L-T-P-C: 4-1-0-4

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:		
SI. No.	Course Outcomes	Bloom's Taxonomy Level
1	To develop an understanding of speech mechanism and the human sound system	BT 3
2	To analyse the basic components of language	BT 4
3	To distinguish the linguistic features across all languages	BT 4
4	To be able to examine the different sentence categories and their grammatical relations	BT 4

Keywords: Phonetics, acoustic phonetics, morphemes, syntactic structures

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 Softwares, 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;	15

	item and arrangement; word and paradigm; item and process; concatenation; cliticization; sandhi	
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 sub categories constituency, syntactic trees and phrase structure rules	15

Texts:

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

Recommended Readings:

1. Aitchison, J. (1987). *Words in the Mind*. Oxford: Basil Blackwell.
2. Clark, J. and C. Yallop (1990). *An Introduction to phonetics and phonology*. Oxford: Basil Blackwell
3. Bauer, L. (2007). *The Linguistics Student's Handbook*. Edinburgh University

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

Course Title: Literature and Film: Text to Screen – I
Course Type: Major (DSE)
Course Level: 500
Scheme of Evaluation: Theory

Course Code: ENG104M107
Total credits: 4
L-T-P-C:4-1-0-4

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:		
Sl. No.	Course Outcome	Bloom's Taxonomy Level
1	Compare and contrast the theoretical frameworks of literary adaptations.	BT 2
2	Evaluate the narrative strategies employed in literature and film.	BT 3
3	Analyse the stages in the process of film adaptation and identify the cultural and historical contexts.	BT 4
4	Determine how literary texts are translated into movies and discuss the challenges.	BT 5

Keywords: Cinema, Adaptation, Fidelity, Narrative, Action

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>Jyoti</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 In discussion: <i>Shoot the Piano Player</i> (1960) Director: Francois Truffaut	15

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
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Texts:

1. James Monaco, 'The Language of Film: Signs and Syntax', in *How to Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) Chap. 3, pp. 170– 249.
2. Stam Robert, 'Beyond Fidelity: The Dialogues of Adaptation', in James Naremore, ed., *Film Adaptation* (New Brunswick, NJ: Rutgers University Press, 2000) pp. 54-76.
3. Hutcheon, L. (2006). *A Theory of Adaptation*. Routledge.
4. Leitch, T. (2008). *Adaptation Studies at a Crossroads*. Oxford University Press. Vol. 1, No. 1, pp. 63 – 77.

Recommended Movies:

1. *Modern Times* (1936) by Charlie Chaplin
2. *Halodiya Choraye Baodhan Khai* (The Catastrophe) (1987) by Jahnu Barua
3. *The Cameraman* (1928) by Edward Sedgwick and Buster Keaton
4. *Adaptation* (2002)

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

MA 2nd Semester

Course Title: South Asian Literatures

Course Type: Major (Core)

Course Level: 400

Scheme of Evaluation: Theory

Course Code: ENG104M201

Total credits: 04

L-T-P-C: 3-1-0-4

Course Objectives: This course aims to equip students with the ability to analyze 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:

SI. No.	Course Outcome	Blooms 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

Keywords: Colonialism, Identity, Resistance, Globalisation

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	12
II	Margins of Oppression <i>Tree Without Roots</i> (1948), Syed Waliullah <i>Funny Boy</i> (1994), Shyam Selvadurai	12
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	12
IV	Cross-cultural Connections <i>My Feudal lord</i> (1991), Tehmina Durrani <i>In an Antique Land</i> (1992), Amitav Ghosh	12

	<i>Grains of Gold: Tales of a Cosmopolitan Pilgrimage</i> (2013), Gendün Chöphel	
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Texts:

- Ali, Monica. *Brick Lane*. Scribner, 2003.
- Chatterjee, Bankim Chandra. *Rajmohan's Wife*. 1864.
- Dattani, Mahesh. *Dance Like a Man*. Penguin Books India, 2006.
- Derozio, Henry Louis Vivian. *Selected Poems*.
- Durrani, Tehmina. *My Feudal Lord*. Viking, 1991.
- Dutt, Toru. "Our Casuarina Tree."
- Faiz, Faiz Ahmed. *Selected Poems*.
- Hossain, Rokeya Sakhawat. *Sultana's Dream*. 1905.
- Selvadurai, Shyam. *Funny Boy*. McClelland & Stewart, 1994.
- Sharma, Yuyutsu. *Selected Poems*.
- Singh, Khushwant. *Train to Pakistan*. Grove Press, 1956.

Suggested readings:

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

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
48	--	--

Course Title: Literature and Environment

Course Type: Major (Core)

Course Level: 400

Scheme of Evaluation: Theory

Course Code: ENG104M202

Total credits: 4

L-T-P-C:4-1-0-4

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:		
Sl. No.	Course Outcome	Blooms Taxonomy Level
1	Understand basic theoretical concepts on ecology and Anthropocene and gain insights on emerging issues concerning representation of physical environment in literature	2
2	Apply theoretical and experiential knowledge in designing innovative methodologies and perspectives to interpret environmental narratives from a spatial point of view	3
3	Analyse literary texts from an ecocritical lens and explore the politics and problematics behind the changing paradigms of representation of human-nonhuman interaction	4
4	Develop critical thinking on environmental issues and practice active writing on environmental literature.	5

Keywords: Anthropocene, Nature, Human, Environment, Ecofeminism, Literature

Units	Course Contents	Period
I	Introduction 'The Death of Nature', Carolyn Merchant 'Deep Ecology, New Conservation, and the Anthropocene Worldview,' George Sessions 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
II	Notes on Nature: Understanding Ecopoetics '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’, <i>David Abram</i>	10

Recommended Texts:

- *My First Summer in the Sierra*, John Muir
- *Silent Spring*, Rachel Carson
- *The Environmental Imagination*, Laurence Buell
- ‘The Storied Lives of Non-Human Narrators’, by Lars Bernaerts, Marco Caracciolo, Luc Herman and Bart Vervaeck
- *The Great Derangement: Climate Change and the Unthinkable*, Amitav Ghosh
- ‘Introduction’ from *Critical Ecofeminism*, Greta Gaard
- Introduction from, *Literature and the Anthropocene*, Pieter Vermeulen
- ‘The Climate of History’, Dipesh Chakraborty
- *Biological Apocalypse*, Dr. Pronami Bhattacharyya
- *Gaon Chodab Nahi*, Director: K.P. Sasi
- *Forest Man* (A Documentary on Jadav Payeng, The Forest Man of India), Director: William D McMaster

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	--	30 hours Community Engagement, Podcasts, Blogs

Course Title: New Literatures in English

Course Code: ENG104M203

Course Type: Major (Core)

Total credits: 4

Course Level: 400

L-T-P-C: 4-1-0-4

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:		
Sl. No.	Course Outcome	Blooms Taxonomy Level
1	Analyse the historical, cultural, and political contexts that shape New Literatures in English, evaluating their relationship with colonial and postcolonial narratives.	BT 4
2	Interpret literary texts from diverse regions, identifying key themes such as displacement, identity, hybridity, and resistance.	BT 4
3	Evaluate the linguistic and stylistic innovations in these literatures, considering the role of language in cultural nationalism and decolonisation.	BT 5
4	Synthesise comparative insights from different literary traditions, constructing nuanced arguments on the global and local dimensions of New Literatures in English.	BT 5

Keywords: New Literatures in English, Commonwealth Literatures, Postcolonial Literatures

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	15

	“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	
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

Recommended Readings:

- *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*, Bill Ashcroft, Gareth Griffiths and Helen Tiffin
- *Masks of Conquest: Literary Study and British Rule in India*, Gauri Viswanathan
- “The New Literatures in English”, KT Sarkowsky
- Han Kang on Death, the Color White, and Her Writing Influences (Interview, ElectricLiterature)

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	30 hours – Documentary Screening, Field Trips

Course Title: Linguistic Behaviour and Society
Course Type: Major (DSE)
Course Level: 500
Scheme of Evaluation: Theory

Course Code: ENG104M204
Total credits: 4
L-T-P-C: 4-1-0-4

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:		
Sl. No.	Course Outcome	Bloom's Taxonomy Level
1	To apply the knowledge of sounds, words and sentences to the derivation of meaning	BT 3
2	To experiment with the major branches of linguistics and apply the knowledge to analyse linguistic behaviour	BT 3
3	To distinguish between literal and associative meaning of language	BT 4
4	To examine a clear link between the use of language and the context of that use	BT 4

Keywords: Context, meaning, society, behaviour

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 variation as age, sex, ethnicity, religion, socio-economic background, schooling, etc.; language contact and pidginization and creolization;	15

	discourse strategies; politeness phenomenon; language and gender; language and power.	
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Texts:

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

Recommended Readings:

1. Fasold, R. (1984). *The Sociolinguistics of Society*. Oxford: Blackwell
2. Sprott, W.J.H. (1958). *Human Groups*. Harmondsworth: Penguin.
3. Meyerhoff, Miriam (2006). *Introducing Sociolinguistics*. London and New York: Routledge.
4. Hudson, R.A. (1980). *Sociolinguistics*. Cambridge, Cambridge University Press

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

Course Title: Visual Storytelling - II
Course Type: Major (DSE)
Course Level: 500
Scheme of Evaluation: Theory

Course Code: ENG104M205
Total credits: 4
L-T-P-C: 4-1-0-4

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:		
Sl. No.	Course Outcome	Bloom's Taxonomy Level
1	Identify and recall key theoretical concepts related to Indian graphic narratives, including national identity, historical critique, and postcolonial perspectives.	BT 1
2	Interpret the socio-political and ethical dimensions of visual storytelling in representing history, identity, and resistance	BT 2
3	Apply theoretical frameworks from postcolonial studies, trauma studies, and caste/gender analysis to critically assess graphic narratives.	BT 3
4	Assess how regional storytelling traditions influence the form and aesthetics of Northeast Indian graphic narratives.	BT 4

Keywords: Graphic narratives, post-colonial, trauma, caste, gender

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 North East India <i>The Real Mr Barkotoki</i> , Shishir Basumatari. <i>My Name is Jahanara</i> Anjali Basumatary / <i>The Market Story</i> Kundo Yumnam.	15

	<i>Village Rockstars</i> , Rima Das.	
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Recommended Readings:

1. Stephen E. Tabachnick (Editor) “The Cambridge Companion to the Graphic Novel”
2. Roland Barthes “Camera Lucida: Reflections on Photography”
3. Srividya Natarajan *A Gardener in the Wasteland*

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

Course Title: Translation Studies: Theory and Praxis - II
Course Type: Major (DSE)
Course Level: 500
Scheme of Evaluation: Theory

Course Code: ENG104M206
Total credits: 4
L-T-P-C: 4-1-0-4

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.

On successful completion of the course the students will be able to:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	To familiarise with introductory theories of the field and the key terms of the field.	BT 1
2	To understand the socio-cultural nature of the field and the dynamic multicultural and multilingual nature of the course.	BT 2
3	Enable the application of various theories and analyse them.	BT 3 and 4
4	Provide practical engagement to the learners in order to improve their skill sets as a translator.	BT 5 and 6

Keywords: Translation Studies, Postcolonial Studies, Globalisation, Gender and Translation, Machine Translation

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) ii. Sadhana Naithani, “Fields: Colonialism, Folklore and Postcolonial Theory”, <i>The Story Time of the Empire</i> (2010) iii. Tejaswini Niranjana, <i>Introduction and Translation as Disruption: Post-Structuralism and the Post-Colonial Context</i>	20

	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

Texts:

1. Susan Bassnett, Translation Studies (2013), 4th edition
2. Anthony Pym, Exploring Translation Theories (2014), 2nd edition
3. Routledge Encyclopedia of Translation Studies (1998), 3rd edition (2020) by Mona Baker and Gabriela Saldanha
4. “The Translation Studies Reader” (2021), 4th ed. Edited by Lawrence Venuti
5. “The Translator’s Invisibility: A History of Translation” 2nd ed. (1995, reprinted 2002)
6. “Translation as Discovery and Other Essays on Indian Literature in English Translation” (1981), Sujit Mukherjee.

Recommended Readings:

1. Bassnett, Susan and Harish Trivedi, “Postcolonial Translation: Theory and Practice”. Routledge, London. 1999
2. Catford. J.C. “A Linguistic Theory of Translation”. Oxford University Press, London. 1965
3. Mukherjee, Sujit. "Translation as Discovery and Other Essays on Indian Literature in English Translation". Allied Publishers Pvt. Ltd, New Delhi. 1981
4. Niranjana, Tejaswini. “Siting Translation: History, Post-Structuralism, and the Colonial Context”. University of Berkeley Press, USA. 1992
5. Pym, Anthony, “Exploring Translation Theories”, 2nd edition. Routledge, New York. 2014
6. Simon, Sherry, “Gender in Translation: Cultural Identity and the Politics of Transmission”. Routledge, New York. 1996
7. Simon, Sherry and St-Pierre Paul, “Changing the Terms Translating in the Postcolonial Era”. University of Ottawa Press, Ottawa. 2002
8. Trivedi, Harish, “Colonial Transactions: English Literature and India”. Papyrus, Calcutta. 1993
9. Venuti, Lawrence, “The Translation Studies Reader” (2000), 4th ed. Routledge, Oxon. 2000
10. “The Translator’s Invisibility: A History of Translation” 2nd ed. Routledge, London. 1995

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	- 30 hours Lecture, Translation Activity	- 30 hours Translation Activity - Adaptation

Course Title: Literature and Film: Text to Screen - II
Course Type: Major (DSE)
Course Level: 500
Scheme of Evaluation: Theory

Course Code: ENG104M207
Total credits: 4
L-T-P-C: 4-1-0-4

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:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
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
2	Identify and evaluate the director's intended narrative with the audience's expectations.	BT 3
3	Examine different genres through narrative structures and recurring tropes, archetypes, thematic explorations, and use of stylistic choices.	BT 4
4	Explain 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

Keywords: Hero, Film Noir, Film Adaptation, Fidelity, Auteur, Montage

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:

1. *Devdas*. Directed by Bimal Roy, Bimal Roy Productions, 1955.
2. *Dev D*. Directed by Anurag Kashyap, UTV Spotboy Motion Pictures, 2009.
3. *Jagga Jasoos*. Directed by Anurag Basu, Disney India, 2017.

4. *Murder on the Orient Express*. Directed by Kenneth Branagh, 20th Century Fox, 2017.
5. *Pulp Fiction*. Directed by Quentin Tarantino, Miramax, 1994.
6. *Sur: The Melody of Life*. Directed by Tanuja Chandra, Tips Films, 2002.
7. *The Sound of Music*. Directed by Robert Wise, 20th Century Fox, 1965.

Recommended Texts:

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

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

MA 3rd Semester

Course Title: Popular Literature

Course Type: Major

Course Level: 500

Scheme of Evaluation: Theory

Course Code: ENG104M301

Total credits: 4

L-T-P-C: 4-1-0-4

Total credits: 4

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:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Know the meaning of Popular Literature and its distinct characters	BT 2
CO 2	Read and understand some of the representative popular literary pieces	BT 3
CO 3	Understand how formulaic elements create the ideal world without limitations or uncertainties in readers' imagination.	BT 4
CO 4	Probe into the literary and aesthetic merits of popular fictions.	BT 4

Detailed Syllabus:

Modules	Topics and Course Contents	Periods
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

	Total	60

Texts:

1. Bezbaroa, Lakshminath. (2018). *Burhi Air Sadhu*. CreateSpace Independent Publishing Platform.
2. Doyle, A.C. (2006). *The Hound of the Baskervilles*. Broadview Press.
3. Dutta, Nripen (Ed.) (2020). *Old Mother's Wise Tales*. LBS Publications, India.
1. Le Guin, Ursula K. (2017). *The Ones Who Walk Away from Omelas*. Harper Collins.
- Neuburg, Victor, E. (2013). *Popular Literature: A History and Guide*. Routledge.
1. Rowling, J. K./ (1997). *Harry Potter and the Philosopher's Stone*. Bloomsbury.
- Selvadurai, Shyam. (2015). *Funny Boy*. Harper Collins.

References:

1. Baruah, Manjeet. *Frontier Cultures: A Social History of Assamese Literature*. Taylor & Francis. 2020
- Gelder, Ken. *Popular Fiction: The Logics and Practices of a Literary Field*. Routledge. 2004
1. Haywood, Ian. *The Revolution in Popular Literature: Print, Politics and the People, 1790-1860*. Cambridge University Press. 2004
2. Misra, Tilotoma. *Literature and Society in Assam: A Study of the Assamese Renaissance, 1826-1926*. Omsons Publications. 2006
3. **Neuburg, Victor, E. *The Popular Press Companion to Popular Literature*. Bowling Green State University Popular Press. 1983**

Course Title: Literatures of Vulnerability

Course Code: ENG104M302

Course Type: Core

Total credits: 4

Course Level: 500

L-T-P-C: 4-1-0-4

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:		
Sl. No.	Course Outcomes	Bloom's Taxonomy Level
1	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
2	Analyze how literature constructs and challenges themes of suffering and stigma, and examine the ways in which literary forms shape the representation of vulnerable bodies and experiences.	BT4
3	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
4	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

Keywords: Vulnerability, Precarity, Marginalization, Mourability, Social Justice, Narrative

Agency

Units	Course Contents	Period
I	Introduction to key concepts	15

	<p>Vulnerability, Precarity, Grievability, Resilience, Resistance, Risk, Narrative, Deviance/Stigma, Violence and Suffering</p> <p>Jean-Michel Ganteau and Susana Onega <i>Victimhood and Vulnerability in 21st Century Fiction</i></p> <p>Judith Butler <i>Frames of War and Precarious Life</i> (selections)</p>	
II	<p>Vulnerability through Exclusion and Violence</p> <p>Minerva Rivas Velarde "Indigenous Perspectives of Disability." <i>Disability Studies Quarterly</i></p> <p>Judith Butler <i>Gender Trouble</i> "Subjects of Sex/ Gender/ Desire"</p> <p>A. Revathi <i>The Truth About Me: A Hijra Life Story</i></p> <p>Thangjam Ibopishak Singh "I Want to be Killed by an Indian Bullet"</p> <p>Firdaus Kanga <i>Trying to Grow</i></p>	15
III	<p>A Poetics of Embodied Vulnerability</p> <p>Jim Ferris "The Enjambed Body: A Step Toward a Crippled Poetics", "Poems with Disabilities"</p> <p>Arup Kumar Dutta "The Blind Witness"</p> <p>G.N. Saibaba "Why Do you Fear My Way So Much?"</p>	15
IV	<p>Vulnerability in Dalit Literature</p> <p>Bama <i>Karukku</i></p> <p>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>)</p> <p>Meena Kandasamy "Touch", "Evil Spirits"</p> <p>M.B. Manoj "Survey of India"</p>	15

Suggested Readings:

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

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hrs	1.	Attending invited talks, panel discussions, seminars/webinars.

Course Title: Indian Literatures in Translation

Course Code: ENG104M303

Course Type: Major

Total credits: 4

Course Level: 500

L-T-P-C: 4-0-1-4

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:		
Sl. No.	Course Outcome	Blooms Taxonomy Level
1	To familiarise with writings from various Indian cultures.	BT 2
2	To engage with the themes and concerns of the Indian literature	BT 3
3	To enable critical engagement with the text through socio-cultural, historical and context.	BT 4
4	To develop appreciation for Indian literature for its vastness, diversity of multilingualism and multiculturalism.	BT 5 and 6

Keywords: Indian Literature, Translations, Minority Literature, Indian Writing in English

Units	Course Contents	Period
I	<p>Theoretical Background</p> <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 2. “I Will Not Sing”, “My Hope of Tomorrow” by Dina Nath 3. “Wasteland of Solitude”, “Don’t Ask Me For Rain” by Faiz Ahmad Faiz 4. “Soul-bird”, “Stone People from Lungteok” by Temsula Ao	10
III	Short Story 3. “Birthday” by Vaikom Mohammad Basheer 4. “Primeval” by Manik Bandopadhyay 5. “A Game of Chess” by Sourabh Kumar Chaliha 5. Folktales- 2. “Kachmoni” folktales from Rabha 3. Mising community creation myth- “The Dark Spot on the Mon”, “Karpunpuli”, “Origin of Lightning and Thunder”	10
IV	Fiction 2. <i>On a Wing and a Prayer</i> by Arun Sarma, translated by Maitreyee Siddhanta Chakravarty 3. <i>Tomb of Sand</i> by Geentanjali Shree, translated by Daisy Rockwell 4. <i>Cobalt Blue</i> by Sachin Khundelwar, translated by Jerry Pinto	20

Texts:

Ananthamurthy, UR. “Towards the Concept of a New Nationhood: Languages and Literatures in India”. *Composite Culture in a Multicultural Society*. Edited by Bipan Chandra and Sucheta Mahajan

Basheer, Vaikom Mohammad. “Birthday” *Modern Indian Literature: An Anthology Vol II*. Edited by K.M. George. Sahitya Akademi Beck, Brenda EF, Peter J Claus, Praphulladatta Goswami and Jawaharlal Handoo. Folktales of India, edited by, The University of Chicago Press. 1987

Devy, G. N. Indian Literature in English Translation: An Introduction. The Journal of Commonwealth Literature, 28(1), 123-138. <https://doi.org/10.1177/002198949302800110> (Original work published 1993)

Khundelwar, Sachin. *Cobalt Blue*. Translated by Jerry Pinto. Penguin India. 2013

Marak, Caroline R. Creation Myths of the Seven Tribes of The North-East India. Sahitya Akademi. 2016

Ngangom, Robin S., Kynpham Singh Nongkynrih. (ed.s) *Dancing Earth: An Anthology of Poetry from North-East India*, Penguin. 2009

Pai, Anant (ed). “Jataka Tales” and “Panchatantra Tales” *Uncle Pai’s Favourite Fifty*. Amar Chitra Katha Pvt Ltd. 2010

Shree, Geentanjali. *Writing Caste/Writing Gender: Narrating Dalit Women’s Testimonios*. Zubaan. 2014

Tomb of Sand. Translated by Daisy Rockwell. Penguin Random House India. 2022

Phukan, Mitra. The Greatest Assamese Stories Ever Told. Aleph. 2021.
 Sharma, Joykanta. Rabha Folk Tales. Sahitya Akademi. Delhi. 2010
 Trivedi, Harish. Colonial Transactions: English Literature and India. Manchester University Press. 1993

Suggested Readings:

Post Colonial Translation eds Susan Bassnett, Harish Trivedi
 Gender in Translation: Cultural identity and the politics of transmission Sherry Simon
 The Translator's Invisibility- Lawrence Venuti

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
48	- Lecture	- Multilingual Translation

Course Title: Alternate Literatures

Course Code: ENG104M304

Course Type: Major

Total credits: 4

Course Level: 500

L-T-P-C: 4-1-0-4

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:		
Sl. No.	Course Outcome	Blooms Taxonomy Level
1	Recognize major works, creators, and theoretical frameworks related to podcasts, audiobooks, photo essays, films, and video games.	BT 1
2	Discuss the social, political, and historical contexts that influence audio storytelling, visual language, film, and interactive narratives.	BT 2
3	Analyse the narrative structures and techniques used in diverse storytelling formats such as podcasts, photo essays, graphic novels,	BT 3
4	Evaluate how multimodal storytelling challenges traditional literary forms, creating new ways to engage with history, identity, and human experience.	BT 4

Keywords: Podcast, audiobook, photo essays, visual narratives.

Units	Course Contents	Period
I	Soundscapes: Exploring audio storytelling. • On the Making of the Empire (Podcast), William Dalrymple.	15

	<ul style="list-style-type: none"> • Hitchhiker's Guide to the Galaxy (Audiobook), Douglas Adams. • Songs (Jyotiprasad Agarrwala, Bishnu Rabha, Rabindranath Tagore, Bhupen Hazarika) 	
II	<p>From Light to Pixel: Exploring Visual Language.</p> <ul style="list-style-type: none"> • <i>Barefoot Gen</i>, Keiji Nakazawa. • Photo Essays - Kohima War Memorial Museum (photo feature) and Associated Press Journalists Association, Dhiraj Rabha. 	15
III	<p>Frames in Motion: Understanding Moving Pictures.</p> <ul style="list-style-type: none"> • 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	<p>Beyond the Screens: Interactive Storytelling in Videogames.</p> <ul style="list-style-type: none"> • <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

Recommended Readings:

- Nina Nørgaard. (2019). *Multimodal Stylistics of the Novel: More Than Words*.
- André Bazin, *The Evolution of Film Language*.
- Neil Verma, *Theater of the Mind*.
- Victor Neuburg, *The Popular Press Companion to Popular Literature*
- Aaron Smuts, *Are video games art?* (2005)
- Memorial of Kohima war.
- Hanna Meretoja, *The Ethics of Storytelling* (2017)

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

Course Title: Literatures of Global South

Course Code: ENG104M305

Course Type: Major

Total credits: 4

Course Level: 500

L-T-P-C: 4-1-0-4

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:		
SI. No.	Course Outcome	Blooms 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	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	BT 3
CO 4	Analyze and compare the literatures of the Global South, synthesizing insights from literary, historical, and political contexts to develop an original critical perspective	BT 4

Keywords: Latin American Literature, Nobel Lecture, Resistance Literature, Decolonization

Units	Course Contents	Period
I	Introduction to the literatures 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	18

	<i>Nobel Lecture: This Past Must Address The Present</i> , Wole Soyinka <i>Nobel Lecture: My Father's Suitcase</i> , Orhan Pamuk	
II	Novels <i>Kiss of the Spider Woman</i> , Manuel Puig <i>Khwabnama</i> , Akhteruzzaman Elias, Translated by Arunava Sinha	15
III	Short Stories <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 <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

Recommended Readings:

- Lois Parkinson Zamora & Wendy B. Faris (Eds.) – *Magical Realism: Theory, History, Community*
- Sisir Kumar Das- an essay from *At the frontier and beyond*
- Bhupen Hazarika- *Lecture 2003*, YouTube Sangeet Natak Akademi
- Gabriel García Márquez – *One Hundred Years of Solitude*
- Pascale Casanova – *The World Republic of Letters*
- Arjun Appadurai – *Modernity at Large: Cultural Dimensions of Globalization*
- Sharankumar Limbale- *Towards an Aesthetic of Dalit Literature*

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	5.	20 hours- Documentary Screening, visiting Literature Festival

MA 4th Semester

Course Title: Memory, History, Narrative

Course Code: ENG102M401

Course Type: Major

Total credits: 4

Course Level: 500

L-T-P-C: 4-1-0-4

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:		
Sl. No.	Course Outcome	Blooms Taxonomy Level
1	Apply key ideas from memory studies to understand how space and collective memory shape historical narratives.	BT 3
2	Analyse how fiction and drama mediate history and memory by examining representations of trauma, exile, and forgetting in select texts.	BT 4
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
4	Critique the role of remembering and forgetting in literature and history, exploring their impact on historical understanding	BT 5

Keywords: Memory, Identity, History, Narratives

Units	Course Contents	Period
I	“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	<i>Austerlitz</i> , WG Sebald	20

	<i>The Book of Laughter and Forgetting</i> , Milan Kundera	
III	<i>Translations</i> , Brian Friel “Natasha” from <i>Natasha and Other Stories</i> , David Bezmozgis	15
IV	“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 Alexievich (selections) “Utensils for Survival: The Kitchenware of Balraj Bahri” from <i>Remnants of a Separation: A History of Partition through Material Memory</i> , Aanchal Malhotra	15

Recommended Readings:

- *Memory, History, Forgetting*, Paul Ricoeur
- *Between Memory and History: Les Lieux de Mémoire*, Pierre Nora
- *Prose of the World: Modernism and the Banality of Empire*, Saikat Majumdar
- “Introduction: Memory on the Move” from *Memory Unbound: Tracing the Dynamics of Memory Studies*, Lucy Bond
- *Remnants of Auschwitz: The Witness and the Archive*, Giorgio Agamben
- *Shoah*, Claude Lanzmann
- *Violence*, Slavoj Žižek

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	30 hours - Documentary Screening, Museum Visits, Field Trips

Course Title: Literatures of Peace and Conflict

Course Code: ENG102M402

Course Type: Major

Total credits: 4

Course Level: 500

L-T-P-C: 4-1-0-4

Scheme of Evaluation: Theory

Course Objectives: The objective of this paper is to explore the intersections between literature, peace, and conflict, analyzing 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:		
Sl. No.	Course Outcomes	Bloom's Taxonomy Level
1	Recall and summarize key concepts of peace and conflict as presented in literature and the historical and philosophical contexts of conflict resolution.	BT1
2	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
3	Apply theories of peace and conflict resolution to literary texts, analyzing how they engage with concepts of leadership, diplomacy, and human rights in the context of post-conflict narratives.	BT3
4	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

Keywords: Conflict, Peace-building, Human Rights, Trauma, Literary Advocacy

Units	Course Contents	Periods
I	Foundations of Peace and Conflict in Literature Distinctions between socio-political and literary contexts	15

	<p>Johann Galtung's Positive and Negative Peace, Conflict Resolution A <i>Theory of Conflict</i></p> <p>History of major global conflicts and their impact on literature</p> <p>John Keegan <i>The Face of Battle</i> (selections)</p> <p>The <i>Universal Declaration of Human Rights</i></p> <p>Pablo Neruda <i>Isla Negra</i> (selections)</p> <p>Ben Okri's <i>Tales of Freedom</i></p>	
II	<p>Narratives on Peace and Conflict Resolution</p> <p>Sun-Tzu <i>The Art of War</i> (selections on leadership and diplomacy)</p> <p>Kautilya <i>Arthashastra</i> (selections on diplomacy and sovereignty)</p> <p>Immanuel Kant (perpetual peace)</p> <p>Kurt Vonnegut <i>Slaughterhouse- Five</i></p>	15
III	<p>Memoirs of Advocacy, Resistance, and Appeal</p> <p>Elie Wiesel <i>Night</i></p> <p>Viktor E. Frankl <i>Man's Search for Meaning</i> (selections)</p> <p>Rigoberta Menchu I, <i>Rigoberta Menchu: An Indian Woman in Guatemala</i></p> <p>Tenzin Tsunde Kora "When it Rains in Dharamsala"</p> <p>Melissa Fleming <i>A Hope More Powerful Than the Sea</i></p> <p>Nelson Mandela <i>Long Walk to Freedom</i> (excerpt)</p>	15
IV	<p>Post Conflict Literatures in a Globalised World</p> <p>Bana Alabed <i>Dear World</i> (selections)</p> <p>Abdurrazak Gurnah <i>Paradise</i></p> <p>Warsan Shire "Home"</p> <p>Agha Shahid Ali "The Correspondent"</p>	15

Recommended Readings:

- Bidwai, Praful, and Achin Vanaik. "The End of Imagination", *New Nukes: India, Pakistan, and Global Nuclear Disarmament*. Oxford University Press, 2002
- Gallie, W. B. *Philosophers of Peace and War: Kant and His Critics from the Eighteenth Century to the Present*. Cambridge University Press, 1978
- Webel, Charles, and Johan Galtung, editors. *A Handbook of Peace and Conflict Studies*. Routledge, 2007
- Mandela, Nelson. *Long Walk to Freedom: The Autobiography of Nelson Mandela*. Little, Brown and Company, 1994.
- Said, Edward W. "Reflections on Exile." *Reflections on Exile and Other Essays*, Harvard University Press, 2000, pp. 137–149.
- King, Martin Luther, Jr. "I Have a Dream." *I Have a Dream: Writings and Speeches That Changed the World*, edited by James M. Washington, HarperOne, 1992, pp. 101–106.

- Gandhi, M.K. *Hind Swaraj or Indian Home Rule*. Translated by M. Desai, Navajivan Publishing House, 1938.
- Young, Robert J.C. *Colonial Desire: Hybridity in Theory, Culture and Race*. Routledge, 1995.
- Naipaul, V.S. *India: A Million Mutinies Now*. Viking, 1990. (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 Code: ENG102M403

Credits: 04

L-T-P-C: 4-0-0-4

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.

On successful completion of the course the students will be able to:		
Sl. No	Course Outcome	Blooms 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

Detailed syllabus:

Module	Course Contents (Texts)	Periods
	Knowing the Silk Route	
Module 1	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 6. "The Invention of the Silk Road, 1877". <i>Critical Inquiry. Vol. 40 No. 1</i> Tamara Chin (2013) 7. <i>The Silk Roads: A New History of the World</i> . Peter Frankopan (2016)	15
	Persian & Central Asian Literary Encounters	
Module 2	Sufi Poetics, Persian Poetry and its Western reception, Writings on India, Cross-Cultural Observations 5. <i>Al Biruni's India</i> . Muhammad Ibn Ahmad Biruni (1971) 6. <i>The Masnavi Book I</i> . Jalal al-Din Muhammad Rumi, tr. Jawid Mojaddedi (2008) 9. <i>Shahnameh: the Persian Book of Kings</i> . Abolqasem Ferdowsi, tr. James Atkinson (2021) 8. <i>Rubai'yat of Omar Khayyam</i> . Omar Khayyam, tr. Edward Fitzgerald (2004)	15

South Asian Literary Exchanges

15

Module 3 Journey of *Ramayana* and *Jataka Tales* to China and Central and South Asia, Influence of Buddhism on South Asian classical literature and philosophy

- *The Journey to the West*. Chengen Wu, tr. Michael Li (2017)
- *Ramayana in Southeast Asia, Vol. 1, Ramakien*. Satya Vrat Sharstri (2021)
- *Xuanzang's Great Tang Records on the Western Regions A Modern Translation*. Yasunari Kato (2025)

Module 4 **Middle Eastern and Mediterranean Encounters**

15

Adaptations of *One Thousand and One Nights* across Cultures, Greek and Hellenistic Influences on Asian literatures, Travelogues, Early European Encounters with the East

- *The Travels of Ibn Battuta*. Ibn Battuta, tr. Samuel Lee (2009)
- "Interactions". *The Greek Experience of India: From Alexander to the Indo-Greeks*. Richard Stoneman (2019)
- *The Travels of Marco Polo: the Venetian*. Marco Polo, tr. William Marsden (2022)

Keywords: Silk Route, travel, transmission

Suggested Readings:

6. *Many Ramayanas: The Diversity of a Narrative Tradition in South Asia*. Ed. Paula Richman (1991)
7. "The Southern Silk Route from China to India—An Approach from India". *China Report Vol 32 Issue 2*. Haraprasad Ray (1995)
8. "India's Encounter with the Silk Road" *EPW*. Subhakanta Behera (2002)
9. *The Silk Road: Two Thousand Years in the Heart of Asia*. Frances Wood (2002)
10. *Foreign Devils on the Silk Road*. Peter Hopkirk (2006)
11. *The Silk Road in World History*. Xinru Liu (2010)
12. *Land of Jade: A Journey from India through Northern Burma to China*. Bertil Lintner (2014)
13. *The Incredible History of the Indian Ocean*. Sanjeev Sanyal (2020)
14. *India and the Silk Roads: A History of the Trading Worlds*. Jagjeet Lally (2021)
15. *The Journey to the East*. Hermann Hesse. (2022)
16. *The Golden Road: How Ancient India Transformed the World*. William Dalrymple (2024)

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning

	-	20 hours: Library and Museum visits, peer learning, Interactive sessions with experts, workshops and seminars (online and physical).
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Course Title: Literatures from Assam in Translation

Course Code: ENG102M404

Credits: 04

L-T-P-C: 4-0-0-4

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.

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

Sl. No	Course Outcome	Blooms 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

Detailed syllabus:

Module Course Contents (Texts) Periods

Literature: Classical to Medieval

- | | | |
|----------|--|----|
| Module 1 | <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 |
|----------|--|----|

Literature from Colonial Assam

- | | | |
|----------|---|----|
| Module 2 | <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 Kñwari*, Jyotiprasad Agarwala, tr. Jyotiprasad Agarwala (1925)- “The Temple of Melody”, Bishnu Prasad Rava, tr. Uttam Dowerah | 15 |
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*incomplete

Post-independence literature

Poetry

- | | | |
|----------|--|----|
| Module 3 | <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) | 15 |
|----------|--|----|

- “Judas”, Navakanta Barua, tr. D.N. Bezboruah, *Three Score Assamese Poems* (2009)
- “Seasons”, Nirmal Prabha Bordoloi, tr. Dibyajyoti Sarma from *Blood, Sweat, Tears* (2017)
- “Verses of three Magicians”, Sameer Tanti, tr. Dibyajyoti Sarma from *Blood, Sweat, Tears* (2017)

Fiction

- “Rats”, Bhabendra Nath Saikia, tr. Gayatri Bhattacharyya, *The Greatest Assamese Stories Ever Told*, ed. Mitra Phukan (2021)
- *Pages Stained with Blood* (extract), Indira Goswami, tr. Pradip Acharya, *Indira Goswami: Margins and Beyond* (2024)
- “Our Very Own”, Arupa Patangia Kalita, tr. Rajarshi Kalita & Mukuta Borah, *How to Tell the Story of an Insurgency* (2020)

Module 4

On translations

15

- “Shakespeare in Assamese”, Navakanta Barua, *Indian Literature* (1964)
- “On Translation: KK Handiqui”, Sanjeev Kumar Nath *Margins, Volume II* (2012)
- “Translating Theories and Translating Assamese Texts”, Manjeet Baruah, *Translation Today* (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)

Keywords: Assam, Literature, Translation

Texts:

17. *Sita’s Voice in the Assamese Rāmāyaṇa*, tr. and ed. Tilottama Misra, Zubaan Academic (2024)
18. *Deodhai Asam Buranji*, ed. Dr. S.K. Bhuyan, tr. Mahesh Chandra Bora, ed. Shiela Bora and Manorama Sharma, DVS Publishers (2022)
19. *Great Songs: English Rendering of Srimanta Sankaradeva’s Bargit*, tr. Sanjib Kumar Borkakoti, Society for Srimanta Sankaradeva (2012)
20. “Shakespeare in Assamese”, Navakanta Barua, *Indian Literature Vol. 7 Issue 1* (1964)
21. *Mising Folktales*, Tabu Ram Taid, Sahitya Akademi (2013)
22. *The Greatest Assamese Stories Ever Told*, selected & edited by Mitra Phukan, Aleph Book Company (2021)
23. “Translating Theories and Translating Assamese Texts”, Manjeet Baruah, *Translation Today, Vol. 8 No. 2*, eds. Awadesh Kumar Misra & V. Saratchandran Nair (2014)
24. “Sonit Kñwari”, Jyotiprasad Agarwala, Jyotiprasad Agarwala, tr. Jyotiprasad Agarwala, *Jyotiprasad Rasanawoli*, ed. Satyendranath Sarma, Assam Publication Board (1981)
25. *Three Score Assamese Poems*, compiled and translated by D.N. Bezboruah, National Book Trust, India (2009)
26. *How to Tell the Story of an Insurgency* (2020), ed. Aruni Kashyap, Harper Collins India (2015)
27. “Restless Electron”, Saurav Kumar Chaliha, tr. Shisir Basumatari, www.sauravkumarchaliha.in (official website of Saurav Kumar Chaliha) (2011)
28. *Blood, Sweat, Tears: A Selection of Modern Assamese Poetry in English*, tr. Dibyajyoti Sarma, i write imprint, New Delhi (2017)

29. "The Restless Electron", Saurav Kumar Chaliha, tr. Jiban Goswami, *The Greatest Assamese Stories Ever Told*, selected & edited by Mitra Phukan, Aleph Book Company (2021)
30. *Indira Goswami: Margins and Beyond*, eds. Namrata Pathak and Dibyajyoti Sarma, Routledge (2024)
31. "On Translation KK Handiqui", Sanjeev Kumar Nath, *Margins: A Journal of Literature and Culture, Volume II*, Gauhati University Press (2012)

Recommended Readings:

9. *Ballads and Tales of Assam*, Praphulladatta Goswami, Gauhati University Press, (1960, reprint 2015)
10. *Postcolonial Translation: Theory and Practice*. Susan Bassnett and Harish Trivedi. Routledge (1998)
11. *Decentering Translation Studies*. Rita Kothari. Orient Blackswan (2014)
12. "Metadata and endangered archives: lessons from the Ahom Manuscripts Project", Stephen Morey from *From Dust to Digital: Ten Years of the Endangered Archives Programme*, ed. Maja Kominko, Open Book Publishers (2015)
13. *Warp and Weft: Makers of Modern Assam*, eds. Hirendranath Dutta and Stuti Goswami, National Book Trust, India (2018)
14. "Twentieth-Century Assamese Literature", Mahasveta Barua, *Handbook of Twentieth Century Literatures of India*, ed. Nalini Natarajan, Greenwood Press (1996)
15. *Let My Songs Be, The Door To A New Dawn*, Bhupen Hazarika, tr. Pronami Bhattacharyya (2014)
16. *Introducing Translation Studies: Theories and Applications. 5th Edition*. Jacob Blakesley, Jeremy Munday, Sara Ramos Pinto. Routledge (2022)

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

Course Title: Alternative Worlds in Fiction

Course Code: ENG102M405

Course Type: Major

Total credits: 4

Course Level: 500

L-T-P-C: 4-1-0-4

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:		
Sl. No.	Course Outcome	Blooms Taxonomy Level
1	Analyse the role of alternative worlds in fiction and determine how world-building influences character development, narrative structures and plot progression.	4
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.	4
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.	5
4	Plan , research and write a critical essay based on the understanding of theoretical concepts and textual interpretation.	5

Keywords: Utopia, Dystopia, Alternative worlds, Cyberspace, Virtual World, Posthumanism

Units	Course Contents	Periods
I	Theorising Space in Fiction '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 ‘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 <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 <i>Ender’s Game</i> , Orson Scott Card <i>Leila</i> , Prayaag Akbar/ <i>Bleeding Edge</i> , Thomas Pynchon	15

Recommended Texts:

- *Simulacra and Simulation*, Jean Baudrillard
- *A Cyborg Manifesto*, Donna Haraway
- *The Concept of Utopia*, Ruth Levitas
- *How we became Posthuman*, N. Katherine Hayles
- *Science Fiction Criticism: An Anthology of Essential Writings*, Rob Latham

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	--	30 hours (Film Screening, Visual Narratives)