

# **DEPARTMENT OF ENGLISH**

## **SCHOOL OF HUMANITIES**

### **MASTER OF ARTS IN ENGLISH AND COMPARATIVE LITERATURE**

#### **COURSE HANDBOOK**

**(For those who join the course from the academic year 2023-24 onwards)**



**PONDICHERRY UNIVERSITY**

**PUDUCHERRY**

**2023**

**About the University:**

Pondicherry University is a Central University established by an Act of Parliament in October 1985. The University is located in a serene and beautiful campus of 800 acres adjoining the scenic Bay of Bengal in Puducherry. It is an affiliating University with a jurisdiction spread over the Union Territory of Puducherry, Lakshadweep, Andaman and Nicobar Islands, and has satellite campuses at Karaikal and Port Blair. The University's objectives are to disseminate and advance knowledge by offering teaching and research facilities, to make provisions for studies in Sciences, Social Sciences, Humanities and Foreign Languages and to promote interdisciplinary studies and research. The University's motto is 'Vers la lumière' meaning 'Towards the Light'.

**Vision of the University:**

- To serve as an enabler of societal transformation through state-of-the-art education and research facilities that match global benchmarks by providing access, resources and opportunities.
- To become an institution of global eminence.
- To adapt to the ever-changing needs of society and industries.

**Mission of the University:**

To deploy globally competent resources in terms of people, infrastructure and partners through the development of trained human resources, who will serve as agents of value-based societal transformation in various spheres of life enriched with technology-assisted education, research, training and cultural integration.

**About the Department:**

The Department of English at Pondicherry University has always been an important educational destination for scholars and students, ever since it commenced functioning in 1986. Over the years, the Department has produced innumerable PhD and M. Phil scholars, in addition to a large number of Post Graduate students. The faculty of the Department with their diverse specializations and academic interests are at the forefront of innovative teaching and advanced research varying from contemporary literary, cultural and language studies to theoretical explorations. The Department also runs the Post Graduate Diploma in Professional Communication in English (PGDPCE), an add-on evening program which is in huge demand among students and employees.

Furthermore, the Department has also sought to enhance the language and communication skills of students from across the University through the Functional English and other communication-oriented courses. Another

hallmark of the Department is the Research and Cultural Forum (RCF) which provides an avenue for scholars and students to showcase their research work as well as creative abilities. The Department has also been at the forefront of organizing seminars, workshops and faculty development programs.

**Faculty:**

**1. Dr H. Kalpana, Professor**

Qualification: PhD

Areas of Specialization: Canadian Literature and Studies, American Literature, Women's Writing and Feminist Studies, Cultural Studies, New Literatures in English, and Literary Critical Theory.

**2. Dr Clement Sagayaradja Lourdes, Professor**

Qualification: PhD

Areas of Specialization: Indian Writing in English and Translation Studies.

**3. Dr T. Marx, Professor & Head of the Department**

Qualification: PhD

Areas of Specialization: Drama, Comparative Literature, Subaltern Studies and Translation.

**4. Dr Binu Zachariah, Professor**

Qualification: PhD

Areas of Specialization: Communication Skills, Fiction, Comparative Literature.

**5. Dr. K. Reshmi, Professor**

Qualification: PhD

Areas of Specialization: Feminist Writings, Ecocriticism, Comparative Literature, Canadian Literature.

**6. Dr Ujjwal Jana, Professor (on EOL/on lien)**

Qualification: PhD

Areas of Specialization: Indian Literary Theory and Criticism, Translation Studies, Digital Humanities, Literary Disability Studies.

**7. Dr Lakhimai Mili, Professor**

Qualification: PhD

Areas of Specialization: Indian Writing in English, English Language Teaching, Literature from North East India in English, Eco-Literature, Cultural Studies, Endangered Languages and Culture and Poetry Writing.

**8. Dr Aiswarya S. Babu, Associate Professor**

Qualification: PhD

Areas of Specialization: Cultural Studies, Nationalism Studies, Postcolonial Studies, and Translation Studies.

**9. Dr Harpreet Kaur Vohra, Associate Professor**

Qualification: PhD

Areas of Specialization: Anglophone Writings from North East India, Children's Literature, and Indian Writing in English.

**10. Dr Vidya Sarveswaran, Associate Professor**

Qualification: PhD

Areas of Specialization: Environmental Humanities, Literature & Environment, Blue Humanities, Heritage & Environment, Water & Disaster Narratives, Climate change Literature and Eco Criticism.

**11. Dr S. Visaka Devi, Assistant Professor**

Qualification: PhD

Areas of Specialization: Comparative Literature, Translation Studies and Poetry.

# MA English & Comparative Literature

## Learning Outcome-Based Curriculum

### Preamble

M.A. English & Comparative Literature programme aims at enriching the students' knowledge in the study of English Language and Literature, familiarising them with various authors, genres, contemporary theories, cultures and historical contexts. It also aims at empowering the learners with their research aptitude through oral and written presentations. The programme helps the students gain access to literatures across the world and assess various socio-cultural aspects as delineated in the literary and visual texts.

### Programme Eligibility:

Bachelor's degree in English with a minimum of 50% marks in Part III or a High Second Class in English under Part I or Part II

**Course Code:** 356

**Duration:** 2 years.

**Intake:** 125

### Programme Outcomes:

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

<b>PO1</b>	Understand the significance of literary works in their social, cultural and ideological contexts and acquire mastery of the discipline in a holistic manner.
<b>PO2</b>	Discover the incredible diversity of Languages and Literature throughout the history of the world.
<b>PO3</b>	Gain employability skills like excellence in teaching, creative writing, content writing etc. and inculcate research tendencies.
<b>PO4</b>	Appreciate the hermeneutic engagement of creative writings/texts with gender, race, region and identity across various contexts.

**Program-Specific Outcomes (PSO):**

After two years of successful completion of the program, the students will be able to

<b>PSO1</b>	Acquire profound knowledge of literature and proficiency in communicative language skills that would guarantee good employment opportunities.
<b>PSO2</b>	Gain vast knowledge in the field of English studies, which would help them face competitive exams like UGC-NET, GATE, SET, UPSC etc...
<b>PSO3</b>	Validate the literary texts with contemporary critical theories, methodologies, and practices in the field.
<b>PSO4</b>	Celebrate the diversity of humanist discourses delineated in the texts-both literary and visual.
<b>PSO5</b>	Acquire professional skills related to comparative literature, translation and media studies.

**PSO to Mission Statement Mapping:**

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>M1</b>	✓	✓	✓	✓	✓
<b>M2</b>	✓	✓	✓	✓	✓
<b>M3</b>	✓	✓	✓	✓	✓
<b>M4</b>	✓	✓	✓	✓	✓

**PO to PSO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>PSO1</b>	✓	✓	✓	✓	✓
<b>PSO2</b>	✓	✓	✓	✓	✓
<b>PSO3</b>	✓	✓	✓	✓	✓
<b>PSO4</b>	✓	✓	✓	✓	✓
<b>PSO5</b>	✓	✓	✓	✓	✓

## 6. Programme Structure:

### SEMESTER I

Sl. No.	Course Code	Course Title	Type of Course	IA	ESE	Total	Credits
1	ENGL401	British Literature I	Hardcore	40	60	100	3
2	ENGL402	American Literature I	Hardcore	40	60	100	3
3	ENGL403	Indian Writing in English	Hardcore	40	60	100	3
4	ENGL404	Literary Theory and Criticism I	Hardcore	40	60	100	3
5	ENGL405	English Language Studies	Hardcore	40	60	100	3

### SEMESTER II

SL. No.	Course Code	Course Title	Type of course	IA	ESE	Total	Credits
1	ENGL411	British Literature II	Hardcore	40	60	100	3
2	ENGL412	American Literature II	Hardcore	40	60	100	3
3	ENGL413	Research Methodology	Hardcore	40	60	100	3
4	ENGL414	Literary Theory and Criticism II	Hardcore	40	60	100	3
5	ENGL415	Comparative Literature I	Hardcore	40	60	100	3

### SEMESTER III

Sl. No.	Course Code	Course Title	Type of Course	IA	ESE	Total	Credits
1	ENGL501	Literature and Visual Media	Hardcore	40	60	100	3
2	ENGL502	Comparative Literature II	Hardcore	40	60	100	3
3	ENGL503	Regional Indian Literature in Translation	Hardcore	40	60	100	3
4	ENGL504	Cultural Studies	Hardcore	40	60	100	3
5	ENGL505/ ENGL506	Project or Critical Approaches to Literary Studies	Hardcore	40	60	100	3

## SEMESTER IV

Sl.No	Course Code	Course Title	Type of Course	IA	ESE	Total	Credits
1	ENGL511	Post-Millennial Literary Trends	Hardcore	40	60	100	3
2	ENGL512	Postcolonial Literatures	Hardcore	40	60	100	3
3	ENGL513	Subaltern Literature	Hardcore	40	60	100	3
4	ENGL514	Gender and Queer Studies	Hardcore	40	60	100	3
5	ENGL515	Literature and Environment	Hardcore	40	60	100	3

## SOFTCORE COURSES

Sl.No.	Course Code	Course Title	IA	ESE	Total	Credits
1	ENGL451	Major Authors: R K Narayan	40	60	100	3
2	ENGL465	Modern Masters of English Prose	40	60	100	3
3	ENGL476	Professional Communication in English	40	60	100	3
4	ENGL479	Popular Fiction	40	60	100	3
5	ENGL480	Canadian Fiction	40	60	100	3
6	ENGL495	Disability Studies	40	60	100	3
7	ENGL549	Introduction to Detective and Crime Fiction	40	60	100	3
8	ENGL550	Dalit Studies	40	60	100	3
9	ENGL562	Contemporary Young Adult Literature	40	60	100	3
10	ENGL566	Canadian Indigenous Poetry	40	60	100	3
11	ENGL568	South Asian Literature	40	60	100	3
12	ENGL569	Indian Women's Fiction in English	40	60	100	3
13	ENGL570	Indigenous Literature	40	60	100	3
14	ENGL571	Literary Food Studies	40	60	100	3
15	ENGL572	Digital Humanities	40	60	100	3
16	ENGL573	European Literature	40	60	100	3
17	ENGL574	Indian Diaspora Writing	40	60	100	3



18	ENGL575	South Indian Literature in Translation	40	60	100	3
19	ENGL577	Contemporary Fiction in English	40	60	100	3
20	ENGL578	Translation Theory and Practice	40	60	100	3

### Total Credit Pattern:

Students are required to obtain **72 credits** to be eligible for the award of the degree of MA in English and Comparative Literature.

Sl. No	Semester	Core	Total Credits
1	SEMESTER I	5X3	15
2	SEMESTER II	5X3	15
3	SEMESTER III	5X3	15
4	SEMESTER IV	5X3	15
Total Credits			60

During the course period, each student has to choose a minimum of four softcore courses: **4X3 = 12 Credits**

**Total Hardcore Credits: 60**

**Total Softcore Credits: 12**

**Total Credits: 72 (Minimum requirement for course completion)**

### Evaluation Scheme:

Components	Weightage (%)
Internals I & II (15 + 15)	30
Assignment/ Term Paper	10
End Semester Exams (100 marks reduced to 60)_	60
Total Marks	100

**SYLLABUS**  
**SEMESTER I**

**Course Title: BRITISH LITERATURE- I**

**Course Code: ENGL401**

**Credits: 3**

**Course Description:**

The course is meant to familiarize the students with the essence, diversity and cadence of early British literature up to the 18<sup>th</sup> century and to throw open to them the socio-political issues and movements that abounded the British world. Besides, these works hold immense relevance to contemporary times of unrest and would enable students to evaluate the contingencies of life critically.

**Course Objectives:**

- To provide a comprehensive view of early British literature from the age of Anglo-Saxons.
- To enable learners to widen their awareness of the various writers of literature and their works.
- To create an understanding of the individuality of each writer, the context to which s/he belongs and the specificities of British literature.
- To make learners decipher for themselves the interface of writers with the contexts, the conflicts they encounter, the relevance of their thinking, resistance and the reasons for the transitions.

**Course Learning Outcomes:** Upon successful completion of this course, learners will be able to:

<b>CLO1</b>	Understand the need for literary expression and the distinctiveness of this expression
<b>CLO2</b>	Corroborate literary texts as an admixture of the age and its socio-political culture
<b>CLO3</b>	Relate the literary works to the particular period and the prevailing trends of artistic expression
<b>CLO4</b>	Examine the significance of the evolving forms of literature with respect to the Age in which they appear
<b>CLO5</b>	Use these prescribed texts to develop an insight into a critical appreciation of British Literature

**Mapping of Programme Outcomes with Course Outcomes:**

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	✓		✓	✓	✓
CLO2			✓	✓	
CLO3	✓		✓	✓	✓
CLO4		✓			
CLO5					✓

**Course Content:****Unit 1 - History of English Literature**

The Anglo Saxon Age to The Augustan Age

**Unit 2 - Poetry**

Geoffrey Chaucer:	Prologue to <i>The Canterbury Tales</i>
Edmund Spenser:	“Epithalamion”
William Shakespeare:	“Sonnet 116” / “Sonnet 130”
John Donne:	“A Valediction: Forbidding Mourning”
John Milton:	Book IX (Lines 568-732) <i>Paradise Lost</i>
Alexander Pope:	<i>The Rape of the Lock</i> (Canto I)

**Unit 3 - Prose**

Francis Bacon:	“Of Studies”
Joseph Addison:	“Sir Roger at the Theatre”
Jonathan Swift:	“A Proposal for Correcting, Improving and Ascertaining the English Tongue”

**Unit 4 - Drama**

Christopher Marlowe:	<i>Doctor Faustus</i>
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Thomas Dekker: *The Shoemaker's Holiday*  
William Shakespeare: *King Lear*

### **Unit 5 - Fiction**

Daniel Defoe: *Robinson Crusoe*  
Samuel Richardson: *Pamela*  
Henry Fielding: *Tom Jones*

### **References:**

Chaucer, Geoffrey. -1400. *The Pardoner's Prologue & Tale from the Canterbury Tales*. Cambridge: Cambridge University Press, 1994.

Spenser, Edmund. *Epithalamion*. Legare Street Press, 2021.

Albert, Edward. *History of English Literature*. Oxford University Press, 2017.

Hudson, W.H. *An Outline of English Literature*. Maple Press, 2012.

Poplowski, Paul. *English Literature in Context*. Cambridge University Press, 2007.

### **Recommended Reading:**

Day, Gary and Docherty Brian, editors. *British Poetry from the 1950s to the 1990s: Politics and Art*. Palgrave Macmillan. 1997.

Smith, Robert Rowland. *On Modern Poetry: From Theory to Total Criticism*. Continuum, 2012.

Stokes, Richard. *The Penguin Book of English Song: Seven Centuries of Poetry from Chaucer to Auden*. Penguin, 2016.

Walker, Greg. *Reading Literature Historically: Drama and Poetry from Chaucer to the Reformation*. Edinburgh UP, 2013.

Woodman, Thomas. Editor. *Early Romantics: Perspectives in British Poetry from Pope to Wordsworth*. Macmillan, 1998.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR  
b.

2. a.  
OR  
b.

3. a.  
  
OR  
  
b.

4. a.  
  
OR  
  
b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR  
b.

3. a.  
OR  
b.

3. a.  
  
OR  
  
b.

4. a.  
  
OR  
  
b.

**Course Title: AMERICAN LITERATURE – I**

**Course Code: ENGL402**

**Credits: 3**

**Course Description:**

This course offers a comprehensive overview of American Literature, focusing on the foundation and origins of the American literary tradition. Exploring the significant literary works up to the end of the 19<sup>th</sup> century, the course aims to provide an understanding of the evolution of American Literature, its themes and its engagement with historical and cultural contexts. Each unit concentrates on specific genres like poems, essays, novels, short stories and plays, in addition to an introduction to important historical, political and philosophical thoughts of the period.

**Course Objectives:**

- To analyse the literary works that laid the groundwork for American literary traditions and understand the socio-cultural context in which they emerged.
- To study the major American writers of the period and their contributions.
- To encourage students to critically examine the texts, considering both literary elements and historical significance.

**Course Learning Outcomes:** Upon successful completion of this course, learners will be able to:

<b>CLO1</b>	Obtain a comprehensive knowledge of the historical, cultural, and literary foundations of American Literature.
<b>CLO2</b>	Demonstrate an understanding of the literary works through an analysis of themes, characters, styles and other literary devices.
<b>CLO3</b>	Identify the socio-cultural conditions and major historical events that influenced the selected writers and shaped their works.

<b>CLO4</b>	Acquire an in-depth awareness of the diverse voices that contributed to the rich tradition of American Literature.
<b>CLO5</b>	Appreciate the evolution of the existing genres and the emergence of a new genre like the short story in American Literature.

### Mapping of Program Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓				
<b>CLO2</b>	✓		✓		✓
<b>CLO3</b>				✓	✓
<b>CLO4</b>		✓	✓	✓	✓
<b>CLO5</b>			✓		

### Course Content

#### Unit1- Introduction

Historical and cultural contexts of the colonial and early national period; key themes and characteristics of early American Literature; Puritanism; American Romanticism; American Renaissance; Slavery; Civil War and its aftermath; Transcendentalism; Abolitionism.

#### Unit 2– Poetry

Anne Bradstreet:	“Prologue”
Edward Taylor:	“Upon a Spider Catching a Fly”
Phillis Wheatley:	“A Hymn to the Evening”
George Moses Horton:	“On Liberty and Slavery”
Walt Whitman:	“Out of the Cradle Endlessly Rocking”
Emily Dickinson:	“Success is Counted Sweetest”
Stephen Crane :	“War is Kind”

### Unit 3 - Prose

Ralph Waldo Emerson:	“Self Reliance”
Henry David Thoreau:	“Civil Disobedience”
Abraham Lincoln	“The Last Speech”

### Unit4 - Novel

Nathaniel Hawthorne:	<i>The Scarlet Letter</i>
Mark Twain:	<i>The Adventures of Huckleberry Finn</i>
Henry James:	<i>The Turn of the Screw</i>

### Unit 5 - Short Story

Washington Irving:	“The Legend of Sleepy Hollow”
Edgar Allan Poe:	“The Murders in the Rue Morgue”
Kate Chopin:	“The Story of an Hour”

### References:

- Atkinson, Brooks, ed. *The Essential Writings of Ralph Waldo Emerson*. Modern Library Inc, 2000.
- Crane, Gregg. *The Cambridge Introduction to the Nineteenth Century American Novel*. CUP, 2007.
- Franklin, R.W., ed. *The Poems of Emily Dickinson: Reading Edition*. The Belknap Press, 2003.
- Gilman, Charlotte Perkins. *The Yellow Wallpaper and Other Stories*. Dover Thrift Edition, 1892.
- Hawthorne, Nathaniel. *The Scarlet Letter*. Penguin Classics, 2015.
- Irving, Washington. *The Legend of Sleepy Hollow and Other Stories*. Penguin Classics, 2014.
- James, Henry and T. J. Lustig, eds. *The Turn of the Screw and Other Stories*. Oxford UP, 2010.
- Lehman, David. *The Oxford Book of American Poetry*. Oxford University Press, 2006.
- Melville, Herman. *Moby Dick*. Wordsworth Classics, 1993
- Poe, Edgar Allan. *Selected Tales*. Penguin Classics, 1994.
- Porte, Joel; Morris, Sandra, eds. *The Cambridge Companion to Ralph Waldo Emerson*. CUP, 1999.
- Solomon, Barbara H. *The Awakening and Select Stories of Kate Chopin*. Signet Classics, 1976.



Spengemann, William C. *Nineteenth Century American Poetry*. Penguin Classics, 1996.

Thoreau, Henry David. *Civil Disobedience and Other Essays*. Thrift Editions, 2000.

Twain, Mark. *Adventures of Huckleberry Finn*. Oxford UP, 2009.

Whitman, Walt. *Leaves of Grass*. Penguin Classics, 1855.

### **Recommended Readings:**

Buell, Lawrence. *New England Literary Culture*. Cambridge University Press, 1986.

Chase, Richard. *The American Novel and Its Tradition*. John Hopkins University Press, 1980.

Bierce, Ambrose. *Tales of Soldiers and Civilians*. E.L.G. Steele, 1892.

Brown, William Hill. *The Power of Sympathy*. William S. Kable, ed. Ohio State University Press, 2015.

Brown, William Wells. *The Escape, Or, A Leap for Freedom*. University of Tennessee Press, 2001.

Dutta, Nandana. *Literary Contexts: American Literature*. Orient Blackswan, 2018.

Equiano, Olaudah. "The Interesting Narrative of the Life of Olaudah Equiano"

Gray, Ricard J. *A History of American Literature*. Blackwell Publishing, 2011.

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

Patil, Mallikarjun. *Studies in American Literature*. Atlantic Publishers, 2009.

Ruland, Richard and Malcolm Bradbury. *From Puritanism to Postmodernism. A History of American Literature*. Penguin, 1992.

Stowe, Harriet Beecher. *Uncle Tom's Cabin*. Tauchnitz, 1852.

Thompson, G. R. *Reading the American Novel*. Wiley-Blackwell, 2012.

Voss, Arthur. *American Short Story: A Critical Survey*. University of Oklahoma Press, 1980.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR  
b.

4. a.  
OR  
b.

3. a.  
  
OR  
  
b.

4. a.  
  
OR  
  
b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR  
b.

5. a.  
OR  
b.

3. a.  
  
OR  
  
b.

4. a.  
  
OR  
  
b.

**Course Title: INDIAN WRITING IN ENGLISH**

**Course Code: ENGL403**

**Credits: 3**

**Course Description:**

This course aims to explore the origins and growth of poetry, prose, and fiction in English in India, with a particular focus on the period from early colonial times to the contemporary times. It will highlight the contributions of influential writers who have shaped the literary landscape, both before and after India's independence. Throughout the course, we will delve into the socio-cultural and political contexts that have influenced the themes, motifs, and narrative techniques in Indian writing in English across different eras. By the end of the course, students will gain a deeper understanding of the complexities of identity and the discourse on colonial and postcolonial issues as depicted in these literary works.

**Course Objectives:**

- To investigate the influence of British colonial rule on India's language and culture and how it is reflected in Indian Writing in English.
- To understand the evolution and growth of Indian Writing in English from the colonial period to the contemporary period.
- To provide an introduction to the major trends and critical writers during the aforementioned period.
- To familiarise students with the cultural aspects and historical context of Indian Literature by examining select works of prominent writers.
- To discuss the importance of Indian Writing in English in shaping the country's identity and representing its diverse cultural heritage.

**Course Learning Outcomes:** Upon the successful completion of the course, learners will be able to:

<b>CLO1</b>	Become well-versed with prominent writers in Indian literature.
<b>CLO2</b>	Understand the impact of British colonial rule on the development of Indian Literature.
<b>CLO3</b>	Identify and analyse recurring themes and motifs in Indian English Literature.
<b>CLO4</b>	Appreciate diverse writing styles and critically evaluate Indian literary texts from various perspectives.
<b>CLO5</b>	Analyse the sociocultural influence on Indian Literature and its evolution.

**Mapping of Program Outcomes with Course Outcomes:**

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓		✓		✓
<b>CLO2</b>	✓		✓		
<b>CLO3</b>	✓		✓		✓
<b>CLO4</b>	✓		✓	✓	
<b>CLO5</b>	✓		✓	✓	

**Course Content:**

### **Unit 1– History of Indian Writing in English**

K R Srinivas Iyengar *Indian Writing in English* Sterling Publications

M K Naik *A History of Indian English Literature* Sahitya Akademi

### **Unit 2–Poetry**

Henry Louis Vivian Derozio:

“The Harp of India”

Sarojini Naidu:

“Palanquin Bearers”

Rabindranath Tagore:

Songs 13 & 14 *Gitanjali*

Kamala Das:	“The Old Playhouse”
Jayanta Mahapatra:	“Twilight”
Nissim Ezekiel:	“Background, Casually”
Mamang Dai:	“Floating Island”

### Unit 3– Fiction

A. Mātavaiyā:	<i>Clarinda, A Historical Novel</i>
Mulk Raj Anand:	<i>Coolie</i>
Arundhati Roy:	<i>The God of Small Things</i>
Temsula Ao:	“Laburnum for My Head”
Hansda Sowvendra Shekhar:	“The Adivasi Will Not Dance”

### Unit 4 – Drama

Girish Karnad:	<i>Taledanda</i>
Mahesh Dattani:	<i>Final Solutions</i>
Manjula Padmanabhan	<i>Lights Out</i>

### Unit 5– Prose

Macaulay:	“Minute on Education” (1835)
Sri Aurobindo:	“Renaissance in India” (Chapter I)
Dr B R Ambedkar:	“Castes in India: Their Mechanism, Genesis and Development”
Jawaharlal Nehru:	“Religion, Philosophy and Science” from <i>The Discovery of India</i>
Amartya Sen:	“An Approach to Justice”

### References:

Ambedkar, B.R. *Castes in India: Their Mechanism, Genesis and Development*. Arjun Publication House, 2020.

Anand, Mulk Raj. *Coolie*. Penguin Books, 1936.

Ao, Temsula. *Laburnum for My Head: Stories*. Penguin India, 2009.

Dai, Mamang. “Floating Island”. PIW, 2010.

Das, Kamala. *Old Playhouse and Other Poems*. Orient Blackswan, 2011.

Derozio, Henry Louis Vivian. “The Harp of India”. All Poetry, <https://allpoetry.com/The-Harp-Of-India>.

----. "The Orphan Girl". Lehigh University, 18 May 2020, <https://scalar.lehigh.edu/derozio/the-orphan-girl>.

Devi, Mahaswata. *Five Plays: Mother of 1084, Aqir, Bayen, Urwashi and Johnny, Water*. Translated by Samik Bandyopadhyay. Seagull Books, 1999.

Ezekiel, Nissim. *Hymns in Darkness*. OUP India, 1977.

Karnad, Girish. *Tale Danda*. Orient Blackswan Private Limited, 2014.

Mahapatra, Jayanta, *Jayanta Mahapatra – Poems*. Poemhunter.com - The World's Poetry Archive, 2012.

Mātavaiyā, A. *Clarinda: A Historical Novel*. Sahitya Akademi, 2005.

Naidu, Sarojini. "Palanquin Bearers". All Poetry, <https://allpoetry.com/Palanquin-Bearers>.

Nehru, Jawaharlal. *The Discovery of India*. Oxford University Press, 2002.

Roy, Arundathi. *God of Small Things*. Penguin, 2017.

Shekhar, Hansda Sowvendra. *The Adivasi Will Not Dance*. Speaking Tiger Publishing Private Ltd, 2017.

Sri Aurobindo. *The Renaissance in India*. Sri Aurobindo Ashram Trust, 1996.

Tagore, Rabindranath. *Gitanjali*. Rupa, 2002.

### **Recommended Readings:**

Gokak, V K *Indian and World Culture*, Sahitya Akademi, 1994.

Gupta, Balram G S. (Ed.) *Studies in Indian Fiction in English*, Kitab Mahal, 1987.

Iyenger, K. R. S. *Indian Writing in English*. 3rd ed., Sterling Publication, 2013.

Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. Heinemann, 1971.

Nandy, Ashis. *The Intimate Enemy: Loss and Recovery of Self Under Colonialism*. Oxford University Press, 1988.

Radhakrishnan, N. *Indo-Anglian Fiction: Major Trends and Themes*. Emerald, 1984.

Rao, Krishna. *The Indo-Anglian Novels and the Changing Tradition*. Rao and Raghavan, 1972.

Vishwanathan, Gauri. *Masks of Conquest: Literary Study and British Role in India*. Columbia University Press, 1989.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.



**Course Title: LITERARY THEORY AND CRITICISM I****Course Code: ENGL404****Credits: 3****Course Description:**

This is an introductory course mapping the history and principles of literary criticism, and it attempts to provide a foundation to comprehend the various modes of thinking within the discipline of English literature. The major objective is to introduce the students to the key texts, figures and ideas in literary theory from the classical period to the postmodern era.

**Course Objectives :**

- To provide a thorough idea of theoretical perceptions from the Classical times to the Postmodern era.
- To help learners acquire a basic understanding of theory.
- To enhance insight into different periods and contexts through a theoretical orientation.
- To widen knowledge of theoretical trends, its various reactionary phases and the manner in which theoretical approaches to Literature generate multiple perspectives.
- To enable students to acquire a good grounding in theory and to help them perceive the complementary nature of literary theory and literary texts.

**Course Learning Outcomes:** Upon successful completion of this course, the learners will be able to:

<b>CLO1</b>	Acquire sound knowledge of Literary theories and criticism.
<b>CLO2</b>	Gather hands-on experience of how theories are countered by theories and how they defy and outwit their own stances.
<b>CLO3</b>	Extend philosophical perspectives.

<b>CLO4</b>	Comprehend and understand major concepts in Literature, Criticism and Theory.
<b>CLO5</b>	Acquaint with the proponents of Literary Criticism and Theory.

### Mapping of Program Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓				
<b>CLO2</b>		✓			
<b>CLO3</b>			✓	✓	
<b>CLO4</b>			✓	✓	
<b>CLO5</b>		✓			✓

### Course Contents:

#### Unit 1 - Classical Literary Criticism

Aristotle: *Poetics*

Horace: “How to Be a Good Poet” (from *Ars Poetica* (119-133))

Longinus: *On the Sublime* (Chapters 7-9)

#### Unit 2 - Neoclassical and Romantic Criticism

John Dryden: “An Essay on Dramatic Poesy”

William Wordsworth: “Preface to the Lyrical Ballads”

Matthew Arnold: “The Study of Poetry”

#### Unit 3 - New Criticism and Russian Formalism

Victor Shklovsky: “Art as Technique”

T S Eliot: “Tradition and Individual Talent”

Roman Jakobson: “Two Aspects of Language”

## Unit 4 - Post-Modernist Criticism

Jean-Francois Lyotard:	“What is Postmodernism?” <i>The Postmodern Condition: A Report on Knowledge</i>
Homi Bhabha:	“Interrogating Identity” <i>Location of Culture</i>
Benedict Anderson:	“The Origins of National Consciousness” <i>Imagined Communities</i>

## Unit 5 - Feminist Criticism

Helene Cixous:	“The Laugh of the Medusa”
Elaine Showalter:	“Towards a Feminist Poetics”
Simone De Beauvoir:	“Woman: Myth and Reality”

### References:

- Anderson, Benedict. *Imagined Communities*. Verso, 1983.
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester University Press, 2002.
- Beauvoir, Simone De. *The Second Sex*. Vintage, 2011.
- Bhabha, Homi. *Location of Culture*. Routledge, 1994.
- Cixous, Helene et al. The Laugh of the Medusa, *Signs*, Vol. 1, No. 4 (Summer, 1976), The University of Chicago Press, pp. 875-893.
- Davis, Angela Y. *Blues Legacies and Black Feminism: Gertrude “Ma” Rainey, Bessie Smith, and Billie Holiday*. Vintage Books, 1999.
- Habib, M.A. R. *A History of Literary Criticism: From Plato to the Present*. Wiley, 2007.
- Longinus. *On the Sublime*. Trans. H. L. Havell. Project Gutenberg. March 10, 2006.
- Lyotard, Jean-Francois. *The Postmodern Condition: A Report on Knowledge*. Manchester University Press, 1983.
- Nayar, Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. Pearson, 2010.
- Showalter, Elaine. “Toward a Feminist Poetics”, Ed. Mary Jacobus *Women Writing and Writing about Women*, 1979.

### Recommended Readings:

- Ayers, David. *Literary Theory: A Reintroduction*. Wiley India, 2008.

- Bennett, Andrew. Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. Routledge, 1995.
- Das, Bijay Kumar. *Twentieth Century Literary Criticism*. Atlantic, 1992.
- Nagarajan M. S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad: Orient Black Swan, 2006.
- Selden, Raman. et al *Reader's Guide to Contemporary Literary Theory*. Routledge, 2013.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: ENGLISH LANGUAGE STUDIES**

**Course Code: ENGL405**

**Credits: 3**

**Course Description:**

The course is designed to introduce students to the fundamental and important concepts of Language and Linguistics. It aims to introduce the study of language, its origin, nature, structure, and function in human society. It seeks to assist students in developing their understanding of the nuances of language in general and the English language in particular. The course intends to teach students the major branches of linguistics: phonetics, phonology, morphology, syntax, semantics and pragmatics. The course also seeks to enable learners to understand theories of language. This, in turn, will help them to develop a broad base that will equip them with the ability to engage with more complex concepts related to language and linguistics.

**Course Objectives**

- To help students learn about the origins of language.
- To enable the students to develop an understanding of the structural and functional aspects of language.
- To help students develop a clear understanding of fundamental aspects of the six core areas of linguistics: phonetics, phonology, morphology, syntax, semantics, and pragmatics.
- To develop the ability to appreciate literary texts better through a sound knowledge of language and linguistics.

**Course Learning Outcomes:** Upon successful completion of this course, the learners will be able to:

<b>CLO1</b>	Demonstrate comprehensive knowledge and skills in multiple areas of English Language Studies.
<b>CLO2</b>	Apply disciplinary knowledge in areas related to English Language Studies to new/unfamiliar contexts in order to solve complex problems.
<b>CLO3</b>	To be able to develop an appreciation of literary texts across languages and regions.
<b>CLO4</b>	To disseminate the studies undertaken in the field of English Language Studies in a range of contexts.

<b>CLO5</b>	To apply knowledge and skills in the fields of English Language Studies to relevant professional contexts like teaching, research, content development, etc.
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### Mapping of Program Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓		✓		✓
<b>CLO2</b>		✓	✓		✓
<b>CLO3</b>	✓		✓	✓	
<b>CLO4</b>		✓	✓		
<b>CLO5</b>	✓	✓	✓		✓

### Course Content:

#### Unit1-Fundamental Concepts of Language and Linguistics

What is language? Origin of language; structural levels of language; introduction to key terms in Linguistics- Saussurean dichotomies; language variation and change; artificial vs natural languages, human vs animal languages, verbal and nonverbal communication, gestures and sign language; the difference between language and communication.

#### Unit 2 - Phonetics & Phonology

Airstream mechanisms, organs of speech, classification and description of speech sounds, What is Phonology? The phoneme, minimal pairs, allophones, free variation, distribution, supra-segmental features, word stress, sentences stress, pitch and intonation.

#### Unit 3 -Morphology

Morpheme as a meaningful Unit and as a grammatical unit. Morph, Allomorph, Morpheme and word. types of morphs, sandhi, word formation processes: inflection, derivation, compound formation, reduplication etc., grammatical categories and parts of speech.

#### Unit 4 - Syntax & Semantics

Sentence structure – nature of linguistic knowledge, Competence and Performance, syntactic categories – lexical and phrasal. Phrase markers and tree diagrams. Generative grammar and adequacies of grammar. Definition of Semantics, some terms and distinctions in Semantics, theories of semantics.

## **Unit 5 - Pragmatics**

What is pragmatics? speech acts; rhetorical structure; conversational implicature; and the management of reference in discourse.

### **References:**

- Barber, Charles. *The English Language: A Historical Introduction*. Cambridge University Press, 2007.
- Crystal, David. *The Cambridge Encyclopedia of the English Language*. Cambridge University Press, 2018.
- Murphy, Raymond. *English Grammar in Use*. Cambridge University Press, 2002.
- Swan, Michael. *Practical English Usage*. 4th ed., Oxford University Press, 2016.
- Verma, Shivendra Kishore, and N. Krishnaswamy. *Modern Linguistics*. Oxford University Press, 1989.
- Yule, George. *The Study of Language*. Cambridge University Press, 2010.

### **Recommended Reading:**

- Adrian Akmajian, Richard A. Demers, Ann K. Farmer, and Robert M. Harnish. 6 edition. (2015)
- Balasubramanian T. 2013. A Textbook of English Phonetics for Indian Students 2nd Edition. Laxmi Publications.
- Bauer, L. 2007. The linguistics student's handbook. Edinburgh: Edinburgh University Press. Bhaskararao, Peri. 1977. Practical Phonetics. Pune: Deccan College.
- Burridge, Kate and Tonya N. Stebbins. 2016. For the Love of Language: An Introduction to Linguistics. Cambridge University Press.
- Crystal, David. 2006. How language works. Penguin Books.
- Verma, S.K., and N. Krishnaswamy. 1993. Introduction to Modern Linguistics. Delhi: Oxford University Press.
- Victoria Fromkin, Robert Rodman, Nina Hyams. 2013. An Introduction to Language, 10th Ed. Wadsworth, Boston.
- Yule, . The Study of Language Cambridge, Cambridge University Press, 1987.



**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

## SEMESTER II

**Course Title: BRITISH LITERATURE – II**

**Course Code: ENGL411**

**Credits: 3**

### **Course Description:**

The course is meant to provide a background study of literature from the Romantic Age to the Contemporary Age and to develop appropriate strategies to evaluate seminal literary works critically. Students will also learn the various emerging trends and styles in the literary landscape of post-war Britain, along with the socio-political implications as seen in the prescribed works. The learners will be able to effectively synergise independent learning, analytical and critical thinking capabilities.

### **Course Objectives:**

- To provide a comprehensive view of British literature from the 19<sup>th</sup> century.
- To learn the social, political and cultural implications and develop appropriate strategies to critically evaluate them.
- To provide an in-depth knowledge of the changing trends and fashions in literature.
- To facilitate an appreciation of literature by introducing the student to the selected seminal literary works.

**Course Learning Outcomes:** Upon successful completion of this course, learners will be able to:

<b>CLO1</b>	Understand the modes and conventions of the ages covered through critically studying canonical works.
<b>CLO2</b>	Read literary texts as historically representative of the age and its socio-political climate.

<b>CLO3</b>	Identify the prevailing literary trends of different periods and critically evaluate the evolving genres.
<b>CLO4</b>	Acquire a chronological awareness of the literary ages from Romantic Age to the Contemporary Age.
<b>CLO5</b>	Develop the acumen for analysing and evaluating the recent developments in British literature.

### Mapping of Programme Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓		✓	✓	✓
<b>CLO2</b>			✓	✓	
<b>CLO3</b>	✓		✓	✓	✓
<b>CLO4</b>		✓			
<b>CLO5</b>					✓

### Course Content:

#### Unit 1 – History of English Literature

The Romantic Age to the Contemporary Age

#### Unit 2- Poetry

William Blake:	“The Lamb”
P. B. Shelley:	“Ode to the West Wind”
Elizabeth Barrett Browning:	“How do I love thee?”
T.S. Eliot:	Part I & II “The Waste Land”
Philip Larkin:	“Church Going”

Ted Hughes: "Hawk Roosting"  
Seamus Heaney: "Seeing Things"

### **UNIT 3 - Drama**

Bernard Shaw: *Arms and the Man*  
John Osborne: *Look Back in Anger*  
Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

### **UNIT 4 - Fiction**

Jane Austen: *Pride and Prejudice*  
D.H. Lawrence: *Sons and Lovers*  
Virginia Woolf: *To the Lighthouse*

### **UNIT 5 – Short Fiction**

H.G. Wells: "Empire of Ants"  
Graham Greene: "The End of the Party"  
Martin Amis: "Heavy Water"

### **References:**

Albert, Edward. *History of English Literature*. Oxford University Press, 2017.  
Blamires, Harry. *Twentieth Century English Literature*. Macmillan, 1982.  
Hudson, W.H. *An Outline of English Literature*. Maple Press, 2012.  
Poplowski, Paul. *English Literature in Context*, Cambridge University Press, 2007.

### **Recommended Reading:**

Day, Gary and Docherty Brian, editors. *British Poetry from the 1950s to the 1990s: Politics and Art*. Palgrave Macmillan. 1997.  
Smith, Robert Rowland. *On Modern Poetry: From Theory to Total Criticism*. Continuum, 2012.

Stokes, Richard. *The Penguin Book of English Song: Seven Centuries of Poetry from Chaucer to Auden*. Penguin, 2016.

Walker, Greg. *Reading Literature Historically: Drama and Poetry from Chaucer to the Reformation*. Edinburgh UP, 2013.

Woodman, Thomas. Editor. *Early Romantics: Perspectives in British Poetry from Pope to Wordsworth*. Macmillan, 1998.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1.     a.  
       OR  
       b.
2.     a.  
       OR  
       b.
3.     a.  
       OR  
       b.
4.     a.  
       OR  
       b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1.     a.  
       OR  
       b.
3.     a.  
       OR  
       b.
3.     a.  
       OR  
       b.
4.     a.  
       OR  
       b.

**Course Title: AMERICAN LITERATURE- II**

**Course Code: ENGL412**

**Course Credits: 3**

**Course Description:**

This course offers a comprehensive exploration of American Literature from the beginning of the 20<sup>th</sup> century to the contemporary era, covering significant literary movements and prominent authors during this period. It aims to provide a broad understanding of the social, cultural, and historical contexts that shaped the literature of the period. It engages the learners with a diverse selection of literary works, including poetry, prose, novels, short stories and plays. The course aims to foster a deep appreciation for the American literary tradition and how these texts reflect and respond to dynamic social contexts.

**Course Objectives:**

- To introduce learners to the major literary movements and writers from the early 20<sup>th</sup> century to the present.
- To create an awareness about the historical, social, and cultural factors that shaped the American society during the period and their representation in literature.
- To critically examine the recent trends and developments in American Literature.

**Course Learning Outcomes:** Upon successful completion of this course, learners will be able to:

<b>CLO1</b>	Obtain a broad understanding of the major writers and their contributions during the period.
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<b>CLO2</b>	Have an awareness of the historical, social and political contexts that shaped the specific literary texts.
<b>CLO3</b>	Interpret and evaluate the themes, styles, techniques, and genres of American literature of the period.
<b>CLO4</b>	Identify the recent trends and developments in American literature.
<b>CLO 5</b>	Develop a capacity for critical reading and appreciation of literary works.

### Mapping of Program Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓		✓	✓	✓
<b>CLO2</b>			✓	✓	
<b>CLO3</b>	✓		✓	✓	✓
<b>CLO4</b>		✓			
<b>CLO5</b>					✓

### Course Content:

#### Unit 1- Introduction

The Lost Generation; Literary Regionalism; Harlem Renaissance; Modernism; Avant Garde; Civil Rights Movement; Beat Movement; Postmodernism

#### Unit 2- Poetry

Robert Frost:	“Mending Wall”
Claude McKay:	“If We Must Die”
Langston Hughes:	“I Too”
Sylvia Plath:	“Mirror”
Maya Angelou:	“Phenomenal Woman”
Amiri Baraka:	“Somebody Blew Up America”

#### Unit 3- Drama

Tennessee Williams:	<i>A Streetcar Named Desire</i>
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Arthur Miller: *The Death of a Salesman*  
Lorraine Hansberry: *A Raisin in the Sun*

#### **Unit 4- Novel**

F. Scott Fitzgerald: *The Great Gatsby*  
Stephen King: *Carrie*  
Alice Walker: *The Color Purple*

#### **Unit 5- Short Story**

O. Henry: "After Twenty Years"  
William Faulkner: "The Bear"  
Ernest Hemingway: "A Clean Well-Lighted Place"  
Louise Erdrich: "Fleur"

#### **References:**

- Baker, Sheridan. *Ernest Hemingway: An Introduction and Interpretation*. Holt, 1967.
- Beach, Christopher. *The Cambridge Companion to Twentieth-Century American Poetry*. CUP, 2003.
- Brower, R. A. *The Poetry of Robert Frost*. Oxford UP, 1963.
- Cerf, Bennett and Van H. Cartmell, eds. *The Best Short Stories of O. Henry*. Modern Library, 1994
- Cowley, Malcolm, ed. *The Portable Faulkner*. Penguin Classics, 2003.
- Dove, Rita. *The Penguin Anthology of Twentieth Century American Poetry*. Penguin, 2013.
- Erdrich, Louise. "Fleur." <https://www.soarnorthcountry.com/images/upload/fleur-erdrich.pdf>
- Fitzgerald, F. Scott. *The Great Gatsby*. Penguin Classics, 2018.
- Geyh, Paula, Fred G. Leebron, Andrew Levy. *Postmodern American Fiction: A Norton Anthology*. Norton and Co., 1998.
- Hansberry, Lorraine. *A Raisin in the Sun*. Bloomsbury, 2011.
- Hemingway, Ernest. *The Complete Short Stories of Ernest Hemingway*. Scribner, 1998.

King, Stephen. *Carrie*. Hodder Paperbacks, 2011.

Miller, Arthur. *Death of a Salesman*. Methuen Drama India, 2018..

Walker, Alice. *The Color Purple*. Weidenfeld &Nicolson, 2014.

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

**Recommended Reading:**

Andrews, William L., et al. *The Oxford Companion to African American Literature*. OUP, 2001.

Bercovitch, Sacvan. *The Cambridge History of American Literature*. Vol.3, CUP, 2005.

Bigsby, Charles W. *American Drama Vols I, II and III*. Cambridge UP, 1990.

DeLillo, Don. *The Silence*. Picador, 2020.

Du Bois, William EB. "Of Our Spiritual Strivings." *Religion in Today's World*, Routledge, 2013, pp. 233-244.

Ellison, Ralph. *Invisible Man*. Vintage International, 1995.

Feidelon Jr., Charles and Paul Brodtkorb Jr. *Interpretations of American Literature*. OUP, 1971.

King, Martin Luther, Jr. *I Have a Dream*. James M. Washington, ed. Harper Collins, 1991.

Levine, Robert S. *The Norton Anthology of American Literature*. Ed. 9, vol. E., Norton, 2017.

London, Jack. *To Build a Fire and Other Stories*. Bantam Classics, 2007

Marcus, Greil. *A New Literary History of America*. Harvard University Press, 2009.

Salinger, J.D. *The Catcher in the Rye*. Penguin Books, 2010.

Wilson, August. *Fences*. Plume, 1986.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: RESEARCH METHODOLOGY**

**Course Code: ENGL413**

**Course Credits: 3**

**Course Description:**

This paper will introduce the idea of research, ways to do research in English Studies and various approaches and methods employed in the field to the learners. By elucidating the mode of research carried out in Humanities and Social Sciences, the paper offers an understanding of research in Literary Studies. The course aims to address certain key concerns of beginners in research such as finding a topic to work, identifying sources and framing the hypothesis.

**Course Objectives:**

- To make the learners understand the idea of research in English Studies.
- To help beginners in literary research to identify a research area, find resources and frame the hypothesis.
- To familiarize students with the major methods and approaches in literary research and various types of research writing.
- To provide an awareness of documenting, formatting and referencing followed in major research style guides.
- To caution them against plagiarism and to enlighten them on avoiding it

**Course Learning Outcomes:** Upon successful completion of this course, learners will be able to:

<b>CLO1</b>	Understand how to go about doing research in English Studies.
<b>CLO2</b>	Be familiar with the various researches done in English Studies.

<b>CLO3</b>	Discuss different methods and approaches employed in Literary Studies.
<b>CLO4</b>	Carry out documenting, formatting and referencing in MLA.
<b>CLO5</b>	Avoid plagiarism

### Mapping of Programme Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓	✓	✓	✓	
<b>CLO2</b>	✓	✓	✓	✓	
<b>CLO3</b>	✓		✓	✓	
<b>CLO4</b>	✓		✓	✓	✓
<b>CLO5</b>	✓	✓	✓	✓	

### Course Content:

#### Unit 1 - Research: Description, Types and Resources

Major Methods: Archival; Auto/biography; Oral History; Visual; Discourse Analysis; Ethnographic; Quantitative; Textual Analysis; Interviewing; Creative Writing; Digital Humanities; Research Methods vs. Methodology; Types of Research – Descriptive vs. Analytical, Applied vs. Fundamental, Quantitative vs. Qualitative, Conceptual vs. Empirical.

#### Unit 2 - Identification of a Research Problem

Planning the research area/topic: delimiting an area of study, defining and formulating the research problem, selecting the problem, importance of literature review in defining a problem, literature review-primary and secondary sources, reviews, research databases, web as a source,

identifying research gap from literature and research database, development of working hypothesis.

### **Unit 3 - Research Writing**

Note-taking, Note-making, Summarizing and Paraphrasing, Writing Review of Literature, Preparing Working Outline / Final Outline, Writing Synopsis, Writing Research Proposal.

### **Unit 4 – Documenting and Referencing**

Documentation, List of Works Cited, Citing Periodical Print Publications, Web Publications, In-text Documentation: Citing Sources in the Text, Parenthetical Documentation, Readability, Sample References, Plagiarism, Types of Plagiarism, How to Avoid Plagiarism.

### **Unit 5 - Formatting**

Formatting: Indentation, Margins, Font, Spacing, Heading and Title, Pagination, etc.

### **Reference:**

*MLA Handbook for Writers of Research Papers*. 9th edition. Modern Language Association of America, 2021.

### **Recommended Readings:**

Belsey, Catherine. *Critical Practice*. 2nd edition. Routledge, 2002.

Kothari, C. R. and Gaurav Garg. *Research Methodology: Methods and Techniques*. 4th edition. New Age International, 2019.

Kumar, Ranjit. *Research Methodology: A Step by Step Guide for Beginners*. 4th edition. Sage, 2014.

*Publication Manual of the American Psychological Association*. 7th edition. American Psychological Association, 2020.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: LITERARY THEORY AND CRITICISM II****Course Code: ENGL414****Credits : 3****Course Description:**

This is a follow-up course to Literary Theory I, and it allows the learner to gather ideas and information about how theories are hauled over from intellectual abstraction to a more practical, inclusive orientation that was earlier othered or lost in the labyrinths of power and hierarchy. These theories, much of which emanated from and tempered by socio-cultural issues are meant to provide the learner with a thorough understanding of the irresolvable issues that impacted the society and called for reactionary transitions that took the form of theories.

**Course Objectives:**

- To help learners understand the newer theoretical trends.
- To enable them to identify the difference between Criticism, Literary and Cultural Theory.
- To comprehend how theories are formulated as responses to social issues or are reactionary to the established theoretical norms.
- To enhance analytical skills of the learners through theoretical insights.

**Course Learning Outcomes:**

Upon successful completion of this course, the learners will be able to:

<b>CLO1</b>	Understand the nuances of literature through theoretical perspectives.
<b>CLO2</b>	Have an awareness of literature as an inclusive discipline that incorporates all other disciplines into its web.
<b>CLO3</b>	Arrive at multiple readings of a text.
<b>CLO4</b>	Have a research orientation that takes literature beyond its authorial and textual boundaries.
<b>CLO5</b>	Knowledge of Literature and Theory as complementary to each other.



### Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	✓				
CLO2		✓	✓	✓	
CLO3			✓	✓	
CLO4		✓	✓		
CLO5			✓		✓

### Course Content:

#### Unit 1 - Psychoanalytic Criticism

Sigmund Freud: *Group Psychology and the Analysis of the Ego*

Jacques Lacan: "The Mirror Stage as Formative of the Function of the I"

#### Unit 2 -Sociological approach

Antonio Gramsci: "On the Margins of History" Notebook 25, *Prison Notebooks*

Louis Althusser: "The State Ideological Apparatuses" *Ideology and Ideological State Apparatuses*

Raymond Williams: "Base and Superstructure in Marxist Cultural Theory" *Problems in Materialism and Culture*

#### Unit 3 - Structuralism and Post Structuralism

Roland Barthes: "Death of the Author" (from *Image Music Text*)

Michel Foucault: "What is an Author?" (from *Aesthetics, Method and Epistemology*)

Jacques Derrida: "Différance"

#### Unit 4 - Post-colonial and Cultural Studies

Ngugi wa Thiong'o: "Language and the Destiny of Man" *Decolonising the Mind*

Edward Said: "Imaginative Geography and Its Representations: Orientalizing the Oriental" *Orientalism*

Bill Ashcroft et al: "Colonialism and 'authenticity': V.S. Naipaul's *The Mimic Men*" *The Empire Writes Back*

## Unit 5 – Contemporary Trends

S. Prabakar: "What is Disability Studies?" *Disability Studies*  
Cathy Caruth: "Trauma and Experience: Introduction" *Trauma: Explorations in Memory*  
Sathiyaraj Venkatesan: "Sites, Contexts and Beyond: Mapping Health Humanities"  
Lee McIntyre: "What is Post-truth?" *Post-truth*

## References:

- Ashcroft, Bill, et al. *The Empire Writes Back*. Routledge, 2002.
- Assmann, Jan and John Czaplicka. "Collective Memory and Cultural Identity." *New German Critique*, No. 65, 1995, pp. 125-133. <http://www.jstor.org/stable/488538>
- Barthes, Roland. "Death of an Author." *Image Music Text*, translated by Stephen Heath, Fontana Press, 1977.
- Bhabha, Homi K. "Signs Taken for Wonders." *The Location of Culture*. Routledge, 1994.
- Caruth, Cathy, Editor. *Trauma: Explorations in Memory*. Johns Hopkins University Press, 1995.
- Cuddon, J. A. and M. A. R. Habib. *Dictionary of Literary Terms and Literary Theory*. Penguin, 2015.
- Culler, Jonathan. *Structuralist Poetics: Structuralism, linguistics and the study of literature*. Routledge, 2002.
- Derrida, Jacques. "Différance" translated by Alan Bass, *Margins of Philosophy* (Chicago: University of Chicago Press, 1982), pp 3-27.
- Erll, Astrid, and Nünning, Ansgar, editors. *Cultural Memory Studies: An International and Interdisciplinary Handbook*. Walter de Gruyter, 2008.
- Foucault, Michel. "What is an Author?" *Aesthetics, Method and Epistemology*, edited by James D. Faubion, translated by Robert Hurley et al, The New Press, 1998.
- Freud, S. *Group Psychology and the Analysis of the Ego*. In *The standard Edition of the Complete Psychological Works of Sigmund Freud*, edited by James Strachey. Macmillan, 1955.
- Haraway, Donna J. *Simians, Cyborgs, and Women: The Reinvention of Nature*. Routledge, 1991.

Hayles, N. Katherine. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. University of Chicago Press, 1999.

Venkatesan, S. (2021). Sites, Contexts and Beyond: Mapping Health Humanities. *Media Watch*, 12(1), 1–4.  
[https://doi.org/10.15655/mw\\_2021\\_v12i1\\_205453](https://doi.org/10.15655/mw_2021_v12i1_205453)

**Recommended Reading:**

Anne. and D. Robey, editors. *Modern Literary Theory: A Comparative Introduction*. Batsford, 1986.

Barry, Peter. *Beginning Theory*. Manchester UP, 2009.

Crawford, Paul, et al. *Health Humanities*. Palgrave Macmillan, 2015.

Culler, Jonathan D. *Literary Theory: A Very Short Introduction*. Oxford UP, 2000.

Eagleton, Terry. *After Theory*. Persus Books, 2003.

Jones, Therese, et al. *Health Humanities Reader*. Rutgers University Press, 2014.

Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Houghton, 2001.

Fowler, Roger, editor. *A Dictionary of Modern Critical Terms*. Routledge & Kegan Paul, 1987.

Hudson, William Henry. *An Introduction to the Study of Literature*. Atlantic, 2007.

Jefferson, Leitch, et al, editors. *The Norton Anthology of Theory and Criticism*. W.W. Norton, 2001.

Lentriccia, Frank. *After the New Criticism*. Chicago UP, 1980

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: COMPARATIVE LITERATURE I**

**Course Code: ENGL415**

**Credits: 3**

**Course Description:**

This course is an in-depth exploration of Comparative Literature as an academic discipline, discussing its emergence and historical development. It also delves into the fundamental aspects and methodologies employed in comparative analysis to gain a deeper understanding of how different cultures and literary traditions interact and influence one another. It explores methods to analyse interdisciplinary texts and examine how literary works are interconnected, transformed, and influenced by each other. This course aims to provide students with a comprehensive understanding of Comparative Literature, enabling them to employ it as a mode of analysis across various genres.

**Course Objectives :**

- To inculcate awareness in the learners about the relevance of Comparative Literature.
- To facilitate an understanding of Comparative Literature as a discipline and give a general history of its development.
- To familiarise students with literary modes and methods used for comparative analysis
- To analyse the interdisciplinary nature of Comparative Literature, highlighting how it draws from various disciplines.

**Course Learning Outcomes:** Upon successful completion of this course, learners will be able to:

<b>CLO1</b>	Obtain an understanding of the significance of Comparative Literature in a multilingual atmosphere.
<b>CLO2</b>	Demonstrate knowledge of the origin, definition, scope and history of Comparative Literature.

<b>CLO3</b>	Apply literary methods used in comparative analysis.
<b>CLO4</b>	Explain the connection between literature and translation while learning about the potential difficulties of translating literary works into different languages and cultural contexts.
<b>CLO5</b>	Examine, discuss, and apply various Comparative Literature methodologies to literary works from diverse demographics.

### Mapping of Program Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓				✓
<b>CLO2</b>	✓	✓	✓	✓	
<b>CLO3</b>		✓	✓		✓
<b>CLO4</b>	✓			✓	
<b>CLO5</b>					✓

### Course Contents:

#### Unit 1- Introduction

Introduction: An Overview

History of Comparative Literature

Comparative Literature: Definition and Scope of Theory

Emergence and Nature of Comparative Literature

World Literature, General Literature, National Literature

#### Unit 2- Schools and Trends:

French School of Thought- Influence

American School of Thought- Reception

Comparative Literature in India

### **Unit 3- Conventions and Methodology**

Evolution of Comparative Literature through-  
Epoch, Periods, Movements  
Analogy: Doxologie, Mesologie, Crenologie

### **Unit 4- Comparative Modes**

Genres  
Thematology  
Intermediaries and Interrelations

### **Unit 5- Interdisciplinary Impact**

Literature and Psychology  
Literature and Sociology  
Crisis in Comparative Literature

### **References:**

- Bassnet, Susan. *Comparative Literature: A Critical Introduction*. Wiley Blackwell, 1993.
- Lefevere, André. "Introduction: Comparative Literature and Translation." *Comparative Literature*, vol. 47, no. 1, 1995, pp. 1-10. <http://www.jstor.org/stable/1771359>. Accessed June 2023.
- Posnett, Hutcheson Macaulay. "The Comparative Method and Literature." *The Princeton Sourcebook in Comparative Literature: From the European Enlightenment to the Global Present*, edited by David Damrosch, et al., Princeton University Press, 2009, pp. 50- 60. doi:10.1515/9781400833702-008.
- Stalknett NP, et al. Editors. *Comparative Literature*. Carbondolle, 1951.
- Wellek, Rene & Warren, Austin. *Theory of Literature*. Harmondsworth, 1963.

### **Recommended Reading:**

- Chellappan, K. " Comparative Literary Theory: An Indian Perspective. " *Comparative Literature: Theory and Practice*. ed. Amiya Dev and Sisir Kumar Das Shimla: Indian Institute of Advanced Study, 1989.

- Chellappan, K. "Thematology in Comparative Indian Literature: Matter and Method", *Aspects of Comparative Literature: Current Approaches*, Ed. Chandra Mohan, New Delhi: India Publishers and Distributors, 1989.
- Goethe, J. W. and Eckermann. "Conversations on World Literature" *Princeton Sourcebook*, 1827, pp. 17-25.
- Prawar, SS. *Comparative Literary Studies: An Introduction*. Gerald Duckworth & Co Ltd, 1973.
- Wellek, René. "17 The Crisis of Comparative Literature". *The Princeton Sourcebook in Comparative Literature: From the European Enlightenment to the Global Present*, edited by David Damrosch et al., Princeton: Princeton University Press, 2009, pp. 161-172.  
[https://doi.org/ 10.1515/9781400833702-019](https://doi.org/10.1515/9781400833702-019)
- Weisstein, Ulrich. *Comparative Literature and Literary Theory*. Indiana University Press, 1974.



**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

## **SEMESTER III**

**Course Title: LITERATURE AND VISUAL MEDIA**

**Course Code: ENGL501**

**Credits: 3**

### **Course Description:**

The course is designed to analyse and interpret the increasing visualisation of contemporary culture. It also helps students develop specific visual and verbal skills for observing, analysing, describing, and critiquing visual imagery from diverse theoretical perspectives. The course will also familiarise the students with the construction of media images, dominant modes of representation and media's socio-political context. The prime objective of the course is to train students to experience, analyse and appreciate visual media/ cinema academically. The course is intended to equip the learner with a variety of approaches to the study of media technology, history, aesthetics, and politics. It also helps students to view media/film not just as a medium of entertainment but as a catalyst for social and cultural change.

### **Course Objectives**

- Critiquing the interconnection between popular culture and mass media.
- Understanding the convention of realism and its dependence on technological development.
- Surveying the rise of cinema as discourse and as a literary text.
- Exploring major film theories and their implications.

**Course Learning Outcomes:** Upon successful completion of this course, learners will be able to:

<b>CLO1</b>	Understand different modes of visual culture and its implications on everyday life.
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<b>CLO2</b>	Analyse visual media in the light of gender, race, religion, and caste.
<b>CLO3</b>	Evaluate critical commentaries and theorisations on film from the point of view of Cultural Studies.
<b>CLO4</b>	Apply the theoretical approaches learnt in this course to film analysis and understand the different genres of alternative cinema.
<b>CLO5</b>	Analyse visual media/ films as literary text using various theoretical insights.

#### Mapping of Program Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓	✓			
<b>CLO2</b>		✓	✓		
<b>CLO3</b>		✓	✓	✓	
<b>CLO4</b>				✓	✓
<b>CLO5</b>		✓		✓	✓

#### Course Content:

##### Unit 1 - Introduction to Visual Culture and Everyday Life

Concept of Visual Culture

Visual culture and everyday life

Difference between visual culture, art history and cultural studies

Post modernism as a culture of pastiche and simulation

**Essays:**

Jean Baudrillard : "Postmodern and Popular Culture Simulations" .

Raymond Williams: "Culture," "Art," and "Democracy" definitions from *Keywords: A Vocabulary of Culture and Society*.

Roland Barthes: "The Photographic Message".

Nicholas Mirzoeff: "What is Visual Culture?"

**Unit - 2 Visualizing Gender, Race, Religion and Caste**

The notion of gender as cultural construction of femininity and masculinity.

Effects of globalisation on popular culture.

Perspectives of race and ethnicity in visual media.

Contextualizing caste in visual media.

**Essays:**

Frantz Fanon: "The Fact of Blackness"

Richard Dyer: "White"

**Films:**

Vittorio De Sica: *Bicycle Thieves*

Walter Salles: *Motorcycle Diaries*

**Unit 3 - Theoretical Approaches to Film**

Auteur theory

Gender film theory

Formalist film theory

Marxist film theory

Psychoanalytical film theory

Structuralist film theory

Genre studies

**Essays:**

Andre Bazin: "The Evolution of the Language of Cinema".

Gilbert Harman: “Semiotics and the Cinema: Metz and Wollen”.

**Films:**

Charlie Chaplin: *City Lights*

Sergei Eisenstein: *Battleship Potemkin*

**Unit 4 - Understanding Film as Genre**

Language of film and fiction

Narratology in literature and cinema

Film and Theatre; Intertextuality

Film and its interaction with other art forms

Alternative Cinema like Queer Cinema, Subaltern Cinema, Documentary.

**Essays:**

Stephen Neale: “Film Noir”

S Theodore Baskaran: “Patriotic Cinema: An Aspect of the Freedom Struggle”

Sundar Sarukkai: “Reading Against the Reel”

**Film:**

Akiro Kurosawa: *Rashomon*

Robert Bresson: *Pickpocket*

Jean-Luc Godard: *Breathless*

**Unit 5 - Film as Text**

Language of films

Discourse Analysis of films

Examining the ideology

**Essays:**

“What is Wrong with Indian Films?” from *Our films, Their films* by Satyajit Ray.

“Tamil Cultural Elites and Cinema: Outline of an Argument” by M. S. S. Pandian.

*Ideology of the Hindi Film: A Historical Construction* by M. Madhava Prasad.

**Films:**

Satyajit Ray: *Pather Panchali*

Anand Patwardhan *Jai Bhim Comrade*

**References:**

- Arnold, R. "Fashion." *Feminist Visual Culture*. edited by Carson & Claire Pajaczkowska, London: Routledge, 2001, pp. 207-220.
- Barthes, Roland. "The Photographic Message." *Image, Music, and Text*, London: Fontana, 1977.
- Baskaran, S. Theodore. "Patriotic Cinema: An Aspect of the Freedom Struggle." *The Message Bearers*, University of Michigan, 1981, pp. 97-120.
- Baudrillard, Jean. "Postmodern and Popular Culture." *Simulations*. New York: Semiotext (e), 1983: pp. 1-13.
- Bazin, Andre. "The Evolution of the Language of Cinema." *The Film Theory Reader: Debates and Arguments*, edited by Marc Furstenau, Routledge, 2010.
- Dyer, Richard. "White." *Visual Culture: The Reader*. edited by Stuart Hall and Jessica Evans, London: Sage Publications, 1999, pp. 457 – 468.
- Fanon, Frantz. "The fact of blackness." *Black Skin White Masks*. New York: Grove Press, 1991, pp. 109 – 140.
- Harman, Gilbert. "Semiotics and the Cinema: Metz and Wollen." *Quarterly Review of Film & Video*, vol. 2, no.1, 1977, pp. 15-24.
- M. S. S. Pandian. "Tamil Cultural Elites and Cinema: Outline of an Argument." *Economic And Political Weekly*, 1996, pp. 950-955.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Feminism and Film Theory*. Routledge, 2013, pp. 57-68.
- Nicholas, Mirzoeff. "What is visual culture?" *An Introduction to Visual Culture*. London and New York: Routledge, 1999, pp. 1 - 34.
- Prasad, M. Madhava. *Ideology of the Hindi Film: A Historical Construction*. Delhi; New York: Oxford University Press, 1998.

Ray, Satyajit. "What is Wrong with Indian Films?" *Our films, Their Films*. 1976

Raymond Williams, "Advertising: The Magic System." *Problems in Materialism and Culture: Selected Essays*. London and New York: Verso, 1997, 1980, pp. 170 – 195.

Sarukkai, Sundar. "Reading Against the Reel." *The Hindu*, 2 Sept. 2017,  
<https://www.thindu.com/entertainment/movies/reading-against-the-reel/article19608515.ece>.

Neale, Stephen. "Film Noir." *Genre and Hollywood*, Routledge, 2000, pp. 142-167.

Williams, Raymond. "Culture, Art, and Democracy." *Keywords: A Vocabulary of Culture and Society*. Revised Edition, NY Oxford, 1976, 1983 pp. 41-45, & 87-98.

### **Recommended Reading:**

Andrew, J. Dudley. *Concepts in film theory*. Oxford University Press, 1984.

Baudrillard, Jean. *Simulacra and simulation*. University of Michigan press, 1994.

Brooker, Peter and Will Brooker (eds). *Postmodern After-Images. A Reader in Film, Television and Video*. London: Arnold, 1997.

Bruno, Giuliana. *Atlas of emotion: Journeys in Art, Architecture, and Film*. Verso Books, 2018.

Dirks, Nicholas B. *Colonialism, and culture*. University of Michigan Press, 1992.

Hayward, Susan. *Cinema Studies: The Key Concepts.*, 2018. Print.

Marks, Laura U. *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*, 2007.

Rajadhyaksha, Ashish. *Indian Cinema in the Time of Celluloid: From Bollywood to the Emergency*. Bloomington, Ind: Indiana University Press, 2009. Print.

Williams ,Linda. *In Viewing Positions: Ways of Seeing Film*. New Brunswick: Rutgers University Press, 1995.

Blood Simple (Cohen Brothers, 1984)

Citizen Kane (1941) by Orson Welles

Deewar (Yash Chopra, 1975)

Manthan (Shyam Benegal, 1976)

Paranormal Activity (Oren Peli, 2007)

Sant Tukaram (FattelalandDamle, 1936)

The Blair Witch Project (Sanchez and Myrick, 1999)

The Cabinet of Dr. Caligari (Robert Wiene, 1920) 4) Rome, Open City (Roberto Rosellini, 1945)

Vertigo (Alfred Hitchcock, 1958)

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.



**Course Title: COMPARATIVE LITERATURE II**

**Course Code: ENGL502**

**Credits: 3**

**Course Description:**

The course enables the learner to comprehend the transitions and shifts in the norms of Comparative Literature, and evokes the learner to realize the dominance of other major disciplines that have risen to compete with it. This enables the learner to understand the state of flux innate in Comparative Studies and reveals to them, newer avenues of research possibilities that this discipline manages to sensitize the learner with.

**Course Objectives:**

- To orient the learner of the evolutionary process of the theory
- To sensitize them of the inclusive nature of Comparative Literature
- To help them understand the multifarious possibilities in literature
- To understand the constancy of variants in the discipline

**Course Learning Outcomes:** Upon successful completion of this course, learners will be able to:

<b>CLO1</b>	Identify newer areas of research between multiple literatures and languages
<b>CLO 2</b>	Understand the trends of multiculturalism in Comparative Studies
<b>CLO 3</b>	Explore various possibilities of interdisciplinary studies
<b>CLO 4</b>	Acquire knowledge of remote, unheard of literatures
<b>CLO 5</b>	Gain in-depth knowledge of the interconnections between literatures and other art forms

**Mapping of Program Outcomes with Course Outcomes:**

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓		✓	✓	✓
<b>CLO2</b>			✓	✓	
<b>CLO3</b>	✓		✓	✓	✓
<b>CLO4</b>		✓			
<b>CLO5</b>					✓

**Course Content:****Unit 1- Reviewing Canonical Writers and Major Disciplines**

Western Canon: From Shakespeare to Beckett; Indian writers from Tagore to the Present

Interrelatedness of Literature and Cultures

Major role of Translations

Emergence of Media

**Unit 2- Comparative Literature and Translation**

Politics of Translation

Problems and Promises of Translation

Cultural Untranslatability

**Unit 3- Intertextuality through Comparison**

Prefiguration, Parody and Pastiche

Re-writing and Re-telling

Adaptation, Appropriation, Assimilation

## **Unit 4- Interartistic Comparison**

Literature and Music

Literature and Sculpture

Literature and Paintings

Literature and Dance

## **Unit 5- Comparison and Newer Perspectives**

Complexities in Comparison

Eurocentric origins to Transnationalism

Globalization

Planetaryity

### **References:**

Das, S.K. "Comparative Literature in India: A Historical Perspective." *Sahitya: Journal of the Comparative Literature Association of India*. 1: Feb 2011, 18-29.

Dominigues, Cesare, et al. *Introducing Comparative Literature: New Trends and Applications*. Routledge, 2015.

Guillen, Claudio. *The Challenge of Comparative Literature*. Harvard University Press, 1993.

Remak, Hans. "Comparative Literature, Its Definition and Function." *Comparative Literature: Method and Perspective*, edited by N.P. Stallknecht and H. Frenz, Southern Illinois University Press, Carbondale, 1961.

Spivak, Gayatri Chakravorty. *Death of a Discipline*. Columbia University Press, 2005.

Zepetnek, Steven Totosy de, et al., editors. *Companion to Comparative Literature, World Literatures, and Comparative Cultural Studies*. Cambridge University Press India Private, 2012.

### **Recommended Reading:**

Apter, Emily. *The Translation Zone: A New Comparative Literature*. Princeton University Press, 2011.

Apter, Emily. *Against World Literature: On the Politics of Untranslatability*. Verso, 2014.

Cao, Shuqing, et al. *New Perspectives on International Comparative Literature*. Cambridge

Scholars Publishing, 2022

Damrosch, David. *Comparing the Literatures: Literary Studies in a Global Age*. Princeton University Press. 2020.

Saussy, Haun. *Comparative Literature in an Age of Globalization*. John Hopkins University Press, 2006.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: REGIONAL INDIAN LITERATURE IN TRANSLATION**

**Course Code: ENGL503**

**Credits: 3**

**Course Description:**

This course will introduce representative texts from a variety of Indian regions, languages and time periods. The selections include both canonical texts and texts that do not receive adequate attention. The selection is based on the significance of the individual text to the literature in question, its sociopolitical and cultural role in the canon, and the various regional elements it represents. The decision to include a particular text from a particular genre is also based on the text's contribution to the evolution of that genre in the concerned region. The objective of the course is to provide students with a comprehensive understanding of the diversity and vitality of India's regional literatures.

**Course Objectives:**

- To enlighten learners about the rich variety of regional literatures in India.
- To provide a deeper understanding of the nuances of regional literatures.
- To sensitise the students about the specificity of human experiences beyond cultural and linguistic differences.
- To make the learners aware of the different literary and socio-political movements of different regions.

**Course Learning Outcome:** Upon successful completion of the course, the learners will be able to:

<b>CLO1</b>	Have a thorough understanding of Indian literature across languages.
<b>CLO2</b>	Analyse literary terminology, components, and basic structures of novels, plays, and poems, using specific examples from works studied in the course.

<b>CLO3</b>	Trace the evolution of different genres across regions.
<b>CLO4</b>	Apply their own critical ideas in the exploration of literature.
<b>CLO5</b>	Become aware of the plurality of literature across regions and be equipped to write critical essays and formal research papers on literary texts and topics.

### Mapping of Program Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓		✓		
<b>CLO2</b>	✓		✓		
<b>CLO3</b>	✓		✓		✓
<b>CLO4</b>	✓		✓	✓	
<b>CLO5</b>			✓	✓	✓

### Course Content:

#### Unit 1 - Introduction

Introduction to Indian Literature

Regionalism in Indian Literature

Socio-Cultural and Literary background of Indian regional literatures.

R.K. Gupta and Priyalakshmi Gupta: "Towards a Concept of Indian Literature"

M.K. Naik: "Indian Pride and Indian Prejudice: Reflections on the Relationship between Regional Indian Literatures and Indian Writing in English.

MSS Pandian "One Step outside Modernity: Caste, Identity Politics and Public Sphere" Economic and Political Weekly, Vol. 37, No. 18 (May 4-10, 2002), pp. 1735-1741

## Unit 2 - Poetry

Kazi Nazrul Islam:	<i>Bidrohi</i> (Bengali)
G.M. Muktibodh:	<i>The Void</i> (Hindi)
Akhtar-ul-Iman:	<i>Compromise</i> (Urdu)
Gopalakrishna Adiga:	<i>This Land of Ours Now</i> (Kannada)
Namdeo Dhasal:	<i>Stone Masons- My Father and Me</i> (Marathi)
Sukirtharani:	<i>Portrait of My Village</i> (Tamil)

## Unit 3 - Fiction

Mahaswetha Devi:	<i>Bashai Tudu</i> (Bengali)
Imayam:	<i>Beasts of Burden</i> (Tamil)
Easterine Kire:	<i>Rain Maiden and the Bear Man</i> (Nagaland/English)

## Unit 4 - Drama

Habib Tanvir :	<i>Charandas Chor</i> (Hindi)
K. A. Gunasekaran:	<i>Touch</i> (Tamil)
K. J. Baby:	<i>Nadugadhikai</i> (Malayalam)

## Unit 5 - Life Writings

A. Revathi:	<i>The Truth About Me</i> (Tamil)
Devaki Nilayamgode:	<i>Antarjanam</i> (Malayalam)
Manoranjan Byapari:	<i>Interrogating My Chandal Life: An</i> <i>Autobiography</i> (Bengali)

## References:

Adiga, Gopalkrishna. *This Land of Ours Now*. Translated by C.P. Ravikumar. *The World's*



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- Byapari, Manoranjan. *Interrogating My Chandal life: An Autobiography*. Sage, 2018.
- Devi, Mahasweta. *Bashai Tudu*. Translated by Samik Bandyopadhyay. Thema Books, 2019.
- Dhasal, Namdeo. *Stone Masons- My Father and Me*. Translated by Vinay Dharwadker  
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- Imayam. *Beast of Burdens*. Translated by Lakshmi Holmstrom. Niyogi Books Pvt. Ltd., 2019.
- Indra Goshwami. *The Blood of Devipeeth*. Translated by Dibyajyoti Sharma. Niyogi Books, 2021.
- Islam, Kazi Nazrul. *Bidrohi*. Translated by Sajed Kamal. International Centre for Nazrul.  
<https://www.icnazrul.com/index.php/nazrul-s-work/poems/36-poetry-lyrics/49-the-rebel-bidrohi>
- Kire, Easterine. *Rain-Maiden and the Bear-Man and the Other Stories*. Seagull Books, 2021.
- Muktiboth, G.M. *The Void*. Translated by Vinay Dharwadker.  
<https://guidingliterature.com/2205-2/>
- Nilayamgode, Devaki. *Antarjanam: Memoirs of A Namboodiri Woman*. OUP, 2012.
- Pritam, Amrit. *Empty Space*. Translated by Tracy, D.H. Mohan Tracy.  
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- Ravikumar D. & R. Azhaajarasan, *The (Oxford India) Anthology of Tamil Dalit Writing*.

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Revathi, A. *The Truth About Me: a Hijra Story*. Penguins India, 2010.

Sukirtharani. *Portrait of My Village*. Translated by Holmstrom, Lakshmi.  
<https://www.lyrikline.org/en/poems/portrait-my-village-13096>

Tanvir, Habib. *Charandas Chor and Other Plays*. Seagull Books, 2019.

### **Recommended Reading:**

Aquil, Raziuddin. Partha Chatterjee. Editors. *History in the Vernacular*. Orient Blackswan, 2010.

George, K.M. *Modern Indian Literature: An Anthology*. Sahitya Akademi, 1992.

Jussawala, Adil, editor. *New Writing in India*. Penguin, 1974.

Panikker, Ayyappa. "Towards an Indian Theory of Translation". *Translation: From Periphery to Centrestage*, Editor. Town Mukherjee. Prestige Books, 1996.

Srinivasan, K.S. and A.K. Ramanujan. "What is Indian Literature?". *Indian Literature*. Vol. 25 no. 4, 1982, pp. 5-15.

Vijayasree, C., Meenakshi Mukherjee, et al. editors. *Nation in Imagination: Essays on Nationalism, Sub-nationalism, and Narration*. Orient Blackswan, 2007.

Kapse, Dhananjay. Editor. *Modern Indian Writing in English Translation, A Multilingual Anthology*. Worldview Publications, 2015.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: CULTURAL STUDIES**

**Course Code: ENGL504**

**Credits: 3**

**Course Description:**

This course will introduce major keywords, basic concepts and theoretical developments of Cultural Studies as a globally-relevant discipline. It provides a comprehensive knowledge and understanding of the history and development of Cultural Studies as an academic field in the West and in India. The learners will be introduced to key thinkers in Cultural Studies as well as the diverse ways identities are constructed and maintained through day-to-day practices and engagement with material culture. The course will also help learners understand the formation and the expansion of popular culture, its characteristics in modern societies and its relationship to art, literature and consumer culture from the beginning of 20<sup>th</sup> century to the information era.

**Course Objectives:**

- To introduce the complex and diverse idea of culture and its theories, particularly in everyday objects and practices.
- To understand the history of Western cultural studies for reading and analysing cultural industries
- To understand the intersection of culture and other categories such as race, caste, religion, nationalism, disability, body and sexual identity.

**Course Learning Outcomes:** Upon successful completion of this course, the learners will be able to:

<b>CLO1</b>	Trace the intellectual movements, key texts and concepts that have shaped cultural studies
<b>CLO2</b>	Understand the origin and development of the core perspectives of cultural studies and their institutionalization in the Western and Indian contexts.
<b>CLO3</b>	Carry out cultural analysis of literary texts

<b>CLO4</b>	Examine how common identity markers like body, disability, sexuality, religion, and caste are used as cultural signs to privilege/stigmatize one's social identity.
<b>CLO5</b>	Develop a critical outlook in perceiving culture in relation to the power and historical contexts: local, regional, national and global.

### Mapping of Program Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓		✓		✓
<b>CLO2</b>	✓		✓		✓
<b>CLO3</b>	✓		✓		✓
<b>CLO4</b>	✓		✓	✓	
<b>CLO5</b>	✓		✓	✓	✓

### Course Content:

#### Unit 1 - Culture as a Concept

Matthew Arnold:	Chapter I, II & III <i>Culture and Anarchy</i>
F.R. Leavis:	“Mass Civilization and Minority Culture”
T S Eliot:	<i>Notes Towards the Definition of Culture</i>
Raymond Williams:	“‘Culture’, Keywords”
E.P. Thompson:	“The Preface” <i>The Making of the English Working Class</i>

#### Unit 2 - Cultural Studies

Major Schools of Cultural Studies-Birmingham and Frankfurt

John Storey (editor):	“Introduction: The Study of Popular Culture and Cultural Studies” <i>Cultural Theory and Popular Culture : A Reader</i> .
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Stuart Hall: “Cultural Studies and its Theoretical Legacies”

Simon During: “Introduction” *The Cultural Studies Reader*

### **Unit 3 - Culture and the Politics of Identity**

Aloysius G: “Ideology and Indian Historiography” “Nationalism as Ideology”  
*Nationalism without a Nation in India*

Partha Chatterjee: “Whose Imagined Community?”

Prashant Ingole: “Intersecting Dalit and Cultural Studies: De-Brahmanising the  
Disciplinary Space”

### **Unit 4 - Culture and Technology**

Raymond Williams: “Advertising: the magic system”

Walter Benjamin: “The Work of Art in the Age of  
Technological Reproducibility”

Nicholas Mirzoeff: “Visualising Visuality” *The Right to Look*

### **Unit 5 - Culture, Body and Sexuality**

Simi Linton: “What is Disability Studies?”

Tejaswini Niranjana: “Teaching Gender Studies as Cultural Studies”

Herman Shugart: “Reinventing Privilege: The New (gay) Man in  
Contemporary Popular Media.” *Critical Studies in  
Media Communication*, 67–91.

### **References:**

Aloysius, G. *Nationalism without a Nation in India*. OUP, 1998.

Arnold, Matthew. *Culture and Anarchy*. OUP, 2009.

Barker, Chris. *The Sage Dictionary of Cultural Studies*. London: Sage, 2004.

Butler, J. (1999). *Gender trouble: Feminism and the Subversion of Identity*. New York:  
Routledge.

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- Eliot, T.S. *Notes Towards the Definition of Culture*. Faber & Faber, 1973.
- Foucault, M. (1988–1990). *History of Sexuality* (R. Hurley, Trans., Vols. 1–3). New York, NY: Vintage Books.
- Hall, Stuart. *Essential Essays*, Vol. 1. Duke UP, 2018.  
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- Ingole, P. Intersecting Dalit and Cultural Studies: De-brahmanising the Disciplinary Space. *CASTE / A Global Journal on Social Exclusion*, 1(2), 2020, 91-106.  
<https://doi.org/10.26812/caste.v1i2.177>
- Leavis, F.R. *Mass Civilization and Minority Culture*. Minority Press, Cambridge University, 1930.
- Lewis, Jeff. *Cultural Studies -The Basics*. First edition, SAGE Publications Ltd, 2002.
- Linton, Simi. “What is Disability Studies?” *PMLA*, Vol. 120, No. 2 (Mar., 2005), pp. 518-522
- Mirzoeff, Nicholas. *The Right to Look*, Duke University Press, 2011.
- Mulvey, L. (1975). Visual pleasure and narrative cinema. *Screen*, 16(4), 6–18.
- Shugart, Herman. “Reinventing Privilege: The New (Gay) Man in Contemporary Popular Media”. *Critical Studies in Mass Communication*, March 2003, 20(1):67-91.  
DOI:[10.1080/0739318032000067056](https://doi.org/10.1080/0739318032000067056)
- Storey, John. *Cultural Theory and Popular Culture : A Reader*. Longman, 2008.
- Niranjana, Tejaswini. *Teaching Gender Studies as Cultural Studies*, *Inter-Asia Cultural Studies*, 9:3, 2020, 469-477, DOI: [10.1080/14649370802184791](https://doi.org/10.1080/14649370802184791)
- Thompson, E.P. *The Making of the English Working Class*. Penguin Books, 2013.
- Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. OUP, 2013.

### **Recommended Readings:**

- Agger, B. (2014). *Cultural Studies as Critical Theory*. New York: Routledge. (Original work published in 1992).
- Carey, J. W. (1992). *Communication as culture*. New York, NY: Routledge.

- Brooker, Peter. *A Glossary of Cultural Theory*. London: Arnold, 2003.
- Grossberg, L. (2010). *Cultural studies in the future tense*. Durham, NC: Duke University Press.
- Certeau, Michel de. *The Practice of Everyday Life*. Berkeley: U of California P, 1984. Edgar, Andrew, and Peter Sedgwick, eds. *Key Concepts in Cultural Theory*. London: Routledge, 1999.
- Hoggart, Richard, et al. *The Uses of Literacy: Aspects of Working-Class Life*. Penguin Classics, 2009.
- Lippman, Walter. *Public Opinion*. Greenbook Publications, LLC, 2010.
- Nayar, Pramod K. *An Introduction to Cultural Studies*. New Delhi: Viva, 2011.
- Oswell, David. *Culture and Society: An Introduction to Cultural Studies*. 1st edition, Sage Publications Ltd., 2007.
- Storey, John. *Cultural Theory and Popular Culture: An Introduction*. London: Pearson, 2012.
- Strinati, Dominic. *An Introduction to Theories of Popular Culture*. London: Routledge, 1995.
- Tudor, Andrew. *Decoding Culture: Theory and Method in Cultural Studies*. London: Sage, 1999.



**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: PROJECT**

**Course Code: ENGL505**

**Credits: 3**

**Course Description:**

Students can opt for a research project in any area and submit the project report at the end of the semester.

**Mode of evaluation:**

Project report -75 Marks

Project Viva -25 Marks

**Total** -100 Marks

**Course Title: CRITICAL APPROACHES TO LITERARY STUDIES**

**Course Code: ENGL506**

**Credits: 3**

**Course Description:**

The course aims to familiarise the learners with the different historical approaches used down the ages for analysing and evaluating literary works. Using representative texts from each area, learners will understand how these critical theories and schools of thought evolved and influenced modes of literary enquiry. It will also equip learners with tools of literary criticism that may be used for close reading and interpretation of a literary text.

**Course Objectives:**

- To provide the learners with a comprehensive understanding of different approaches to literature
- To understand the evolution and the growth of the various approaches
- To explore the key movements and terms of these schools of thought
- To discuss the historical and social influences on these approaches.
- To enable them to use tools to evaluate and interpret literary texts

**Course Learning Outcome:** Upon successful completion of the course, the learners will be able to:

<b>CLO1</b>	Understand the key terms of different critical approaches to literature
<b>CLO2</b>	Trace the evolution of different schools of critical thought and enquiry
<b>CLO3</b>	Identify the influence of various historical movements on these schools of thought
<b>CLO4</b>	Comprehend how the reception of a text changed during the years depending on the tool adopted for its analysis

<b>CLO5</b>	Examine and critique literary texts using these tools
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### Mapping of Programme Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓		✓		
<b>CLO2</b>	✓		✓		
<b>CLO3</b>	✓		✓		✓
<b>CLO4</b>	✓		✓	✓	
<b>CLO5</b>	✓		✓	✓	✓

### Unit 1 - course aims to familiarize the learners with the different historical approaches

#### Moralistic Approach

Sir Philip Sidney	“Apologie for Poetrie”
Irving Babbitt	<i>Genius and Taste</i>
R. A. Scott-James	<i>The Making of Literature</i> (Chapters 1-4)
T.S. Eliot	“Religion and Literature”

#### Unit 2 - Psychoanalytical Approach

Ernest Jones	“A Psycho-Analytic Study of Hamlet”
Geoffrey Gorer	“The Myth in Jane Austen”
Erich Fromm	“Disobedience as a Psychological and Moral Problem”
Otto Rank	“The Myth of the Birth of the Hero: A psychological interpretation of mythology”

#### Unit 3 - Archetypal Approach

S H Hooke	Myth and Ritual
Northrop Frye:	“The Archetypes of Myth Literature”
Maud Bodkin	“Archetypal Patterns in Tragic Poetry”
Jessie L. Weston	From Ritual to Romance

#### **Unit 4 - Sociological Approach**

Christopher Caudwell	“Illusion and Reality”
George Lukacs	“The Ideology of Modernism”
Joseph Woodcrutch	“The Tragic Fallacy”
Harry Levin	“Literature as an Institution”

#### **Unit 5 -Formalistic Approach**

I A Richards	“Science and Poetry”
Cleanth Brooks	“Keats Sylvan Historian: History without Footnotes”
Robert Penn Warren	“Pure and Impure Poetry”
R P Blackmur	“Language as Gesture”

#### **References:**

Levin, Harry. “Literature as an Institution”, *Accent*, vol. VI, 1946, p. 159-168.

Scott, Wilbur. *Five Approaches to Literary Criticism: An Arrangement of Contemporary Critical Essays*, Macmillan USA, 1996.

#### **Recommended Readings:**

Brooks, Cleanth. “The Language of Paradox”, *The Well Wrought Urn*, Mariner Books, 1956.

Culler, Jonathan. *Structuralist Poetics*, Routledge Classics, 2002.

Eliot, T.S. “Tradition and the Individual Talent”, *The Sacred Wood*. Ingram. 2015.

Freud, Sigmund. “Creative Writing and Day-dreaming”, *On Freud’s Creative Writers and Day-Dreaming*. edited by Ethel Spector Person and others. Karnac Books, 2013.

Jakobson, Roman. "Closing Statements: Linguistics and Poetics", *Style in Language*,  
MIT Press, 1960.

Jakobson, Roman. "The Metaphoric and Metonymic Poles", 1956.

Lukacs, Gyorgy. "The Ideology of Modernism", *The Meaning of Contemporary Realism*, The  
Merlin Press Ltd. 1991.

Pater, Walter. "An Essay on Style", *Appreciations*. Macmillan. 1915.

Bradley, A.C. *Poetry for Poetry's Sake: An Inaugural Lecture Delivered on June 5, 1901*.  
Dodo Press, 2009.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

## **SEMESTER IV**

**Course Title: POSTMILLENNIAL LITERARY TRENDS**

**Course Code: ENGL511**

**Credits: 3**

### **Course Description:**

The course will introduce the literary trends dating from the last few decades of the 20<sup>th</sup> century to the 21<sup>st</sup> century. This course is meant to engage the students to do in-depth reading, critical enquiry, and research on the prevalent literary trends of the new millennium. It focuses on how literature has begun to mushroom and spread its tentacles drawing from various sources and fields as varied as ecology, environment, visual culture, mass media, physics, geography and so on. This course aims to update and inform the learners of the critical issues and research interests in emerging and contemporary literary trends.

### **Course Objectives:**

- provide a comprehensive background to the emergence of contemporary literary trends and movements.
- explore a series of theoretical themes that have emerged due to the interaction of various interdisciplinary areas of studies.
- describe socio-cultural issues in the new millennium which have impact on the literary landscape
- familiarise the students with various literary resistances of the subjugated.
- enable the students to identify and analyze the significant events leading to the new millennium which Impacted literature



**Course Learning Outcome:** Upon successful completion of the course, the learners will be able to:

<b>CLO1</b>	Understand the increasing intersection of literature and other disciplines
<b>CLO2</b>	Learn about the literary transformation from reading to representation
<b>CLO3</b>	Understand the socio-political shifts of literary studies in the context of globalization
<b>CLO4</b>	Identify the timeline of history through different literary texts along with the major literary trends
<b>CLO5</b>	Examine the literary works of writers experimenting with new forms and genres.

**Mapping of Programme Outcomes with Course Outcomes:**

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓				
<b>CLO2</b>		✓			✓
<b>CLO3</b>			✓	✓	
<b>CLO4</b>		✓	✓	✓	
<b>CLO5</b>		✓			✓

**Unit 1- The New Aesthetics, Graphic Narratives and Digital Humanities**

Hillary Chute and Marianne DeKoven:

“Introduction: Graphic Narrative”

Marjane Satrapi:

*Persepolis*

Susan Schreibman et al.

“The Digital Humanities and Humanities

Computing: An Introduction” *A Companion to Digital Humanities*

Michael Joyce:

*Afternoon*

## **Unit 2- Trauma Studies and Memory Studies**

Michelle Balaev:

“Trauma Studies”

Maya Angelou:

*I Know Why the Caged Bird Sings*

Michael Rothberg:

“Remembering Back: Cultural Memory, Colonial Legacies, and Postcolonial Studies”

Elie Wiesel:

*Night*

## **Unit 3- Pandemic Studies and Climate Studies**

Giorgio Agamben:

“The Invention of an Epidemic”

Albert Camus:

*The Plague*

Scott Slovic:

“The Story of Climate Change: Science, Narrative, and Social Action”

Amitav Ghosh:

*The Hungry Tide*

## **Unit 4 - Asexuality Studies and Fat Studies**

Esther Rothblum:

“What Is Fat Studies?”

Sarah Dessen:

*Keeping the Moon*

Ela Przybylo:

“Introducing Asexuality, Unthinking Compulsory Sexuality”

Maia Kobabe:

*Gender Queer*

## **Unit 5 - Health Humanities and Posthuman Literature**

Paul Crawford:

“Health humanities: the future of medical humanities?”

Stacy Alaimo:

“Bodily Natures” *Bodily Natures: Science, Environment, and the Material Self*

Virginia Woolf

*On Being Ill*

Tony Davies

“From Humanism to Antihumanism” *Humanism*

**References:**

- Alaimo, Stacy. *Bodily Natures: Science, Environment, and the Material Self*. Indiana University Press, 2010.
- Agamben, G. The invention of an epidemic. *The European Journal of Psychoanalysis*.  
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- Crawford, P., Brown, B., Tischler, V. and Baker, C. (2010), "Health humanities: the future of medical humanities?", *Mental Health Review Journal*, Vol. 15 No. 3, pp. 4-10.  
<https://doi.org/10.5042/mhrj.2010.0654>
- Davies, Tony. *Humanism*, Routledge, 1997.
- Felman, Shoshana and Dori Laub. 1992. *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*. New York: Routledge.
- Rothberg, Michael. "Remembering Back: Cultural Memory, Colonial Legacies, and Postcolonial Studies" *The Oxford Handbook of Postcolonial Studies*. Ed. Graham Huggan. OUP, 2018.
- Rothblum, Esther and Sondra Solovay. *The Fat Studies Reader*, NYU Press, 2009.
- Schreibman, Susan et al. "The Digital Humanities and Humanities Computing: An Introduction" *A Companion to Digital Humanities*, Oxford: Blackwell, 2004.
- Slovic, Scott. "The Story of Climate Change: Science, Narrative, and Social Action" *The Okinawan Journal of American Studies* (American Studies Program, University of the Ryukyus, Nishihara, Okinawa, Japan) No. 2 (2005): 38-42.
- Przybylo, Ela. *Introducing the New Sexuality Studies* (pp.35-46) Illinois State University, 2022.

**Recommended Readings:**

Addlakha, Renu. *Disability Studies in India: Global Discourses, Local Realities*.

Routledge India, 2020.

Alaimo, Stacy. "Bodily Natures: Science, Environment and the Material Self. Indiana

University Press, 2010

Therese Jones, Delese Wear and Lester D.Friedman. *The Health Humanities Reader*.

Rutgers University Press, New Brunswick, New Jersey 2014.

Nayar, Pramod. *Eco precarity: Vulnerable Lives in Literature and Culture*. Routledge

*Studies in the World Literatures and the Environment*. Routledge: New York: 2019.

Scott, Slovic. *Going Away to Think: Engagement, Retreat, and Ecocritical Responsibility*.

p ed. University of Nevada Press, 2016.

Verma, Sreejith, and Sircar, Ajanta. Eds. *Contagion Narratives: Societies, Culture and*

*Ecology of the Global South*. Routledge Studies in the World Literatures and

Environment. 2023.

Srilata K. *This Kind of Child: The Disability Story*. Westland Books, 2023.

Wann, Marilyn, et al. *The Fat Studies Reader*. NYU Press, 2009.

**Course Title: POSTCOLONIAL LITERATURE**

**Course Code: ENGL512**

**Credits: 3**

**Course Description:**

The course will introduce various literatures of the erstwhile colonies to learners. They learn about key concepts of postcolonialism and will be familiarized with representative theoretical texts to equip them to identify and discuss the problems of the postcolonial. The selected texts of the course include seminal titles from different geographical regions to help learners to understand how colonialism changed lives across the globe through institutionalized exploitation, resistances to colonialism, the survival of the native cultures and memories, and the neocolonial.

**Course Objectives:**

- To introduce learners to the key concepts of postcolonialism
- To provide the learners a comprehensive understand of the postcolonial
- To make them aware of the historical context of the postcolonial
- To familiarize them with various literary resistances of the colonies
- To enable them to identify and analyse the effects of postcolonialism on cultures and societies across the globe

**Course Learning Outcome:** Upon successful completion of the course, the learners will be able to:

<b>CLO1</b>	Understand the key concepts of postcolonialism
<b>CLO2</b>	Learn about the effects of colonialism on different languages, cultures, societies, etc.
<b>CLO3</b>	Understand the historical and political context of colonialism
<b>CLO4</b>	Identify the colonial and postcolonial influences in literatures of the colonies
<b>CLO5</b>	Examine the problems of the postcolonial and neo-colonial lived experiences

### Mapping of Program Outcomes with Course Outcomes

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	✓	✓	✓	✓	✓
CLO2	✓		✓	✓	
CLO3	✓	✓	✓	✓	✓
CLO4	✓	✓	✓	✓	✓
CLO5	✓		✓	✓	✓

### Course Content:

#### Unit 1- What is Postcolonial?

Understanding the Postcolonial, Definitions and Scope, New Literatures in English: African-Caribbean, South Asian-New Zealand- Australian-Canadian.

Key Terms: Colonialism– Diaspora – Eurocentrism – Hegemony – Hybridity – Master and Meta Narratives – Mimicry – Nation – Self and Other –Postcolonialism– Race and Racism – Subaltern

#### Unit 2- Poetry

Kamau Brathwaite: “Columbe” (Caribbean)

Derek Walcott: “Ruins of a Great House” (Caribbean)

Leopold Senghor: “New York” (Africa)

Gabriel Okara: “The Mystic Drum” (Africa)

Lee Tzu Pheng: “My Country and My People” (Singapore)

Kishwar Naheed: “The Grass is Like Me” (Pakistan)

### Unit 3- Fiction

Salman Rushdie: *Midnight's Children* (India)  
Bapsi Sidhwa: *Ice-Candy Man* (Pakistan)  
Chimamanda Ngozi Adichie: *Half of a Yellow Sun* (Africa)

### Unit 4- Drama

Ama Ata Aidoo: *Anowa* (Africa)  
Yvette Nolan: *The Unplugging* (Canada)  
Jane Harrison: *Stolen* (Australia)

### Unit 5- Non-Fiction

Edward Said: Introduction to *Orientalism*  
Frantz Fanon: Introduction to *Black Skin White Masks*  
Gayatri Chakravorty Spivak: "Can the Subaltern Speak?"

### References:

Anderson, Benedict. *Imagined Communities*. Verso, 2006.  
Ashcroft, Bill, et al. *Postcolonial Studies Reader*. Routledge, 1995.  
Ashcroft, Bill, et al. *The Empire Writes Back*. Routledge, 2002.  
Bhabha, K., Homi. *The Location of Culture*. Routledge, 1994.  
Fanon, Frantz. *Black Skin, White Masks*. Penguin Classics, 2021.  
Gilbert, Helen. and Tompkins, Joanne: *Post-colonial Drama: Theory, Practice, Politics*. Taylor & Francis, 2002.  
Hutcheon, Linda. *A Theory of Parody: The Teachings of Twentieth-century Art Forms*. U of Illinois P, 2000.  
Loomba, Ania. *Colonialism and Postcolonialism*. Taylor & Francis, 2007.  
Said, Edward. *Orientalism*, Penguin India, 2001.  
Shohat, Ella and Stam, Robert. *From Eurocentrism to Polycentrism*. Taylor & Francis, 2013.

Spivak, Gayatri Chakravorty. *Can the Subaltern Speak?* Walther Konig, Verlag, 2021.

Thiong'o, Wa Ngugi. *Decolonizing the Mind: The Politics of Language in African Literature*. East African Educational, 1992.

Young, J.C., Robert. *Colonial Desire*. Routledge, 2005.

Young, J.C, Robert. *Postcolonialism: An Historical Introduction*. Wiley, 2016.

### **Recommended Reading:**

Bindella, M.T. and G.V. Davis. "Introduction". *Imagination and the Creative Impulse in New Literatures in English*. Rodopi, 1993. pp. 1 - 12.

Howells, Coral Ann and Eva Marie Kroeller. *Cambridge History of Canadian Literature*. Cambridge UP, 2009.

Irele, Abiola. *The Cambridge History of African and Caribbean Literature*. edited by Abiola Irele and Simon Gikandi. Cambridge UP, 2004.

King, Bruce. 'Introduction.' *Literatures of the World in English*. Routledge, 1974. pp.1-22.

Kinsella, John. *The Penguin Anthology of Australian Poetry*. Melbourne: Penguin, 2008.

Narasimhaiah, C .D. 'Why Commonwealth Literature?' *Essays in Commonwealth Literature: Heirloom of a Multiple Heritage*. Pencraft, 1995. pp. 12-24.

Thieme, John. *The Arnold Anthology of Postcolonial Literatures in English*. Arnold, 1996.

West Indian Literature. Macmillan, 1973.



**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

## **Course Title: SUBALTERN LITERATURE**

**Course Code: ENGL513**

**Credits: 3**

### **Course Description:**

The course will examine the significance of the Subaltern literary tradition in shaping both the identities and the history of the myriad indigenous groups in India. The course will try to position subaltern literature within an Indian literary history. Specifically, the course will be considering the ways in which the model of storytelling that shape subaltern narratives. The course will closely consider verbal and literary modes that have created a unique subaltern literary voice, and have affected both subaltern understanding of themselves, as well as in which they have historically been understood in the popular imagination. In an effort to critically map the genealogies of this tradition the course will be interrogating not only the historical and political contexts of the works but also give the students a proper sweep of the subaltern literary landscape- a wide range of genres like autobiographies, short stories, novels, and critical essays.

### **Course Objectives**

- To help students learn about the nature and importance of the Subaltern literary tradition
- To enable the students to develop an understanding of storytelling-model that shapes the subaltern narratives.
- To help students develop a comprehensive understanding of verbal and literary framework consisting of oppressed subaltern voice throughout history.
- To develop the ability to acknowledge a proper sweep of the subaltern literary landscape, and in a variety of genres: testimonies, short stories, novels, and critical essays.

**Course Learning Outcomes:** Upon successful completion of this course, the learners will be able to:

<b>CLO1</b>	Obtain comprehensive knowledge and approaches to the interpretation and understanding of what it means to be “Subaltern Literature”.
<b>CLO2</b>	Demonstrate an understanding of the oppressed- voice whose rebellious echoes can be heard through Subaltern Poems.
<b>CLO3</b>	Revisit and relive the horrors of untouchability, transforming the pain into a narrative of resistance through the Subaltern Testimonies.
<b>CLO4</b>	Exemplify the sites of anger and protest conveyed through a specific locale and language in literary works like the Subaltern short stories.

<b>CLO5</b>	Identify the unique emergence of Subaltern novels and films, challenging and shattering the existing genres and canons of the literary worlds.
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### Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
<b>CLO1</b>	✓				
<b>CLO2</b>		✓			✓
<b>CLO3</b>			✓	✓	
<b>CLO4</b>		✓	✓	✓	
<b>CLO5</b>		✓			✓

### Course Content:

#### Unit 1- Subaltern Studies- Key terms

Bailey Betik:	“Subaltern Studies.”(2020)
David Ludde:	“Introduction.” <i>Reading Subaltern Studies: Critical History, Contested Meaning and the Globalization of South Asia</i> (2002).
Paulo Freire:	“Introduction” <i>Pedagogy of the Oppressed</i>
Léopold Sédar Senghor:	“On Negritude”
Ambedkar B.R.:	“Castes in India: Their Mechanism, Genesis and Development. ”

#### Unit 2- Subaltern Historiography

Antonio Gramsci:	“History of Subaltern Classes: Methodological Criteria”
Ranajit Guha:	“Preface” to <i>Subaltern Studies</i>
Dipesh Chakrabarty:	“Subaltern Studies and Postcolonial Historiography”
E.P.Thompson:	“History from Below”

### Unit 3- Gender

Mahasweta Devi:	<i>Draupadi</i>
Meena Kandasamy:	<i>Miss Militancy</i>
Poile Sengupta:	<i>Thus Spake Shoorpanakha, So Said Shakuni</i> (Play)

### Unit 4- Race and Caste

Claude McKay:	<i>Home to Harlem</i>
Poomani:	<i>And Then</i>
Joseph Macwan:	<i>The Stepchild: Angaliyat</i>
T J Gnanavel	<i>Jai Bhim</i> (Movie)

### Unit 5- Ethnicity/Disability

Liana Badr:	<i>The Eye of the Mirror</i> (Translated by Samira Kavar)
R. Cheran:	<i>A Second Sunrise</i>
Shane Burcaw:	<i>Strangers Assume My Girlfriend Is My Nurse</i>

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- Chakrabarty, Dipesh. "Subaltern Studies and Postcolonial Historiography." *Nepantla: Views from South*, vol. 1, no. 1, 2000, pp. 9–32.
- Chakrabarty, Dipesh. "Subaltern Studies in Retrospect and Reminiscence," *South Asia: Journal of South Asian Studies*, vol. 38, no. 1, 2015, pp. 10-18.
- Gramsci, Antonio. *Selections from the Prison Notebooks*. International Publishers, 1992.
- Guha, Ranajit. "On Some Aspects of the Historiography of Colonial India." *Postcolonialisms: An Anthology of Cultural Theory and Criticism*, 1982, pp. 403-409.
- Ludden, David. "Introduction." *Reading Subaltern Studies: Critical History, Contested Meaning and the Globalization of South Asia*. Anthem Press, 2002.
- Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Can the Subaltern Speak? Reflections*

on the History of an Idea, 1988, pp. 21-78.

Ludden, David E. Reading Subaltern Studies: Critical History, Contested Meaning, and the Globalisation of South Asia. Permanent Black, 2001.

Thompson, E. P. "History from Below," *Times Literary Supplement*, 1966, pp. 279-80

### **Recommended Readings:**

Amin, Shahid. Event, Metaphor, Memory: Chauri Chaura, 1922-1992. U of California Press, 1995.

Basuli Deb. "Transnational Complications: Reimagining *Oroonoko* and Women's Collective Politics in the Empire." *Frontiers: A Journal of Women Studies*, vol. 36, no. 1, 2015, pp. 33-56.

Chakravorty Spivak." *Alternatives: Global, Local, Political*, vol. 32, no. 4, 2007, pp. 419-43.

Chibber, Vivek. *Postcolonial Theory and the Specter of Capital*. Verso Books, 2014.

Guru, Gopal. "Freedom of Expression and the Life of the Dalit Mind." *Economic and Political Weekly*, vol. 48, no. 10, 2013, pp. 39-45.

Joshi, P. C. "The Subaltern in Indian Literature: Some Reflections on Premchand and His 'Godaan.'" *Indian Literature*, vol. 49, no. 2 (226), 2005, pp. 101-18.

Maggio, J. "'Can the Subaltern Be Heard?': Political Theory, Translation, Representation, and Gayatri

Rahul Gairola. "Burning with Shame: Desire and South Asian Patriarchy, from Gayatri Spivak's 'Can the Subaltern Speak?' To Deepa Mehta's 'Fire.'" *Comparative Literature*, vol. 54, no. 4, 2002, pp. 307-24.

Roy, Tirthankar. "Subaltern Studies: Questioning the Basics." *Economic and Political Weekly*, vol. 37, no. 23, 2002, pp. 2223-28.

Singh, Poonam. "The Advent of Ambedkar in the Sphere of Indian Women Question." *CASTE: A Global Journal on Social Exclusion*, vol. 1, no. 2, 2020, pp. 17-30.

Trivedi, Harish. "Theorizing The Nation: Constructions of 'India' and 'Indian Literature.'" *Indian Literature*, vol. 37, no. 2 (160), 1994, pp. 31-45.

### **Films:**

Ray, Satyajit. 'Sadgati' 1981.

Singha, Anubhav. 'Article 15' 2019.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: GENDER AND QUEER STUDIES**

**Course Code: ENGL514**

**Credits: 3**

**Course Description:**

This course examines the advanced theories, methodologies, and interdisciplinary perspectives pertaining to Gender and Queer studies. It critically looks at historical and modern ideas, beliefs, prejudices with regard to sexual orientations, gender identities and societal standards. The course seeks to promote critical thinking, strengthen research abilities and encourage participation in discourses that advance knowledge of gender and such issues in contemporary society.

**Course Objectives:**

- To acquaint students with the main theoretical frameworks and concepts in Gender studies and Queer theory, including intersectionality, performativity, heteronormativity, and social construction of gender.
- Examine the historical development of gender roles, norms, and queer identities, and comprehend how social, cultural, and political forces have influenced gender and queer experiences throughout history.
- Analyse and discuss contemporary issues related to gender, sexuality, and queer experiences, discrimination, media (mis)representation, and challenges confronted by queer communities.
- To recognise the significance of intersectionality in comprehending gender and queer experiences, including how race, class, ethnicity, disability, and other factors intersect with gender and sexual identity.
- To encourage critical thought regarding traditional gender norms and stereotypes and to investigate alternative and non-binary expressions of gender and sexuality.

**Course Learning Outcomes:**

Upon successful completion of this course, the learners will be able to:

<b>CLO1</b>	Have a comprehensive understanding of key theoretical concepts and frameworks in Gender studies and Queer theory.
<b>CLO2</b>	Be able to articulate the historical evolution of gender roles, norms, and queer identities and comprehend how historical contexts have influenced contemporary gender and queer experiences.
<b>CLO3</b>	Challenge traditional norms and stereotypes through critical thinking.
<b>CLO4</b>	Recognize biases and incorporate intersectionality into their analysis of gender and sexuality.
<b>CLO5</b>	Evaluate contemporary issues related to gender, sexuality, and queer experiences

### Mapping of Program Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓				✓
<b>CLO2</b>			✓	✓	✓
<b>CLO3</b>			✓	✓	
<b>CLO4</b>	✓		✓	✓	
<b>CLO5</b>	✓	✓			✓

### Course Contents:

#### Unit – 1 Foundations of Gender and Queer Studies

Introduction to Gender and Queer Studies: Key concepts and theoretical frameworks

Intersectionality: Understanding the complexities of multiple identities and oppressions

Historical Perspectives: Evolution of Gender and Queer studies as academic disciplines

#### Unit 2 - Gender/Sex Roles & Stereotyping

Judith Butler: Excerpts from *Gender Trouble: Feminism and the Subversion of Identity* (1990)

Patricia Hill Collins: "Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment" (1990).



Alice Munro: "Boys and Girls" (1964)  
Pan Nalin: *Angry Indian Goddesses* (2015).

### **Unit 3 - Deconstructing Binaries: Non-normative Gender and Sexualities.**

Monique Witting: "One is not Born a woman" (1993)  
Adrienne Rich: "Compulsory Heterosexuality and Lesbian Existence" (1993)  
Susan Stryker et al: "Introduction: Trans-, Trans, or Transgender (2008)  
Rituparno Ghosh: *Chitrangada: The Crowning Wish* (2012)  
Kalki Subramaniam: *We are not the Others* (2021)

### **Unit 4 - Gender and Media**

Laura Mulvey: "Visual Pleasure and Narrative Cinema" (1999).  
Steve Craig: Excerpts from *Men, Masculinity, and the Media* (2002).  
Jennifer Siebel Newsom: *Miss Representation* (2011), a documentary.  
Roxane Gay: "Feminism and Pop Culture", from *Bad Feminists* (2014)

### **Unit 5 - Masculinity studies**

Michael Kimmel: Masculinity as Homophobia: Fear, Shame and Silence" (1994).  
R.W. Connell: "The Men and the Boys" (2005)  
Jack Myers: Excerpts from *The Future of Men: Masculinity in the Twenty-First Century* (2016)  
Kimberly Peirce: *Boys Don't Cry* (1999), a film.

## **References**

*Boys Don't Cry*. Directed by Kimberly Peirce, 1999.  
Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 2015.  
*Chitrangada: The Crowning Wish*. Directed by Rituparno Ghosh, Angel Digital Private Limited, 2012.  
Chodorow, Nancy J. *Individualizing Gender and Sexuality*. Routledge eBooks, 2012,

<https://doi.org/10.4324/9780203816066>.

- Choo, H. Y., & Ferree, M. M. (2010). *Practicing Intersectionality in Sociological Research: A Critical Analysis of Inclusions, Interactions, and Institutions in the Study of Inequalities*. *Sociological Theory*, 28(2), 129-149.
- Collins, Patricia Hill. *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*. Routledge, 2002.
- Craig, Steve. *Men, Masculinity and the Media*. SAGE Publications, 1992.
- De Beauvoir, Simone, and H. M. Parshley. *The Second Sex*. 1949, cds.cern.ch/record/2728998.
- Doane, Mary Ann. *Femmes Fatales: Feminism, Film Theory, Psychoanalysis*. Psychology Press, 1991.
- Edelman, Lee. *No Future: Queer Theory and the Death Drive*. Duke UP, 2004.
- Foucault, Michel. *The History of Sexuality*. 1976,  
[www2.warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/special/endsandbeginnings/foucaultrepressiveen278.pdf](http://www2.warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/special/endsandbeginnings/foucaultrepressiveen278.pdf).
- Gay, Roxane. *Bad Feminist*. Harper Perennial, 2014.
- Gilbert, M.A. *Defeating Bigenderism: Changing Gender Assumptions in the Twenty-first Century*. Hypatia, 24: 93-112.2009. [https://doi.org/10.1111/j.1527-Mulvey, Laura. Laura Mulvey "Visual Pleasure and Narrative Cinema" 1975. Koenig Books, 2016. 2001.2009.01047.x](https://doi.org/10.1111/j.1527-Mulvey, Laura. Laura Mulvey )
- Kanter, Rosabeth Moss. *Men and Women of the Corporation*. Basic Books, 1993.
- Kimmel, Michael S., and Amy Aronson. *Men And Masculinities [2 Volumes]: A Social, Cultural, and Historical Encyclopedia*. ABC-CLIO, 2004.
- Lockhart, E. *The Disreputable History of Frankie Landau*. Banks. 2008.
- Lorber, Judith, and Susan A. Farrell. *The Social Construction of Gender*. SAGE Publications, Incorporated, 1991.
- Lorde, Audre. *Zami: A New Spelling of My Name*. Persephone Press, 1982.
- Mccann, Carole, and Seung-Kyung Kim. *Feminist Theory Reader: Local and Global Perspectives*. Routledge, 2013.
- Mulvey, Laura. Laura Mulvey "Visual Pleasure and Narrative Cinema" 1975. Koenig Books, 2016.
- Munro, Alice. "Boys and Girls." *Dance of the Happy Shades*. Macmillan, 1968, pp. 19-35.

- Myers, Jack. *The Future of Men: Masculinity in the Twenty-First Century*. Inkshares, 2016.
- Nalin, Pan, director. *Angry Indian Goddesses*. 2015
- Pizan, Christine de. *The Book of the City of Ladies*. Translated by Rosalind Brown-Grant, Penguin Classics, 1999.
- Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. 1990, ci.nii.ac.jp/ncid/BA25990915.
- Stryker, Susan, et al. "Introduction: Trans-, Trans, or Transgender?" *Women's Studies Quarterly*, vol. 36, no. 3/4, 2008, pp. 11–22. JSTOR, <http://www.jstor.org/stable/27649781>. Accessed 26 July 2023.
- Subramaniam, Kalki. *We Are Not The Others : Reflections of a Transgender Activist*. Notion Press. 2021.
- Wetherell, M., & Edley, N. (1999). *Negotiating Hegemonic Masculinity: Imaginary Positions and Psycho-Discursive Practices*. *Feminism & Psychology*, 9(3), 335-356.

### **Recommended Reading:**

- Brod, Harry, and Michael Kaufman (Eds.). *The Making of Masculinities: The New Men's Studies*. Routledge, 1994.
- Connell, R.W. *Masculinities*. University of California Press, 2005.
- Erickson-Schroth, Laura (Ed.). *Trans Bodies, Trans Selves: A Resource for the Transgender Community*. Oxford UP, 2014.
- Halberstam, Jack. *The Queer Art of Failure*. Duke University Press, 2011.
- Hooks, Bell. *Feminism Is for Everybody: Passionate Politics*. South End Press, 2000.
- Hooks, Bell. *Reel to Real: Race, Sex, and Class at the Movies*. Routledge, 2008.
- Johnson, Allan. *The Gender Knot: Unravelling Our Patriarchal Legacy*. Temple UP, 2014.
- Kimmel, Michael. *The Gendered Society*. Oxford UP, 2015.
- Irigaray, Luce. Translated by Gillian Gill. *Speculum of the Other Woman*. Cornell UP, 1974.
- Rich, Adrienne. "Diving into the Wreck." 1972.
- Ross, Karen (Ed.). *The Handbook of Gender, Sex, and Media*. John Wiley & Sons, 2012
- Serano, Julia. *Whipping Girl: A Transsexual Woman on Sexism and the Scapegoating of Femininity*. Seal Press, 2007.
- Tasker, Yvonne, and Diane Negra (Eds.). *Interrogating Postfeminism: Gender and the*

*Politics of Popular Culture*. Duke UP, 2007.

West, Candace, and Don H. Zimmerman. "Doing Gender." *Gender & Society*, vol. 1, no. 2, 1987, pp. 125-151.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: LITERATURE AND ENVIRONMENT**

**Course Code: ENGL515**

**Credits: 3**

**Course Description:**

Taken in its entirety, the planetary ecological crisis has presently reached a magnitude beyond human comprehension. The course on Literature and Environment seeks to explore this shared precarity of human and nonhuman life on Earth. The course traces the intersections between Ecocriticism and other subfields (like The Anthropocene, Climate Change Fiction, Blue Humanities, and Environmental Humanities), shedding light on the way in which Literature and other forms of cultural expression harness the interpretative powers of Humanities in order to understand the ecological crises.

**Course Objectives**

- To introduce the learner to the literary, historical, scientific, sociological, political, cultural, and ethical aspects of climate change at the local and global levels.
- To contextualise environmental transformations in terms of global politics, gender, aesthetics, and activism.
- To facilitate the learner to understand the diverse trajectories of environmental crises and their complex role in society.
- To expose the learner to diverse genres of the discourse, including Film, Fiction, Poetry, Creative Nonfiction, and Life Writing.
- To deepen the student's sensitivity and sense of responsibility for our planet and nature

**Course Learning Outcomes:** Upon successful completion of the course, the learner will be able to:

<b>CLO1</b>	Critically analyse and understand environmental debates and perspectives that include histories, narratives, and alternative voices.
<b>CLO2</b>	Engage sensitively and critically in providing meaningful solutions to climate-related issues.
<b>CLO3</b>	Comprehend the need for exposure to diverse literary genres of environmental crises, their impact on literary representations and cultural productions
<b>CLO4</b>	Reflect upon and acknowledge one's moral and ethical obligations to the planet.
<b>CLO5</b>	Create a more sustainable world for humans, the biota and the abiota – our co-inhabitants of the planet.

### Mapping of Program Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓				
<b>CLO2</b>		✓	✓	✓	
<b>CLO3</b>			✓	✓	
<b>CLO4</b>		✓	✓		
<b>CLO5</b>			✓		✓

### Course Content:

#### Unit 1 - Ecocriticism: Concepts, Genres, and Positions

Pastoral, Wilderness, Dwelling, Apocalypse, Social Ecology, Spiritual Ecology, Scientific Conservation, Green Politics, Ecofeminism, Deep Ecology, Bioregionalism, Tinai, Environmental Movements and Environmental Justice.

#### Unit 2 - Disaster Narratives

Rachel Carson: *Silent Spring*

Terry Tempest Williams: *Refuge: An Unnatural History of Family and Place*  
 Barbara Kingsolver: *Animal Dreams* (Excerpts)  
 Arif Anwar: *The Storm*

### Unit 3 - The Anthropocene

Dipesh Chakraborty: "The Climate of History: Four Thesis"  
 Rob Nixon: *Slow Violence and the Environmentalism of the Poor* (Excerpt)  
 Amitav Ghosh: *The Gun Island*

### Unit 4 - Eco-cinema

*Chasing Ice* (2012): Documentary, Dir. Jeff Orlowski  
*Godavari* (2006): Movie, Dir. Sekhar Kammula  
*Snowpiercer* (2013): Movie, Dir. Bong Joon-ho  
*Water Wives*: Short film, Dir. Jaydeep Sarkar

### Unit 5 -Eco-Poetry

William Wordsworth: "Composed Upon Westminster Bridge"  
 Gary Snyder: "Mother Earth: Her Whales"  
 Mary Oliver: "Wild Geese"  
 Joy Harjo: "Speaking Tree"  
 Mamang Dai: "Small Towns and the River"  
 Tinai Poems : Ainkurunooru 113, Ammuvanaar, Neithaltinai  
 Kurunthokai 3, Thevakulathar, Kurinji tinai

### References:

Chakraborty, Dipesh. "The Climate of History: Four Thesis". *Critical Inquiry*, Vol. 35, No. 2, 2009, pp. 197-222.  
 Garrard, Greg. *Ecocriticism: The New Ecocritical Idiom*. Routledge, 2012.  
 Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. Penguin Books, 2016.



------. *Gun Island*. Penguin, 2019.

Kingsolver, Barbara. *Animal Dreams*. Hachette, 1990.

Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*. Harvard University Press, 2011.

### **Recommended Reading:**

Guha, Ramachandra. *Environmentalism: A Global History*. Penguin Books, 2014.

Heise, Ursula K. *Sense of Place and Sense of Planet: The Environmental Imagination of the Global*. Oxford University Press, 2008.

Jaquette Ray, Sarah. *A Field Guide to Climate Anxiety*. University of California Press, 2020.

Kolbert, Elizabeth. *The Sixth Extinction: An Unnatural History*. Bloomsbury, 2014.

Kyle Bladow and Jennifer Ladino. *Affective Ecocriticism: Emotion, Embodiment, Environment*. University of Nebraska Press, Lincoln. 2018.

Narain, SUNITHa. *Conflicts of Interest: My journey through India's Green Movement*. Penguin, 2017.

Rangarajan, Swarnalatha. *Ecocriticism: Big Ideas and Practical Strategies*. Orient Black Swan, 2018.

Shiva, Vandana. *Staying Alive: Women, Ecology and Survival*. Kali for Women, 1988.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

## **SOFTCORE COURSES**

**Course Title: MAJOR AUTHORS: R.K. NARAYAN**

**Course Code: ENGL451**

**Credits: 3**

### **Course Description:**

R.K. Narayan is one of the most celebrated Indian novelists writing in English. His works captured the essence of ordinary life. Besides his novels, he wrote short stories, travelogues, condensed versions of Indian epics in English and his memoir. He won numerous awards and adulation during his lifetime. These include the Sahitya Akademi Award in 1958, the Padma Bhushan in 1964, the A C Benson Medal by the Royal Society of Literature in 1980, and besides Padma Vibhushan in 2000. He played an exceptional role in making India accessible to the outside world through his writings. Commenting on his novels, M.K Naik writes: Narayan's Fiction consistently creates a credible universe observed with an unerring but uniformly tolerant sense of human incongruity, but gains in stature when, at his best, he is able to hitch the wagon of his ironic action to the star of moral imagination". The objective of the course is to encourage students to get acquainted with the works of R K Narayan, to develop a critical understanding of the text, and to explore the social, intellectual and cultural contexts in which they were produced.

### **Course Objectives:**

This course aims to

- Develop the capacity to analyse and critically examine the fiction of R K Narayan
- Develop confidence in the generation of new writing
- Investigate recent development in research about RK Narayan
- Understand the sociocultural and political background of his writing.

**Course Learning Outcomes:** Upon the successful completion of this course, the learners will be able to:

<b>CLO1</b>	analyse and investigate critically R K Narayan's fiction.
<b>CLO2</b>	Investigate recent advancements in RK Narayan research.
<b>CLO3</b>	Comprehend the political and socio-cultural context of his work
<b>CLO4</b>	Develop conviction in the creation of original content
<b>CLO5</b>	Develop a better critical framework for the analysis of Indian writing.

### Mapping of Program Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓		✓		
<b>CLO2</b>	✓		✓		
<b>CLO3</b>	✓		✓		✓
<b>CLO4</b>	✓		✓	✓	
<b>CLO5</b>			✓	✓	✓

### Course Content:

#### Unit 1

Introduction

The novelist and his art

#### Unit 2

#### The Pre-Independence Novels

*The Bachelor of Arts*

*The English Teacher*

### **Unit 3**

#### **The Post-Independence Novels**

*The Guide*

*A Tiger for Malgudi*

*Grandmother's Tale*

### **Unit 4**

#### **Short stories**

*Under the Banyan Tree and other Stories*

*Malgudi days*

### **Unit 5**

*My Days* (Autobiography)

#### **References:**

Graham, Greene. *Introduction to The Bachleor of Arts*. T.Nelson, 1937.

Hariprassana. *The World of Malgudi: A Study of R K Narayan's Novels*. Prestige Books, 1998.

K R, Iyengar. *Indian Writing in English*. Sterling Publishers Pvt.Ltd, 1984.

Ram, Atma. *Prespectives on R.K. Narayan*. Vimal Prakashan, 1981.

Sindhu, P. S. *A Critical Study of the Novels of R K Narayan*. Bahri Publication, 1992.

Sundaram, PS. *R.K. Narayan as a Novelist*. B R Publishing Corporation , 1988.

#### **Recommended Reading:**

Narayan, R. K. *Swami and Friends*. Indian Thought Publication, 2008.

---. *The Guide*. 76th ed., Indian Thought Publication, 2010.

---. *The Man Eater Of Malgudi*. Rama Brothers India PVT Ltd, 2004.

---. *The Vendor of Sweets*. Indian Thought Publication, 2007.

---. *Waiting for Mahatma*. Normanby Press, 2016.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: MODERN MASTERS OF ENGLISH PROSE**

**Course Code: ENGL465**

**Credits: 3**

**Course Description:**

This course is designed to develop and enhance the student's skills in the craft of writing prose, with particular emphasis on the essays and familiarises them with more advanced skills such as the use of the extended metaphor, irony, and innovative engagement with existing genres, including autobiography, sermons, and satire. This module provides a more in-depth practical guide to prose for students of the Creative Writing programme. Students will reflect on the nature and variety of prose processes and genres and will be introduced to the practical aspects of prose writing through discussion of literature with particular attention to craft, writing exercises. and peer critique exercises.

**Course Objectives:**

- To provide critical and speculative development for students who have knowledge of the basic craft skills and who wish to develop their short prose further
- To familiarise students with the more advanced approaches and disciplines of prose writing in practical terms.
- Through short lectures, seminar discussions and a series of 'in-class' exercises, students will consider a range of issues in the construction of more complex and deliberately constructed prose. How can one write within an established genre, but with originality? How can one stretch and question the boundaries of one or more genres? How does one structure a collection of thematically related essays?

**Course Learning Outcomes:** Upon the successful completion of the course, the learner will be able to:

<b>CLO1</b>	analyse a range of popular and innovative forms available in prose
<b>CLO2</b>	Understand the demands of writing for publication
<b>CLO3</b>	understand the creative and professional relationship between writing, re-writing, editing and publication.



<b>CLO4</b>	produce prose which utilises the conventions of a variety of genres in an original way and produce stories for submission to journals and magazines;
<b>CLO5</b>	work collaboratively in critiquing and learning from examples of good practice

### Mapping of Programme Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓				
<b>CLO2</b>	✓		✓		✓
<b>CLO3</b>			✓	✓	
<b>CLO4</b>		✓	✓	✓	✓
<b>CLO5</b>					

### Course Content:

#### Unit- 1

#### **Martin Luther King: *Strength to Love***

Our God is Able

The Man who was a Fool

I Have a Dream

Antidotes of Fear

Loving your Enemies

Shattered Dreams

#### Unit- 2

#### **Bertrand Russell :*The Gates of Wisdom***

Work

Ideas that Have Harmed Mankind

The Basis of an Ideal Character

The Limits of Human power

How to escape from Intellectual Rubbish?

I Believe

### **Unit- 3**

**Aldous Huxley: *Essays***

Inequality

Nature and Causes of War

The Double Crisis

Work and Leisure

Comfort

Tomorrow and Tomorrow and Tomorrow

### **Unit- 4**

**Arundhati Roy: *Essays***

The Greater Common Good

The End of Imagination

### **Unit- 5**

**Jawaharlal Nehru: *Autobiography***

What is Religion?

Prison Humours

Animals in Prison

Experience of Lathi Charges

Childhood

Earthquake

**References:**

- Graham, Greene. *Introduction to The Bachelor of Arts*. T.Nelson, 1937.
- Hariprassana. *The World of Malgudi: A Study of R K Narayan's Novels*. Prestige Books, 1998.
- K R, Iyengar. *Indian Writing in English*. Sterling Publishers Pvt.Ltd, 1984.
- Ram, Atma. *Perspectives on R.K. Narayan*. Vimal Prakashan, 1981.
- Sindhu, P. S. *A Critical Study of the Novels of R K Narayan*. Bahri Publication, 1992.
- Sundaram, PS. *R.K. Narayan as a Novelist*. B R Publishing Corporation , 1988.

**Recommended Reading:**

- Narayan, R. K. *Swami and Friends*. Indian Thought Publication, 2008.
- . *The Guide*. 76th ed., Indian Thought Publication, 2010.
- . *The Man Eater Of Malgudi*. Rama Brothers India PVT Ltd, 2004.
- . *The Vendor of Sweets*. Indian Thought Publication, 2007.
- . *Waiting for Mahatma*. Normanby Press, 2016.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR  
b.
2. a.  
OR  
b.
3. a.  
OR  
b.
4. a.  
OR  
b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR  
b.
3. a.  
OR  
b.
3. a.  
OR  
b.
4. a.  
OR  
b.

**Course Title: PROFESSIONAL COMMUNICATION IN ENGLISH**

**Course Code: ENGL476**

**Credits: 3**

**Course Description:**

We live in an age where fluency in English has become an important feature in the job market for any profession. ‘Excellent communication skills’ is a criterion that employers stress upon for all positions. Considering these factors, this course attempts to impart the basics of communication in English through written exercises and spoken activities to improve students' general communication abilities and enhance their ‘employability’. This is done by laying emphasis on the four key language skills – listening, speaking, reading and writing.

**Course Objectives:**

- Develop proficiency in all four language skills [LSRW] in the context of professional communication in English.
- Enhance speaking skills to communicate effectively in various professional settings such as interviews and discussions.
- Improve reading and comprehension skills to understand spoken and written English in professional and general contexts.
- Enhance writing skills to effectively convey ideas and information through various written mediums like letters, resumes, emails and reports and explore the different types of writing.

**Course Learning Outcomes:** Upon successful completion of this course, learners will be able to:

<b>CLO1</b>	Apply communication skills in order to overcome communication barriers, and adapt individual communication style to different professional contexts effectively.
<b>CLO2</b>	Demonstrate proficiency in listening to understand spoken English in various contexts and also to be able to synthesise and summarise important points.

<b>CLO3</b>	Exhibit effective speaking skills by communicating eloquently and confidently in professional contexts like seminars, group discussions and interviews by learning to generate ideas and present them in a structured manner.
<b>CLO4</b>	Display improved reading skills by comprehending and analysing texts to extract relevant information and identify main ideas to evaluate critically
<b>CLO5</b>	Produce well-written documents like business letters, emails, resumes, essays, reports and professional correspondence utilising appropriate language and formatting.

#### **Mapping of Program Outcomes with Course Outcomes:**

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓	✓			
<b>CLO2</b>		✓	✓		
<b>CLO3</b>		✓	✓	✓	
<b>CLO4</b>				✓	✓
<b>CLO5</b>		✓		✓	✓

#### **Course Content:**

##### **Unit 1-Basic Communication Skills**

Introduction; relevance of communication; communication process; types of communication; barriers to communication; overcoming barriers; frames of reference.

##### **Unit 2-Listening**

Types of listening; barriers to effective listening; listening and note taking; identifying important points; extracting salient points to summarise.

### **Unit 3 -Speaking**

Public speaking; Setting clear objectives; generating ideas; preparing the speech; seminars; purpose of seminars; making notes to speak from; presentations; structure of presentations; group discussions; types of group discussions and topics; group dynamics; interviews; types of interviews; basic interview structure

### **Unit 4 -Reading**

Comprehension, skimming, scanning, intensive reading, extensive reading, determining vocabulary from word parts and context clues; identifying the central argument as well as details; inferring and identifying implied main ideas; reference and library skills; critical reading and evaluating the text.

### **Unit 5 - Writing**

Functional grammar; spelling and punctuation: vocabulary; common errors; letter writing; format and style; cover letters; business letters; job applications; e-mails; resumes; report writing; note-making; description; narration; essay and paragraph writing.

### **Recommended Reading:**

Billingham, Jo, and Beatrice Baumgartner Cohen. *Giving Presentations*. Oxford University Press, 2003.

Cholij, Mark. *Towards Academic English: Developing Effective Writing Skills*. Cambridge University Press, 2007.

Glendinning, Eric H., and Beverly Holmström. *Study Reading: A Course in Reading Skills for Academic Purposes*. Cambridge University Press, 2004.

Hamp-Lyons, Liz, and Ben Heasley. *Study Writing: A Course in Written English for Academic Purposes*. Cambridge University Press, 2006.

Mohan, Krishna, and Meera Banerji. *Developing communication skills*. Macmillan, 2016.

- Murphy, Raymond. *Essential Grammar in Use: A Self-study Reference and Practice Book for Elementary Students of English with Answers*. Cambridge University Press, 2001.
- Narayanaswami, V. R. *Strengthen Your Writing*. Orient Longman, 1979.
- Ogidi, O. C. *Study Speaking: A Course in Spoken English for Academic Purposes*. Cambridge University Press, 1993.
- Patnaik, Priyadarshi. *Group Discussion and Interview Skills*. Foundation Books, 2011.
- P. Kiranmai Dutt et al. *A Course in Communication Skills*. Cambridge University Press, 2008.
- Prasad, Hari Mohan. *How to Prepare for Group Discussion and Interview*. Tata McGraw-Hill Publishing Company, 1998.
- Seely, John. *Oxford Guide to Effective Writing and Speaking: How to Communicate Clearly*. Oxford University Press, 2013.
- Tickoo, Champa, and Jaya Sasikumar. *Writing with a Purpose*. Generic Publishers, 2014.
- Van Emden, Joan. *Effective Communication for Science and Technology*. Macmillan, 2001.



**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: POPULAR FICTION**

**Course Code: ENGL479**

**Credits: 3**

**Course Description:**

Popular [fiction](#), also known as [genre](#) fiction, refers to the various [fiction genres](#) and types that have proved to be popular with wide audiences. The course intends to introduce students to varied aspects of Popular Literature in terms of its production and consumption within a cultural framework. Students will explore the relationship between popular literature and “high” culture, the social and political contexts of literature, and the role of marketing and distribution practices

**Course Objectives**

- To introduce students to the meaning of Popular Literature
- To orient students toward relevant theories and concepts necessary for understanding popular fiction
- Connect popular texts to their cultural contexts of production and consumption
- To orient students to varied writing styles of different writers of the category
- To enable students to write a close analysis and critical interpretation of a text of popular literature

**Course Learning Outcomes:** Upon successful completion of this course, the learners will be able to:

<b>CLO1</b>	Demonstrate comprehensive knowledge of the basics of Popular Literature.
<b>CLO2</b>	Identify and analyse themes and concerns which define the genre, replicate the culture or appeal to a given culture or subculture.
<b>CLO3</b>	develop an appreciation of popular texts across countries and regions.
<b>CLO4</b>	disseminate the studies undertaken in the field of popular fiction in a range of contexts.

<b>CLO5</b>	apply knowledge and skills in the fields of popular fiction to relevant contexts like understanding consumption, subculture and consumerism.
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### Mapping of Programme Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓	✓	✓	✓	✓
<b>CLO2</b>	✓		✓	✓	
<b>CLO3</b>	✓		✓	✓	✓
<b>CLO4</b>	✓	✓	✓	✓	✓
<b>CLO5</b>	✓	✓			✓

### Course Content:

#### Unit – 1 Theories of Popular Literature and Culture

Walter Benjamin:	<i>The Work of Art in the Age of Mechanical Reproduction</i>
Theodore Adorno and Max Horkheimer:	<i>The Culture Industry. Enlightenment as Mass Deception</i>
Stuart Hall:	“Encoding, Decoding “
Janice A. Radway:	“The Institutional Matrix of Romance”
Ernest Mandel:	“The Ideology of the Detective Story” (from <i>Delightful Murder. A Social History of the Crime Story</i> )

#### Unit- 2 Gothic and Horror Fiction

Mary Shelley:	<i>Frankenstein</i>
Short Stories of Edgar Allan Poe: “Murders in the Rue Morgue”	
	“Fall of the House of Usher”

	“Masque of the Red Death”; “The Pit and the Pendulum” “The Tell-Tale Heart.”
Bram Stoker:	<i>Dracula</i>

### **Unit- 3 Children’s Literature/Fantasy Literature**

J.K Rowling:	<i>Harry Potter and the Goblet of Fire</i>
Ken Liu:	“The Paper Menagerie”
Arup Kumar Dutta:	“The Kaziranga Trails”
CS Lewis :	<i>The Last Battle from the Chronicles of Narnia</i>

### **Unit- 4 Thriller/Detective**

Satyajit Ray:-	<i>The Complete Adventures of Feluda- Volume I</i>
Stieg Larsson:	<i>The Girl with the Dragon Tattoo</i>
John Grisham:	<i>The Last Juror</i>
Paula Hawkins:	<i>The Girl on the Train</i>

### **Unit – 5 Comic/Graphic Novel**

Sarnath Banerjee:	<i>The Barn Owl’s Wondrous Caper/The Harappa Files/ The Corridor</i>
Stan Lee:	<i>Spiderman</i>
Art Spiegelman:	<i>Maus</i>
Allan Moore and David Lloyd:	<i>V for Vendetta</i>

### **References:**

Berberich, Christine ed. *The Bloomsbury Introduction to Popular Fiction*. Bloomsbury, 2017.

Fiske, John. *Reading the Popular*, Routledge, 2010.

Morag, Shiach. *Discourse on Popular Culture: Class, Gender and History in Cultural Analysis, 1730 to the Present*. Cambridge: Polity Press, 1989.

### **Recommended Readings:**

Bowden Jonathan ed. Greg Johnson. Pulp Fascism. *Right Wing Themes in Comics, Graphic Novels and Popular Literature*. Counter-Currents Publishing Ltd. San Francisco, 2013.

During, Simon. *Cultural Studies: A Critical Introduction*. Routledge, 2005.

Mandel, Ernest. *Delightful Murder. A Social History of the Crime Story*. University of Minnesota Press, 1984.

Radway, Janice. *Reading the Romance. Women, Patriarchy, and Popular Literature*. The University of North Carolina Press, 1984.

Storey, John. *Cultural Theory and Popular Culture*. Pearson. 2021.

Maja Bajac- carter, Norma Jones and Bob Batchelor. *Heroines of Comic Books and Literature. Portrayals in Popular Culture*. Ed. Rowman and Littlefield, 2014.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: CANADIAN FICTION**

**Course Code: ENGL480**

**Course Credits: 3**

**Course Description:**

This introductory course offers a comprehensive overview of Canadian Fiction, focusing on the development of the genre, major literary movements, prominent authors and their contributions to Canadian literature. It engages the learners with a wide range of Canadian fiction, representing different periods, contexts and themes. Through an analysis of selected works, the course explores how fiction serves as a powerful medium to mirror the historical, social, and cultural complexities of the Canadian society.

**Course Objectives:**

- To introduce learners to the major and minor fiction writers of the Canadian fiction and initiate students into the nuances of Canadianess in various forms.
- To critically analyse the techniques used by Canadian authors to record and present human experiences, understanding their unique styles and perspectives.
- To examine the recurring themes and motifs in Canadian Fiction
- To discuss the way writers use fiction to criticise or reinforce prevailing values and norms.

**Course Learning Outcomes:** Upon successful completion of this course, learners will be able to:

<b>CLO 1</b>	Develop a thorough understanding of the major Canadian fiction writers and their significant contributions.
<b>CLO 2</b>	Understand the historical, social, and cultural factors that intricately shaped the literature.

<b>CLO 3</b>	Acquire valuable skills in literary analysis and cultural understanding.
<b>CLO 4</b>	Develop a deeper appreciation for the profound impact of fiction in shaping a nation's narrative and collective consciousness.
<b>CLO 5</b>	Identify the major trends and developments in Canadian Fiction.

### Mapping of Program Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓				
<b>CLO2</b>		✓	✓	✓	
<b>CLO3</b>			✓	✓	
<b>CLO4</b>		✓	✓		
<b>CLO5</b>			✓		✓

### Course Contents:

#### Unit 1 – Introduction

Introduction to Canadian Literature

Historical overview

Major Writers and Themes in Canadian Literature

Diversity of themes in Canadian Fiction

Works such as *Survival*, for Background Study

#### Unit 2 –Identity

Alice Munroe: *Who Do You Think You Are?* (1978)

#### Unit 3 - Gender and Environment

Margaret Atwood: *Surfacing*(1972)



Sinclair Ross: *As for Me and My House* (1941)

#### **Unit 4- Marginalised Voices**

Beatrice Culleton: *April Raintree* (1983)

#### **Unit 5- Immigration and Multiculturalism**

Michael Ondaatje: *In the Skin of a Lion* (1987)

Joy Kogawa: *Obasan* (1981)

#### **References:**

- Atwood, Margaret. *Survival: A Thematic Guide to Canadian Literature*. House of Anasi, 1972.
- Atwood, Margaret, Robert Weaver. *The New Oxford Book of Canadian Short Stories in English*. Oxford University Press, 1995.
- Brown, Russell M, Donna Bennet. *An Anthology of Canadian Literature* 2 Vols. Oxford University Press, 1982.
- Fyre, Northrop. *The Bush Garden: Essays on the Canadian Imagination*. House of Anasi, 1971.
- Moodie, Susanna. *Roughing It in the Bush*. Literature House, 1970.

#### **Recommended Readings**

- Hutcheon, Linda. *The Canadian Postmodern: A Study of Contemporary English- Canadian Fiction*. Oxford University Press, 1988.
- Kambourelli, Smaro, ed. *Making a Difference: Canadian Multicultural Literatures in English*. Oxford University Press, 2006.
- Kroller, Eva-Marie, ed. *The Cambridge Companion to Canadian Literature*. Cambridge University Press, 2017.
- Staines, David. *A History of Canadian Fiction*. Cambridge University Press, 2021.
- Sugars, Cynthia, Laura Moss. *Canadian Literature in English*. Pearson Longman, 2009.
- Vautier, Marie. *New World Myth: Postmodernism and Postcolonialism in Canadian Fiction*. McGill Oqueen's Press, 1998.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: DISABILITY STUDIES**

**Course Code: ENGL495**

**Course Credits: 3**

### **Course Description**

Disability Studies is a multidisciplinary, socio-humanistic field that emerged in the 1990s to address the widespread socio-cultural and institutional oppression faced by people with disabilities as well as to create a positive attitude among disabled people that disability is not inability; nor is it related to an individual's misfortune and personality. In contrast to medical perspectives on disability, Disability Studies focuses on how disability is defined and represented in society. With the rise of Disability Rights Movements, negative perspectives have been challenged and subverted by disability rights activists and scholars who have fought for social acceptance. In literary studies, the critical framework provided by Disability Studies is employed to understand how disability operates thematically in texts and to critique the distorted and marginalised representations of the disabled in literature. The course will study the various theoretical perspectives that have framed the societal understanding of disability—both how those with perceived disabilities have been understood by the non-disabled as well as how those with disabilities have been portrayed in literature.

### **Course Objectives**

- To introduce the key concepts and the new epistemology of the disabled, as manifested in sociological, literary and cultural writings.
- To provide the learners with an overview of the history of disability studies in Western and Indian contexts.
- To explicate the origin and development of Disability Rights Movements in the West and India and its role in the foundation of Disability Studies as a new academic enquiry.
- To familiarize the learners with the intersectional nature of disability studies and the interdisciplinary dialogues that it facilitates.
- To expose the learners to the critical writings on the politics of disability representations in the mainstream literary and cultural writings, alongside the life writings of the disabled.

**Course Outcomes:** Upon successful completion of this course, the learners will be able to:

<b>CLO1</b>	Understand the subject position of the disabled in the social, cultural and political contexts.
<b>CLO2</b>	Demonstrate an awareness that ‘disability’ is not a physical/mental deformity, but rather, a social construct.
<b>CLO3</b>	Familiarize themselves with the key concepts, models and trends in Disability Studies.
<b>CLO4</b>	Comprehend the normative, ableist and stigmatising construction of the disabled in the public sphere, and their portrayal in literature and culture.
<b>CLO5</b>	Appreciate the life writings of the disabled and their potential in providing agency to better articulate their experiences.

**Mapping of Program Outcomes with Course Outcomes:**

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓		✓		✓
<b>CLO2</b>	✓		✓		✓
<b>CLO3</b>	✓		✓		✓
<b>CLO4</b>	✓		✓		
<b>CLO5</b>	✓		✓	✓	✓

**Course Content:**

### **Unit 1- Understanding Disability Studies**

Situating disability: Medical, Socio-Political, Historical and Cultural contexts.

Key Concepts: Ableism, Accessibility, Barriers, Citizenship, Disableism, Embodiment, Ethnocentrism, Eugenics, Impairment, Inclusive Education, Intersectionality, Normalcy, Rehabilitation, Representation, Special Education, and Stigma.

Major Models in Disability Studies – Medical, Social and Cultural.

Emerging Trends- Jaquette Ray and Jay Sibara - “Introduction”, *Disability Studies and the Environmental Humanities*

Robert McRuer – “Compulsory Able-Bodiedness and Queer/Disabled Existence”

## **Unit 2-Disability and Life Writing**

Simi Linton:	<i>My Body Politic</i>
Temple Grandin:	<i>Thinking in Pictures: My Life with Autism</i>
Shane Burcaw:	<i>Laughing at My Nightmare</i>

## **Unit 3 -Poetry**

Deanna Noriega:	‘See Me, Open Your Eyes and Really Look’
Alyssa D'Amico:	‘Epilepsy’
Cheryl Marie Wade:	‘Cripple Lullaby’
Jim Ferris:	‘Poet of Cripples’
Tito Rajarshi Mukhopadhyay:	‘A Simple Cup’
Heidi Andrea Restrepo Rhodes:	‘A Small Disunified Theory’

## **Unit 4 - Race/Religion/Caste and Disability**

Amoz Oz:	<i>My Michael</i>
Langston Hughes:	<i>Not without Laughter</i>
Imayam:	<i>The One Who Begot (Pethavan)</i>

## **Unit 5 - Disability and Gender**

Elfriede Jelinek:	<i>The Piano Teacher</i>
Zora Neale Hurston:	<i>Their Eyes Were Watching God</i>

Jeffrey Eugenides: *Middlesex*  
Malini Chib: *One Little Finger*

### **References:**

- Adams, Rachel, et al., editors. *Keywords for Disability Studies*. New York University Press, 2015.
- Cameron, Colin, editor. *Disability Studies: A Student's Guide*. 1st edition, SAGE Publications Ltd, 2013.
- Davis, Lennard J., editor. *The Disability Studies Reader*. 4th edition. Routledge, 2013.
- Ghai, Anita, editor. *Disability in South Asia: Knowledge and Experience*, 1st edition, Sage Publications Pvt. Ltd, 2018.
- Goodley, Dan, editor. *Disability Studies: An Interdisciplinary Introduction*. 1st edition, SAGE Publications Ltd, 2010.
- Goodley, Dan, et al., editors. *Disability and Social theory: New Developments and Directions*. Springer, 2012.
- Johnstone, David. *An Introduction to Disability Studies*. Routledge, 2012.
- Prabakar, S, editor. *Disability Studies*. Publications Division, MSU, 2011
- Sandahl, Carrie, and Philip Auslander. *Bodies in Commotion: Disability and Performance*. University of Michigan Press, 2009.
- Shakespeare, Tom. *Disability: The Basics*. Routledge, 2017.
- Siebers, Tobin. *Disability Theory*. University of Michigan Press, 2008.
- Snyder, Sharon L., and David T. Mitchell. *Cultural Locations of Disability*. University of Chicago Press, 2019.

### **Recommended Reading:**

- Albrecht, Gary L., et al., editors. *Handbook of Disability Studies*. 1st edition, SAGE Publications Inc, 2003.
- Barker, Clare, editor. *The Cambridge Companion to Literature and Disability*. Cambridge University Press, 2017.
- Cho, Sumi, et al. "Toward a Field of Intersectionality Studies: Theory, Applications, and Praxis." *Signs*, vol. 38, no. 4, 2013, pp. 785–810. JSTOR, doi:10.1086/669608.

- Davis, Lennard J. *Enforcing Normalcy: Disability, Deafness, and the Body*. 1st edition, Verso, 1995.
- Gerschick, Thomas J. "Toward a Theory of Disability and Gender." *Signs*, vol. 25, no. 4, 2000, pp. 1263–68.
- Ghosh, Nandini, editor. *Interrogating Disability in India: Theory and Practice*. 1st edition, Springer, 2016.
- Grech, Shaun, and Karen Soldatic, editors. *Disability in the Global South: The Critical Handbook*. 1st edition, Springer, 2016.
- Hall, Alice. *Literature and Disability*. Routledge, 2015.
- Menrotra, Nilika. "Disability Rights Movements in India: Politics and Practice."
- Mitchell, David T., and Sharon L. Snyder. *Narrative Prosthesis: Disability and the Dependencies of Discourse*. University of Michigan Press, 2001.
- Quayson, Ato. *Aesthetic Nervousness – Disability and the Crisis of Representation*. Columbia University Press, 2007.
- The Disability Studies Reader*. Taylor & Francis, 2006.
- Thomson, Rosemarie Garland. *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature*. 1st edition, Columbia University Press, 1996.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.



**Course Title: INTRODUCTION OF DETECTIVE AND CRIME FICTION**

**Course Code: ENGL549**

**Credits: 3**

**Course Description:**

The aim of the course is to trace the evolution of detective and crime fiction in different parts of the world. Even though the focus is on genre fiction, canonical texts that use the ‘whodunit’ framework have been included to discuss its scope and reception genres. The course will also explore the socio-political and cultural history of detective and crime fiction and the varying reception it enjoyed through the ages.

**Course Objectives:**

- To provide the learners with a comprehensive understanding of the genre
- To understand the evolution and the growth of the genre
- To explore the potential and scope of the genre
- To discuss how the genre has been used for social criticism
- To analyse the genre’s influence on law and order systems

**Course Learning Outcome:** Upon successful completion of the course, the learners will be able to:

<b>CLO1</b>	Understand the structure and framework of detective and crime fiction
<b>CLO2</b>	Trace the evolution of detective and crime fiction
<b>CLO3</b>	Identify the influence of various historical events on the stories

<b>CLO4</b>	Examine and critique the construct of the amateur sleuth and the consulting detective across literatures
<b>CLO5</b>	Learn about the genre's impact on law and order

### Mapping of Programme Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓	✓			
<b>CLO2</b>			✓	✓	
<b>CLO3</b>	✓		✓	✓	
<b>CLO4</b>		✓	✓	✓	✓
<b>CLO5</b>		✓		✓	✓

### Course Contents:

#### Unit 1- The Beginning

Edgar Allen Poe:	“The Purloined Letter”
Arthur Conan Doyle:	“A Scandal in Bohemia”
Sharadindu Banerjee:	“A Thorn in the Path”

#### Unit 2- The Amateur, the Professional and the Criminal

Agatha Christie:	<i>The Murder of Roger Ackroyd</i>
Giles Blunt:	<i>Until the Night</i>
Keigo Higashino:	<i>The Devotion of Suspect X</i>
Gillian Flynn:	<i>Gone Girl</i>

### **Unit 3 - Across Regions**

Orhan Pamuk:	<i>The Black Book</i>
Mark Haddon:	<i>The Curious Incident of the Dog at Night Time</i>
Olga Tokarczuk:	<i>Drive the Plow over the Bones of the Dead</i>
Oyinkan Braithwaite:	<i>My Sister, the Serial Killer</i>
Sujatha Rangarajan:	<i>Nylon Rope</i>

### **Unit 4- Legal and Procedural**

Wilkie Collins:	<i>The Moon Stone</i>
G. K. Chesterton:	“The Blue Cross”
Stieg Larsson:	<i>The Girl with the Dragon Tattoo</i>

### **Unit 5- The Critique**

Umberto Eco:	“Guessing: from Aristotle to Sherlock Holmes”
John Fram:	“How Crime Writers Justified Police Brutality”

### **References:**

- Frank, Lawrence. *Victorian Detective Fiction and the Nature of Evidence: The Scientific Investigations of Poe, Dickens, and Doyle*. Palgrave Macmillan, 2003.
- Melting, John Kennedy. *Murder Done to Death: Parody and Pastiche in Detective Fiction*. U of Michigan, 1996.
- M. Swales, R. Vilain, W. Chernaik. *The Art of Detective Fiction*. Palgrave Macmillan, 2000.
- Priestman, Martin. *The Cambridge Companion to Crime Fiction*, Cambridge UP, 2003.
- Todorov, Tzvetan. *The Typology of Detective Fiction*, Taylor & Francis, 1966.

### **Recommended Readings:**

- Bedore, Pamela. *Dime Novels and the Roots of American Detective Fiction*. Palgrave Macmillan, 2013.

- Hühn, Peter. "The Detective as Reader: Narrativity and Reading Concepts in Detective Fiction".  
*Modern Fiction Studies*. Vol. 33, No. 3. 1987, 451-466.
- Kungi, Carla T. *Creating the Fictional Female Detective: The Sleuth Heroines of British Women Writers, 1890-1940*. McFarland Co. Inc., 2006.
- Markowitz, Judith A. *The Gay Detective Novel: Lesbian and Gay Main Characters and Themes in Mystery Fiction*. McFarland Co. Inc. 2015.
- Thomas, Ronald R. *Detective Fiction and the Rise of Forensic Science*. Cambridge UP, 1999.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: DALIT STUDIES**

**Course Code: ENGL550**

**Credits: 3**

**Course Description:**

The course will examine the significance of the Dalit literary tradition in shaping both the identities and the history of the myriad indigenous groups in India. The course will try to position Dalit literature within Indian literary history. Specifically, the course will be an attempt to expose readers to the richness of Dalit Literature. The course will examine concepts and ideas like ‘Brahmanical hegemony’, ‘subjugated masses’, ‘transcending the centre-margin dichotomy etc. Learners will be made to understand Dalit assertion and their aspiration for dignity and political power as represented in/through Dalit writings. The course will closely consider oral, visual and literary modes that have created a unique Dalit voice. In an effort to critically map the genealogies of this tradition the course will be interrogating the historical, cultural and political contexts of the works. The prescribed texts will be read not only within caste specific contexts, but also and perhaps more importantly – as Indian Literature.

**Course Objectives**

- To help students learn about the nature and importance of the Dalit literary tradition
- To enable the students to develop an understanding of pain narratives/testimonios
- To help students develop a comprehensive understanding of verbal and literary framework consisting of oppressed voices throughout history.
- To develop the ability to acknowledge a proper sweep of the Dalit literary landscape
- To trace the varied forms of Dalit cultural expressions that contribute to the politics of inclusion and emancipation.
- To familiarise some of the important debates in Dalit literary criticism.

**Course Learning Outcomes:** Upon successful completion of this course, the learners will be able to:

<b>CLO1</b>	Obtain comprehensive knowledge and approaches to the interpretation and understanding of what it means to be “Dalit Literature”.
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<b>CLO2</b>	Demonstrate an understanding of the voices of protest that echo in Dalit writings.
<b>CLO3</b>	Revisit and relive the horrors of untouchability, transforming the pain into a narrative of resistance through the Testimonios.
<b>CLO4</b>	Critically read Dr. Babasaheb Ambedkar's writings for understanding caste and social inequality.
<b>CLO5</b>	Identify the unique emergence of Dalit Cinema, challenging and shattering the existing genres and canons of the visual medium.

### Mapping of Program Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓	✓			✓
<b>CLO2</b>			✓	✓	✓
<b>CLO3</b>		✓	✓		✓
<b>CLO4</b>	✓	✓	✓	✓	✓
<b>CLO5</b>	✓				

### Course Content:

#### Unit1- Introduction

Arjun Dangle:	<i>Dalit Literature: Past, Present and Future.</i>
Baburao Bagul:	<i>Dalit Literature is but Human Literature.</i>
Ambedkar B.R:	<i>Castes in India: Their Mechanism, Genesis and Development.</i>
SharankumarLimbale:	<i>Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations.</i>

#### Unit 2- Poetry

Waman Kardak:	<i>Send my boy to school.</i>
Waman Nimbalkar:	<i>Mother</i>
Namdeo Dasal:	<i>Hunger</i>

Arun Kamble:	<i>Which Language should I speak?</i>
S. Sukirtharani:	<i>A Faint Spell of Meat</i>
Ku. Umadevi:	<i>She who has Absorbed the Ways</i>

### Unit 3 - Self Writing/Testimonies

Ambedkar B.R:	<i>Waiting for Visa</i>
K. A. Gunasekharan:	<i>The Scar</i>
SharankumarLimbale:	<i>The Outcaste Akkarmashi</i>

### Unit 4- Fiction

Imayam:	<i>Beasts of Burden</i> <i>The Funeral Meal</i>
Baburao Bagul:	<i>Mother</i>
Bandhu Madhav:	<i>The Poisoned Bread</i>
Poomani :	<i>Cremation</i>

### Unit 5- Films

Mari Selvaraj:	<i>Pariyerum Perumal</i>
Pa.Ranjith:	<i>Kaala</i>
Vetrimaaran:	<i>Asuran</i>
Bharathi Krishnakumar:	<i>The Hut of Ramaiah (Documentary)</i>

### References:

- Ambedkar, B.R. *Annihilation of Caste*, (Bombay: Thacker and Co, 1946.)
- Dangle, Arjun. *Poisoned Bread: Translations from Modern Marathi Dalit Literature.*, ed. New Delhi: Orient Longman, 1992.
- Dossier. *Tamil and Malayalam*. Delhi: Penguin: 2011.
- Gunasekaran, K *The Scar*. Trans.. A V. Kadambari. Chennai: Orient Blackswan, 2009.
- Mulk Raj and Eleanor Zelliot ,*An Anthology of Dalit Literature*. Anand, eds New Delhi: Gyan, 1992.
- Susie Tharu and K. Satyanarayana ed. *No Alphabet in Sight: New Dalit Writing from South India*.Penguin India, 2011.
- Sharmila Rege. ed.: *WritingCaste/WritingGender:NarratingDalitWomen's Testimonies*. Zubaan, 2013.



K. Satyanarayana and Susie Tharu ed. *The Exercise of Freedom: An Introduction to Dalit Writing*. Navayana, 2013.

### **Recommended Readings:**

Anand, Mulk Raj and Eleanor Zelliot (eds.), *An Anthology of Dalit Literature*. Gyan Publishing House, 1992.

Zelliot, Eleanor. *From Untouchable to Dalit: Essays on the Ambedkar Movement*. Manohar Publication, 1992.

Fanon, Frantz. *The Wretched of the Earth*. Penguin, 1990.

Omvedt, Gail. *Buddhism in India: Challenging Brahmanism and Caste*. Sage Publication, 2003.

-----, *Dalit Visions: The Anti-caste Movement and the Construction of an Indian Identity*. Orient Longman, 1995.

Singh Randhawa, Harbir (ed.) *Dalit Literature: Contexts, Trends and Concerns*. Sarup Book Publishers Pvt. Ltd, 2010.

Kumar, Raj. *Dalit Personal Narratives: Reading Caste, Nation and Identity*. Orient Black Swan Pvt. Ltd, 2011)

Limbale, Sharan Kumar. *Towards an Aesthetic of Dalit Literature: History, Controversies, Considerations*. Orient Longman. 2004.



**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: CONTEMPORARY YOUNG ADULT LITERATURE**

**Course Code: ENGL562**

**Credits: 3**

**Course Description:**

The select texts prescribed for the course are contemporary and a mixture of Fiction, Autobiographies, Memoirs and Bio-Fiction that represent different nations, including India. The texts drawn from different nations reiterate the point about the commonness in young adult issues across the globe that include issues related to race, class, religion and war. Besides, the texts serve to create consciousness of various problems prevalent among the young adult to the learners, to strengthen Young Adult psyche and transform the increasing insufferable trauma and suicides among young adults in India.

**Course Objectives:**

- To provide a brief history of Young Adult Literature.
- Enable the learner to understand the plight of Young Adults in other national contexts who suffer racism, religious discrimination and wars
- The texts selected sensitise the learner to perceive the wide range of problems that young adults face across the globe, such as discrimination and exploitation of sorts.
- The texts are diligently chosen and meant to be in majority inspirational, problem solving to equip the young learner to face any challenge and resolve them on his/her own

**Course Learning Outcomes:** Upon successful completion of this course, the learners will be able to:

<b>CLO1</b>	Identify the various social, political, religious and cultural factors that have an impact on their personality
<b>CLO2</b>	Find opportunities to understand the various moods, emotions, joys, fears, anxieties, successes and failures of the writers who are young adults as themselves
<b>CLO3</b>	Relate to the contexts of the texts and equip themselves to cope with the various issues that stress them

<b>CLO4</b>	Relate to the various contexts and solutions that figure in the texts
<b>CLO5</b>	Look for solutions for their own plight and prepare themselves to be self-sufficient

### Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
<b>CLO1</b>	✓		✓	✓	
<b>CLO2</b>	✓		✓	✓	✓
<b>CLO3</b>	✓	✓	✓	✓	✓
<b>CLO4</b>	✓	✓	✓	✓	✓
<b>CLO5</b>	✓		✓	✓	

### Course Content:

#### Unit- Introduction

Introduction- Brief History  
Writers of the past and present  
Themes and Genres  
Young adult psyche  
Race, Class  
Religion and War

#### Unit2 - Fiction

Preeti Shenoy: *Life is What You Make It*  
Zai Whitaker: *Andaman's Boy*  
Chimamanda Adichie: *Purple Hibiscus*

#### Unit 3 - Autobiography/Bio-Fiction

Doris Pilkington Garimara: *Follow the Rabbit-Proof Fence*  
Fabio Geda: *In the Sea there are Crocodiles*  
Elaine De Prince and Michaela de Prince: *Hope in a Ballet Shoe Orphaned by War*  
*Saved by Ballet: An Extraordinary True Story*

#### **Unit 4 - Memoir**

Sandra Uwiringiyimana:

*How Dare the Sun Rise: Memoirs of War Child*

Edmund Metatawabin and Alexander Shimo: *Up Ghost River: A Chief's Journey Through The Turbulent Waters Of Native History*

#### **Unit 5 - Inspirational Fiction**

Beverley Naidoo:                      *The Other Side of Truth*

Lawrence Hill: *The Illegal*

#### **References:**

Grenby, M.O. *Children's Literature*. Edinburgh: Edinburgh University Press, 2008.

Herz, Sarah K. *From Hinton to Hamlet: Building Bridges between Young Adult Literature and the Classics*. Westport: Greenwood Press, 1996.

Oberstein-Lesnik Karin. *Children's Literature: New Approaches*. New York: Palgrave Macmillan, 2004.

Paulsen, Gary. *Teen Reads: Students Companion to Young Adult Literature*. Westport: Greenwood Press, 2007

Trupe, Alice. *Thematic Guide to Young Adult Literature*. Greenwood Press, 2006

#### **Recommended Readings:**

Belbin, David. "What is Young Adult Fiction?" *English in Education* 45, no. 2 (June 2011): 132–45.

Chudinova, V. P. "Teenagers And Young Adults Socialisation By Means Of Studying Modern Literary Fiction." In *International Conference "Education Environment for the Information Age"*. Cognitive-crcs, 2017.

Gruner, Elisabeth Rose. "Introduction: Young Adults, Reading, and Young Adult Reading." In *Constructing the Adolescent Reader in Contemporary Young Adult Fiction*, 1–24. London: Palgrave Macmillan UK, 2019.

Ramdarshan Bold, Melanie. "Introduction: 'In an Era of Fear and Division, Fiction Plays a

Vital Role in Dramatising Difference and Encouraging Empathy'." In *Inclusive Young Adult Fiction*, 1–20. Cham: Springer International Publishing, 2019.

Richards, Chris. *Forever Young: Essays on Young Adult Fictions*. New York: Peter Lang, 2008.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.



**Course Title: CANADIAN INDIGENOUS POETRY**

**Course Code: ENGL566**

**Credits: 3**

**Course Description:**

The course offers several major indigenous poets of Canada and their select writings. A detailed study of these poems would provide an opportunity for the learner to explore different writing styles, evoke creativity and also allow them to gain an exposé to the various socio-political issues and cultural genocide that the Indigenous had faced in Canada. Interactive sessions and discussions of each work, in turn, would enhance the learner's ability to critique the poems and also become aware of International issues such as racism, genocide, identity crisis, fear of the oppressors, nostalgia and other such setbacks the indigenous people faced.

**Course Objectives:**

- The course intends to draw up and sharpen the critical acumen of learners
- A study of the prescribed works would orient the learner to be sensitive to socio-political and cultural issues of other nations and nationalities
- The typical native language and expressions would provide the Indian learner an opportunity to experience and empathise with the indigenous writers
- The course offers themes, style, culture, practices and concerns that would enable the Indian learner to identify oneself with the First Nation writers of Canada

**Course Learning Outcomes:** Upon successful completion of this course, the learners will be able to:

<b>CLO 1</b>	The Canadian Indigenous populace is a much-discussed topic in Indian academia and provides great scope for research
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<b>CLO 2</b>	An introductory module like this throws open to young learners an opportunity to explore the strife and struggles of the Canadian Indigenous people
<b>CLO 3</b>	The poems provide newer avenues of thought process, understanding native culture, spontaneity, and creative expressions, all of which are interwoven with their specific literary style
<b>CLO 4</b>	The learner becomes conscious of the ways in which their poems project their voices, echo their culture and ethnicity
<b>CLO 5</b>	The learner is evoked to see how personal experiences serve as a platform for poetic expressions and sharpen one's creative skills

### Mapping of Program Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓				✓
<b>CLO2</b>		✓		✓	✓
<b>CLO3</b>		✓	✓	✓	
<b>CLO4</b>		✓	✓	✓	
<b>CLO5</b>			✓	✓	

### Course Content:

#### Unit 1 -Introduction

History and Writings  
Culture and Ethnicity  
Racism and Politics  
Nostalgia and Personal Echoes  
Resistance

#### Unit 2 - Culture and Ethnicity

Chief Dan George:	Words to a Grandchild
.....	If the legends fall silent
.....	To a Native Teenager
Rita Joe:	The Legend of Glooscap's Door
Duke Redbird:	Tobacco Burns
Wayne Keon:	Heritage
.....	an opunletrtu bill bissett
Sarain Stump:	Round Dance

### **Unit 3 - Racism and Politics**

Duke Redbird:	The Ballad of Norval Morriseau
Marie Annharte Baker:	Penumbra
Joanne Arnott:	Migration
Connie Fife:	I Have Become So Many mountains
Peter Blue Cloud:	When's the last boat to Alcatraz?

### **Unit 4 - Personal Echoes**

Wayne Keon:	In this village
Emma LaRocque:	Nostalgia
.....	The Uniform of the Dispossessed
.....	Long Way From Home
Connie Fife:	The evolution of Not Vanishing
Rita Joe:	Migration Indian

### **Unit 5 - Resistance**

Rita Joe:	I Lost My talk
Peter Blue Cloud:	Crazy Horse Monument
.....	Yellow Jacket
Duke Red Bird:	The Beaver
Wayne Keon:	Eight Miles from Esten Lake
.....	For Donald Marshall
.....	I'm not in Charge of this Ritual

### **References:**

Armstrong, Jeanette C, and Lally Grauer, editors. *Native Poetry in Canada: A Contemporary Anthology*. Broadview Press, 2001.

Castro-Klaren, Sara, editor. *A Companion to Latin American Literature and Culture*. Blackwell Publishing, 2008.

Goldie, Terry. *Fear and Temptation: The image of the Indigene in Canadian, Australian and New Zealand Literatures*. McGill-Queen's UP, 1989.

Justice, Daniel Heath. *Why Indigenous Literature Matter*. Wilfrid Laurier UP, 2018.

McLeod, Neal, editor. *Indigenous Poetics in Canada*. Wilfrid Laurier UP, 2014.

### **Recommended Reading:**

Armstrong, Jeanette C, and Lally Grauer, editors. *Native Poetry in Canada: A Contemporary Anthology*. Broadview Press, 2001.

Castro-Klaren, Sara, editor. *A Companion to Latin American Literature and Culture*. Blackwell Publishing, 2008.

Goldie, Terry. *Fear and Temptation: The image of the Indigene in Canadian, Australian and New Zealand Literatures*. McGill-Queen's UP, 1989.

Hargreaves, Allison. *Violence against Indigenous Women: Literature, Activism, Resistance*. Wilfrid Laurier UP, 2017.

Monkman, Leslie. *A Native Heritage: Images of the Indian in English-Canadian Literature*, University of Toronto Press, 1981.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: SOUTH ASIAN LITERATURE**

**Course Code: ENGL568**

**Credits: 3**

**Course Description:**

This course introduces literary works produced in South Asia focusing on India, Pakistan, Bangladesh, Sri Lanka and Nepal. With a selection of novels, short stories, poetry, plays and prose drawn from the diverse literary traditions of these regions, a context of different literary genres and their significance in respective countries will be provided.

**Course Objectives:**

- To analyse and appreciate the major texts covered in this course
- To become familiar with South Asian literature and literary traditions and their relationship to historical, political, and social contexts.
- To establish the cultural significance of the prescribed texts
- To develop our own critical responses to the readings
- To give students a critical overview of how South Asian literature developed in relation to colonialism, postcolonialism, globalisation etc.

**Course Learning Outcomes:**

Upon the successful completion of this course, the learners will be able to:

<b>CLO1</b>	Exhibit an advanced knowledge of distinctive literary strategies and devices deployed in South Asian writing
<b>CLO2</b>	Critically analyse South Asian literary texts in their appropriate historical and cultural contexts

<b>CLO4</b>	Evaluate how different historical and ideological contexts of contemporary realities in India, Bangladesh, Pakistan, Sri Lanka and Nepal are mediated, reflected and expressed through South Asian literature
<b>CLO5</b>	Recognise the emerging trends in South Asian Writing

### Mapping of Programme Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓		✓		✓
<b>CLO2</b>	✓		✓		
<b>CLO3</b>	✓		✓		✓
<b>CLO4</b>	✓		✓	✓	
<b>CLO5</b>	✓		✓	✓	

### Course Content:

#### Unit1 - Introduction

SalmanRushdie:	Introduction to <i>Mirrorwork</i>
Jawaharlal Nehru:	"Tryst with Destiny"
A.K Ramanujan:	"Is There an Indian Way of Thinking?"

#### Unit 2 - Fiction

Mohsin Hamid:	<i>Exit West</i>
Romesh Gunsekera:	"Monkfish Moon" from <i>Monkfish Moon</i>
Tahmima Anam:	<i>A Golden Age</i>
Rabindranath Tagore:	<i>Home and the World</i>

### Unit 3 - Poetry

ArunKolatkar:	“Heart of Ruin”
Kamala Das:	“My Grandmother’s House”
Alamgir Hashmi:	“Encounter with the Sirens”
TaslinaNasrin:	“Can't I Have a Homeland to Call My Own?”
Laxmi Prasad Devkota:	“Lunatic”

### Unit 4 -Prose

Salman Rushdie:	"In Good Faith," from <i>Imaginary Homelands</i>
Sara Suleri:	<i>Meatless Days</i>
Urvashi Butalia:	“The Other Side of Silence”

### Unit-5- Plays

<b>Mahesh Dattani:</b>	<i>Seven Steps Around the Fire</i>
ShahidNadeem:	<i>Dara</i>

### References:

Brians, Paul. *Modern South Asian Literature in English*. Greenwood Press, 2003.

H Faye Christenberry. *Literary Research and Postcolonial Literatures in English: Strategies and Sources*. Scarecrow Press, 2012.

Naik, M. K. *A History of Indian English Literature*. 1982.

Sanga, Jaina C. *South Asian Novelists in English: An A-To-Z Guide*. Greenwood Press, 2003.

### Recommended Reading:

Amit Chaudhuri. *The Picador Book of Modern Indian Literature*. Picador, 2002.

Anwar, Waseem. *Transcultural Humanities in South Asia*. Routledge, 2022.



Boehmer, Elleke. *Colonial and Postcolonial Literature*. OUP Oxford, 2005.

Lal, Malashri, et al. *Post-Independence Voices in South Asian Writings*. 2001.

Vasudha Dalmia, and Theo Damsteegt. *Narrative Strategies: Essays on South Asian Literature and Film*. New Delhi Oxford Univ. Press, 2003.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: INDIAN WOMEN’S FICTION IN ENGLISH**

**Course Code: ENGL569**

**Credits: 3**

**Course Description:**

This course introduces a selection of novels written by Indian women writers in English. The Introduction to the course traces the emergence of women’s writing in English in India and its evolution from the early nineteenth century to contemporary times. A critical reading of the selected novels from gender-conscious perspective aims to highlight the social, political and cultural issue addressed by these women writers and their response to the same.

**Course Objectives:**

- To acquaint students with the origin and development of Indian Women’s Writing in English.
- To familiarise learners with some representative works by distinguished Indian Women Novelists.
- To make learners aware of the specific themes and issues these writers dealt with.
- To sensitise learners about the patriarchal structures and the gender discrimination in Indian society.

**Course Learning Outcomes:**

Upon successful completion of this course, the learners will be able to:

<b>CLO1</b>	Understand the emergence and development of Indian Women’s Fiction in English
<b>CLO2</b>	Comprehend the literary contributions made by women writers in the Indian English literary landscape.
<b>CLO3</b>	To analyse the history and culture of India through the perspective of gender.
<b>CLO4</b>	To associate literary works with their social, political and cultural contexts.

### Mapping of Programme Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	✓				✓
CLO2			✓	✓	✓
CLO3			✓	✓	
CLO4	✓		✓	✓	
CLO5	✓	✓			✓

### Course Content:

#### Unit 1 - Introduction and Theoretical Framework

Emergence and development of Indian Women Fiction in English

Prominent writers from different time periods and geographic locations

Representative works of Indian Women Fiction in English

Major themes and trends in Indian Women Fiction in English

An Introduction to Feminist Theory

Feminist theory as a context to read fiction

Ideas of Mary Wollstonecraft, Kate Millet, Simone de Beauvoir, Julia Kristeva, Helen Cixous, Elaine Showalter, Adrienne Rich, Vandana Shiva etc.

#### Unit 2 -Psychology and Women

Anita Desai: *Fire on the Mountain*

#### Unit 3 - Myth and Women

Gita Hariharan: *The Thousand Faces of Night*

Kavita Kane: *Karna's Wife: The Outcast Queen*

#### **Unit 4 - Selfhood and Women**

Manju Kapur: *Difficult Daughters* (1998)

Anita Nair: *Ladies Coupe* (2001)

#### **Unit 5 - Memory and Identity**

Jhumpa Lahiri: *The Namesake* (2003)

Anuradha Roy: *Sleeping on Jupiter* (2015)

#### **Assignment:**

The students have to submit a detailed assignment which is a review of Arundhati Roy's fictional and non-fictional works.

#### **References:**

Desai, Anita. *Fire on the Mountain*. Vintage, 1999.

Hariharan, Githa. *The Thousand Faces of Night*. The Women's Press, 1996.

Kapur, Manju. *Difficult Daughters*. Penguin Books India, 1999.

Nair, Anita. *Ladies Coupe*. St. Martin's Publishing Group, 2004.

Roy, Arundhati. *The God of Small Things*. Fourth Estate, 1997.

Lahiri, Jhumpa. *The Namesake*. Mariner Books, 2004.

Millett, Kate. *Sexual Politics*. Ballantine, 1978.

De Beauvoir, Simone. *The Second Sex*. Vintage Classics, 2015.

**Recommended Reading:**

Tharu, Susie and K Lalitha, Eds. *Women Writing in India: 600 BC to the Present-Volume I & II*. The Twentieth Century. 1993.

Gandhi, Nandita and Nandita Shah, *The Issues at Stake: Theory and Practice in the Contemporary Women's Movement in India*. Kali for Women, 1992.

Showalter, Elaine. "Toward a Feminist Poetics." *The New Feminist Criticism: Essays on Women, Literature and Theory*, edited by Elaine Showalter, Virago, 1986, pp. 125-143.

Tong, Rosemarie. "Feminist Thought in Transition: Never a Dull Moment." *The Social Science Journal*, vol. 44, no. 1, 2007, pp. 23-39, ISSN 0362-3319.

Plain, Gill, and Susan Sellers, editors. *A History of Feminist Literary Criticism*. Cambridge University Press, 2007.

Shiva, Vandana. *Staying Alive: Women, Ecology and Development*. Zed, 1989.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: INDIGENOUS LITERATURE**

**Code: ENGL570**

**Credits: 3**

**Course Description:**

The course is designed to equip learners with an understanding of the diverse nature of indigenous writings across the globe. The course provides a glimpse of literatures from Canada, Australia, America, Africa, New Zealand and India. The prime objective of the course is to engage readers with the rich cultural diversity, the continuous exploitation of Indigenous people, and their resistance. It will give the learners an understanding of how indigenous oral traditions are emerging into mainstream literature as written texts. The course further introduces the issues relating to the representation of race and Indigeneity in literature, in addition to the politics of indigenous authorship, narrative voice, and self-empowerment.

**Course Objectives:**

- Understanding the heterogeneity of the Indigenous cultures from different parts of the World.
- Developing a critical outlook towards various forms of violence, discrimination, Colonization/ Neo-colonialism, and repression inflicted on the indigenous communities.
- Appreciation and historical understanding of different cultures, ethnicities, and worldviews through the prescribed texts.

**Course Learning Outcomes:** Upon successful completion of this course, the learners will be able to:

<b>CO1</b>	Understand and contextualise Indigenous history and culture.
<b>CO2</b>	Analyze the literary terminology, components, and basic structures of indigenous poetry.



<b>CO3</b>	Evaluate the stories and life experiences of people from indigenous communities to gain a better perspective of the colonial past.
<b>CO4</b>	Apply their own critical analysis and insight through the readings of selected novels.
<b>CO5</b>	Appreciate and discuss literary patterns, staging and other elements in indigenous plays.

### Mapping of Programme Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓				✓
<b>CLO2</b>		✓		✓	✓
<b>CLO3</b>		✓	✓	✓	
<b>CLO4</b>		✓	✓	✓	
<b>CLO5</b>			✓	✓	

### Course Content:

#### Unit 1 - Key Concepts

Introduction to Indigenous Literatures.

Indigenous Writings with reference to Native American, Canadian, Australian, New Zealand and Indian subcontinent.

Indigeneity and Indigenous worldview in a Postcolonial, globalized World.

Indigenous identity politics

#### Unit 2 - Poetry

Jacinta Kerketta's: "Angor"

Jeannette Armstrong: "History Lesson"

Joy Harjo: "A Map to the Next World"

Marjorie Evasco's: "Farol de Combate"

S. Joseph: "Identity Card"

### Unit 3 - Short Stories/ Memoir

C.K. Janu: *Mother Forest: The Unfinished Story*

Hansda Sowvendra Sekhar: "The Adivasi will not Dance"

John G. Neihardt: *Black Elk Speaks*

Le Anne Howe: *Moccasins Don't Have High Heels*

N.Scott.Momaday: *From the Way to Rainy Mountain*

Temsula Ao: "The Boy Who Sold an Airfield"

### Unit 4 -Novel

Alan Duff's: *Once Were Warriors*

EasterineKire's : *A Terrible Matriarchy*

Eden Robinson: *Monkey Beach*

N Scott Momaday: *House Made of Dawn*

Narayan: *Kocharethi: The Araya Woman* translated by Catherine Thankamma

### Unit 5 - Drama

Drew Hayden Taylor: *In a World Created by a Drunken God*

George Ryga: *The Ecstasy of Rita Joe*

Jack Davis: *The Dreamers*

Wole Soyinka: *Death and the King's Horseman*

### References:

Ao, Temsula. "The Boy Who Sold an Airfield." *Laburnum for My Head*, Penguin, 2009.

Armstrong, Jeannette. "History Lesson." *Native Poetry in Canada: A Contemporary Anthology*, Broadview Press, 2001.

Bhaskaran. *Mother Forest: The Unfinished Story of C.K. Janu*. Kali for Women, 2004.

- Davis, Jack. *The Dreamers*. Currency Press, 1996.
- Duff, Alan. *Once Were Warriors*. Penguin Random House New Zealand, 2012.
- Evasco, Marjorie. "Farol de Combate."
- Harjo, Joy. "A Map to the Next World." in *A Map to the Next World: Poems and Tales*. Norton, 2000.
- Howe, Le Anne. "Moccasins Don't Have High Heels." in *American Indian Literature*. University of Oklahoma Press, 1991.
- Joseph, S. "Identity Card." in *My Sister's Bible*. Authorspress, 2016.
- Kerketta, Jacinta. "Angor" in *Angor*. Adivaani, 2016.
- Kire, Easterine. *A Terrible Matriarchy*. Zubaan, 2007.
- Momaday, N. Scott. *House Made of Dawn*. HarperCollins, 2018.
- Narayan. *Kocharethi: The Araya Woman*. translated by Catherine Thankamma, Oxford University Press, 2011.
- Neihardt, John G. *Black Elk Speaks*. University of Nebraska, 2014.
- Robinson, Eden. *Monkey Beach*. Open Road Media, 2014.
- Ryga, George. *The Ecstasy of Rita Joe*. Talonbooks, 1970.
- Sekhar, Hansda Sowvendra. "The Adivasi Will not Dance." in *The Adivasi Will not Dance*, Speaking Tiger, 2017.
- Soyinka, Wole. *Death and the King's Horseman*. Eyre Methuen, 1975.
- Taylor, Drew Hayden. *In a World Created by a Drunken God*. Talonbooks, 2006.

### **Recommended Reading:**

- Beteille, Andre. "The Idea of Indigenous People." *Current Anthropology*, Vol 9, No.2 (April 1998) pp. 187-192
- David, Daniel Moses, Ed. *An Anthology of Canadian Native Literatures in English*. Toronto. OUP, 1998.
- Devy, G. N. *A Nomad Called Thief: Reflections on Adivasi Silence*. India, Orient Blackswan, 2006.
- Moses, D. D. & Goldie, T. (Eds.). (2013). *An Anthology of Canadian Native Literature in English*. (4th ed.). Toronto: Oxford UP.

- Nicholas Jose, Anita M Heis. An Anthology of Australian Aboriginal literature, 2008. Lawana Trout, Ed, Native American Literature .1998
- Velie R Alan. Ed. An Anthology of American Indian Literature, University of Oklahoma Press, Norman.
- Xaxa, Virginius. "Tribes as Indigenous People of India." *Economic and Political Weekly*, Vol. 34, No. 51 (Dec. 18-24, 1999) p. 3589-3595
- Zama, Margaret. *Emerging Literatures from Northeast India: The Dynamics of Culture, Society and Identity*. Sage Publication, 2013.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: LITERARY FOOD STUDIES**

**Course Code: ENGL571**

**Credits: 3**

**Course Description:**

This course attempts to explore the fascinating intersection of literature and food, exploring how culinary themes are represented, celebrated, and critiqued in various literary works. Students will analyse texts from different time periods and cultures, examining food's social, cultural, and historical significance in literature. Through close readings and critical discussions, students will develop a deeper understanding of the role of food in shaping narratives, characters, and societies.

**Course Objectives:**

- To critically analyse and interpret literary texts through the lens of food studies
- To demonstrate how food acts as a cultural trope in establishing power dynamics.
- To understand the role of food in constructing characters, setting, and themes.
- To analyse the social, cultural and historical significance of food in literature.

**Course Learning Outcomes:** Upon successful completion of this course, learners will be able to:

<b>CLO1</b>	Gain an understanding of the emerging field of Literary Food Studies.
<b>CLO2</b>	Identify the cultural and historical significance of food representations in literature.
<b>CLO3</b>	Identify how food is employed as a metaphor for personal transformation

<b>CLO4</b>	Analyse how food is used as a tool in various power relations.
<b>CLO5</b>	Appreciate the cultural diversity of culinary practices and food-related narratives

### Mapping of Program Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓			✓	
<b>CLO2</b>			✓	✓	
<b>CLO3</b>		✓		✓	✓
<b>CLO4</b>			✓	✓	
<b>CLO5</b>	✓	✓			✓

### Course Content:

#### Unit 1 – An Introduction to Food Studies

Roland Barthes:	<i>Toward a Psychology of Contemporary Food Consumption</i>
Marcel Proust:	"Proust's Madeleine" (Excerpt from <i>Remembrance of Things Past</i> )
Mary Douglas:	<i>Deciphering a Meal</i>
Claude Fischler:	<i>Food, Self and Identity</i>
Arjun Appadurai :	<i>How to Make a National Cuisine</i>
D. N. Jha:	"A Paradoxical Sin and the Paradox of the Cow"
B. R. Ambedkar:	<i>Untouchability, the Dead Cow and the Brahmin</i>

#### Unit 2- Food, Migration and Identity

Amulya Malladi:	<i>Serving Crazy with Curry</i>
Kiran Desai:	<i>The Inheritance of Loss</i>

Yasmin Alibhai-Brown: *The Settler's Cookbook: A Memoir of Love, Migration and Food*  
Monique Truong: *The Book of Salt*

### **Unit 3- Food as Metaphor**

Chitra Banerjee Divakaruni: *The Mistress of Spices*  
Lara Esquivel: *Like Water for Chocolate*  
Aimee Bender: *The Particular Sadness of Lemon Cake*

### **Unit 4- Food and Gender**

Anita Desai: *Fasting and Feasting*  
Amy Tan: *The Joy Luck Club*  
Margaret Atwood: *The Edible Women*  
Judith Ryan: *Bread Alone*

### **Unit 5- Food and Social Hierarchy**

Omprakash Valmiki: *Joothan*  
Indira Goswami: *The Offspring*  
Ruth Ozeki: *My Year of Meats*  
Isak Dinesen: *Babette's Feast* (Short Story)  
Indira Parthasarathy: *The River of Blood*

### **References**

Ambedkar, B. R. *The Untouchables: Who were they and why they Became Untouchables*. Gyan Books, 2017.  
Counihan, Carole M. and Steven L. Kaplan. *Food and Gender: Identity and Power*. Routledge, 1998.  
Dinesen, Isak. *Babette's Feast and Other Stories*. Penguin eBooks, 2018.  
Jha, D. N. *The Myth of the Holy Cow*. Navayana Publishers, 2010.  
Kershen, Anne J. *Food in the Migrant Experience*. Routledge, 2016.



- Kessler, Brad. "One Reader's Digest: Toward a Gastronomic Theory of Literature". *The Kenyon Review*, vol. 27, no. 2, 2005.
- Lévi-Strauss, Claude. "The Culinary Triangle". *Food and Culture: A Reader*, edited by Carole Counihan and Penny Van Esterik, ed.3, Routledge, 2012.
- . *The Raw and The Cooked*. Chicago UP, 1990.
- Parker, Barbara et al. *Feminist Food Studies: Intersectional Perspectives*. Canadian Scholars, 2019.

### **Recommended Reading**

- Albala, Ken, ed. *Routledge International Handbook of Food Studies*. Routledge, 2013.
- Banerji, Chitrita. *Eating India: Exploring a Nation's Cuisine*. Penguin Books, 2018.
- Coghlan, J. Michelle. *The Cambridge Companion to Literature and Food*. Cambridge UP, 2020.
- Counihan, Carole and Penny Van Esterik. *Food and Culture: A Reader*. Routledge, 2012.
- Fitzpatrick, Joan and Charlotte Boyce. *A History of Food in Literature: From the 14<sup>th</sup> Century to the Present*. Routledge, 2017.
- Guru, Gopal. "Food as a Metaphor for Cultural Hierarchies". *CASI*, no. 09-01, 2009.
- Malhotra, Simi et.al. *Food Culture Studies in India: Consumption, Representation and Mediation*. Springer, 2021.
- Mannur, Anita. *Culinary Fictions: Food in South Asian Diasporic*. Temple UP, 2009.
- Tigner, Amy L. and Allison Carruth. *Literature and Food Studies*. Routledge, 2017.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: DIGITAL HUMANITIES**

**Course Code: ENGL572**

**Credits: 3**

**Course Description:**

This is an introductory course mapping the intersections between humanities and technology in the Digital Age. Through the application of computational tools and techniques to traditional humanities research, Digital Humanities introduces entirely new disciplinary paradigms, convergent fields, hybrid methodologies, and even new publication models that are often not derived from or limited to print culture. In contrast to the traditional modes of literary practice and research, Digital Humanities engage the practical application of digital objects such as tools, images, videos and so on, to the textual or printed content. The course therefore focuses on the various modes of knowledge production in the digital space, as well, on the various narrative patterns that have emerged at the advent of computational culture. The students will also be provided a basic understanding of the various collaborative interdisciplinary projects that have been developed in the Indian Digital Literary scenario. Beginning with a discussion on the major proponents of this area of study such as Culler and Kirschenbaum, the course aims to trace a historical trajectory of Digital Humanities since the genesis of new media and the Web 2. Following that, the course will aim to sketch the various digital nuances in the Indian Literary space. In addition, a close reading of the selected texts will shed light on the literary concerns in contemporary times.

**Course Objectives:**

- To familiarize the learners with the evolution and basic concepts of Digital Humanities.
- To provide an overview of Electronic Literature in India
- To equip learners with the use of key tools and applications of digital technologies pertinent to Digital Humanities.
- To prepare learners through practical exposure to projects in sync with the current methods and theoretical approaches.
- To enable learners to identify various resources for Digital Humanities and make positive contributions to digital scholarship.

**Course Learning Outcomes:** After completion of the course, it is expected that the learners will be able to:

<b>CLO1</b>	Acquire a basic knowledge regarding the key concepts in Digital Humanities
<b>CLO2</b>	Get acquainted with the major proponents of Digital Humanities
<b>CLO3</b>	Display an understanding of how new technologies are transforming historical teaching, research, writing and publishing
<b>CLO4</b>	Gain knowledge regarding the basic platforms, projects and tools in Digital scholarship
<b>CLO5</b>	Gain knowledge regarding the basic tenets of Electronic Literature

**Mapping of Program Outcomes with Course Outcomes:**

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓			✓	
<b>CLO2</b>		✓	✓	✓	
<b>CLO3</b>		✓		✓	✓
<b>CLO4</b>			✓	✓	
<b>CLO5</b>	✓	✓			✓

**Course Content:**

**Unit 1- Introduction to Digital Humanities**

Simon Burrows & Michael Falk: “Digital Humanities”

Sula & Hill: “The early history of digital humanities: An analysis of Computers and the Humanities (1966–2004) and Literary and Linguistic Computing (1986–2004)”

Matthew Kirschenbaum: “What Is Digital Humanities and What’s It Doing in English Departments?”

## **Unit 2- DH projects and platforms**

Eileen Gardiner & Ronald G. Musto:	<i>The Digital Humanities: A Primer for Students and Scholars</i> (chapter 6)
Nishat Zaidi & A. Sean Pue:	<i>Literary Cultures and Digital Humanities in India</i> (chapters 5, 7, 8, 9)
Michael Ulliot:	“Digital Humanities Projects”
Bronwen Thomas:	<i>Literature and Social Media</i> (chapters 1, 2, 3)

## **Unit 3 -Introduction to E-Literature**

Hayles, N. Katherine:	<i>Electronic Literature</i>
Rettberg, Scott:	<i>Electronic Literature</i>

## **Unit 4 - E-Literature in India**

T. Shanmugapriya & Nirmala Menon:	“First and Second Waves of Indian Electronic Literature.”
T. Shanmugapriya & Nirmala Menon :	“Locating New Literary Practices in Indian Digital Spaces.”
P. P. Sneha:	<i>Mapping Digital Humanities in India.</i>

## **Unit 5 - Digital Literatures in India**

### **5.1: Digital Poems**

Ashish Kumar Singh:	‘Choke’, ‘Appreciation’
Abha Iyengar:	‘Slivers of Time’, ‘This Fight is Not Over’
Sujata Mathai:	‘Hysteria’

### **5.2: Digital Fiction**

Gaurav Monga:	“Ruins”, “The English Teacher”, “A City Poet”
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Abha Iyengar: “A Travelling Life”, “The Domino Effect”  
Jose Varghese: “Unseen”, “Face Reading”

### **5.3: Digital Essay**

Abha Iyengar: “The Language of Ashes: The stories around AghoriBabas”;

### **5.4 :Digital Archive**

“Bichitra”

### **References:**

- Culler, John. “Comparative Literatures, at last.” In: Saussy H (ed.) *Comparative Literatures in the Age of Globalization*. The John Hopkins University Press, 2006, vol. 10, ed. 3, p 39-53.
- Gardiner, Eileen and Ronald G. Musto. *The Digital Humanities: A Primer for Students and Scholars*. Cambridge University Press, 2015.
- Gold, Matthew K., editor. *Debates in Digital Humanities*. University of Minnesota Press, 2012.
- Hayles, N. Katherine. *Electronic Literature*. University of Notre Dame Press, 2008.
- Rettberg, Scott. *Electronic Literature*. Polity, 22 Jan. 2019.
- Thomas, Bronwen. *Literature and Social Media*. Routledge, 2020.
- Zaidi, Nishat and A. Sean Pue, editors. *Literary Cultures and Digital Humanities in India*. Routledge, 2023.

### **Recommended Reading:**

- Baldwin, Sandy. *The Internet Unconscious: On the Subject of Electronic Literature*. Bloomsbury, 2015.
- Berry, David M., editor. *Understanding Digital Humanities*. Palgrave, 2012.
- Brown, Kathryn, editor. *The Routledge Companion to Digital Humanities and Art History*. Routledge, 2020.

Burdick, Anne, et al. *Digital Humanities*. MIT, 2012.

Dodd, Maya, and Nidhi Kalra, editors. *Exploring Digital Humanities in India: Pedagogies, Practices and Institutional Possibilities*. Routledge, 2021.

Hayles, N. Katherine. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. The University of Chicago Press, 1999.

Jones, Steven E. *The Emergence of The Digital Humanities*. Routledge, 2013.

Schreibman, Susan, et al., editors. *A Companion to Digital Humanities*. Wiley-Blackwell, 2004.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.



**Course Title: EUROPEAN LITERATURE**

**Course Code: ENGL573**

**Course Credits: 3**

**Course Description:**

This course introduces the student to a wide range of European literature. Beginning with an introduction via classical poetics to Sophocles, it maps a lengthy literary continuum from the ancient to the contemporary texts of literature. The texts chosen for study in this course illustrate several major schools of literary philosophies, genres of writing and narratological experiments by European masters of literature. The last Unit will familiarize the student with one of the richest but less studied components of world literature, i.e. European folklore in its myriad aspects from the serious to carnivalesque, in languages not usually taken into academic consideration. The course covers a lengthy time-line focusing on a representative selection that will give the student not only a confident overview of European literature but an insight into the important literary philosophies that characterize it.

**Course Objectives:**

- To introduce learners to the literary tradition of Europe, emphasizing its origins, growth, and development.
- To examine the timeless importance of the historical evolution of European literature
- To help students appreciate the aesthetic and philosophical importance of European thought and literature in constantly developing forms and modes.
- To familiarise students with lesser-known traditions of European Literature

**Course Learning Outcomes:** Upon successful completion of this course, learners will be able to:

<b>CLO1</b>	To familiarise students with the significance of the European classical literary tradition.
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<b>CLO2</b>	To acquire students with the historical evolution and development of European thought and art from the Middle Ages to the Renaissance.
<b>CLO3</b>	To trace the importance of the Gothic and Romantic elements of European Literature that led to the Realistic tradition.
<b>CLO4</b>	To understand the move from tradition to the postmodern condition in European Literature.
<b>CLO5</b>	To illuminate the multi-varied aspects of the Folkloric tradition of Europe.

#### Mapping of Program Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓		✓	✓	✓
<b>CLO2</b>			✓	✓	
<b>CLO3</b>	✓		✓	✓	✓
<b>CLO4</b>		✓			
<b>CLO5</b>					✓

#### Unit 1- Introduction

An overview of the eight language matrices of European Literature in general

Beginnings in Greek classicism and Roman literature

Texts: Poetry, Drama & Poetics (Greek & Latin)

Aristotle: *Poetics*

Longinus: *On the Sublime*

Sophocles: *Oedipus*

Horace: *First Epistle to Maecenas*

## **Unit 2 -Middle Ages to Renaissance**

Chivalric and Humanistic literatures of the Medieval period up to the Renaissance

A survey of the Eddas (of Iceland), the sagas (of the Nibelungenlied), the Mystery or Miracle plays (e.g. The Second Shepherd's Play), Skaldic/Norse verse, the minnesongs & ballads, chansons de geste, Celtic romances of chivalry and love, the Arthurian legends, Brythonic tales & Goliardic verse, Latin hymns & fabliaux.

An overview of important writers such as Dante, Ludovico Ariosto, Boccaccio,

Tasso, Francois Rabelais, Giovanni Boccaccio, Francesco Petrarca, Erasmus and Cervantes.

Texts: Poetry, Epistle, Autobiography (Norse/Scandinavian, Italian)

Examples of Skaldic/Norse poetry

Petrarch 's *Letters* (to Dionisio da Borgo San Sepolcro, Boccaccio &

Tommaso di Messina) & Sonnet 96 (Italian)

Extracts from *The Book of Margery Kempe*

## **Unit 3 - The Realist Tradition**

The Gothic and the Romantic up to the beginnings of Realism:

**Texts: Short Stories (Russian)**

Nikolai Gogol: *The Overcoat*

Anton Chekhov: *The Bet*

Leo Tolstoy: *The Three Questions*

Modernism:

**Texts: Fiction & Autobiography (French, German)**

Thomas Mann's *Death in Venice* as Realist and Modernist fiction, emphasising the creative process and sense of duty (German)

Antoine de Saint Exupery's *The Little Prince* as Children's fiction, Existential fiction, and Cultural readings of the novel (French)

#### **Unit 4 - Postmodernism: Collage and Deconstruction**

Orham Pamouk: *My Name is Red*

#### **Unit 5 - European Folklore**

Folklore theories – a summary.

Spanish, Turkish, Bohemian, Moravian, Lusatian, Serbian, Illyrian-Slovenish, Celtic & Romanic folktales.

#### **References:**

Benoit Annick, Guy Fontaine & Michael Wooff. *A History of European Literature*. Routledge, 2000.

Cohen, Walter. *A History of European Literature: The West and the World from Antiquity to the Present*. Oxford University Press, 2017.

The Leob Classical Library and Luminarium for Units I & II.

Thomas Seltzer's Collection & Standard editions for UNIT 3, IV & V.

Weston, Jessie. *From Rituals to Romance*. Dover, 2000.

#### **Recommended Reading:**

Nichol, John. *Tables of European History, Literature, Science, and Art, from A.D. 200 to 1909*. Maclehose, 1909.

Pynsent, Robert B. *Reader's Encyclopedia of Eastern European Literature*. Harper Collins, 1993.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: INDIAN DIASPORA WRITING**

**Course Code: 3**

**Credits: ENGL574**

**Course Description:**

Large-scale transnational migrations have been a part of human existence for a very long time. The desire to find new geographical and social spaces has been constantly bringing people to countries far removed from their places of birth. Indians likewise, have migrated in large numbers for centuries and have made new countries their now 'old' homes.

Writers of the Indian diaspora have produced some of the most powerful texts dealing with the questions of identity, home, and belonging as well as the processes of acculturation. The paper intends to introduce students to the basic concepts of Diaspora Studies and engage them with texts that deal with several diasporic experiences. Some of the issues that will be focused upon include assimilation, belonging, and the notions of home and homelessness.

**Course Objectives**

- To acquaint students with the basic approaches to Diaspora Studies
- To orient students to the historical background of the Indian Diaspora
- To help students engage with the prescribed texts which act as a framework to understand several diasporic experiences
- To enable the students to develop an understanding of issues like
- Assimilation, acculturation, belonging, and the notions of home and homelessness

**Course Learning Outcomes:** Upon successful completion of this course, the learners will be able to:

<b>CLO1</b>	Demonstrate comprehensive knowledge in the basic approaches to Diaspora Studies.
<b>CLO2</b>	Apply disciplinary knowledge in areas related to Indian Diaspora Writing to new/unfamiliar contexts in order to seek solutions to complex problems.
<b>CLO3</b>	To be able to develop an appreciation of diaspora literary texts across countries and regions.

<b>CLO4</b>	To disseminate the studies undertaken in the field of Indian Diaspora Writing in a range of contexts.
<b>CLO5</b>	To apply knowledge and skills in the fields of Diaspora Writing to relevant contexts like international migration, questions of identity and racial violence.

### Mapping of Program Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓		✓	✓	✓
<b>CLO2</b>	✓		✓	✓	✓
<b>CLO3</b>	✓		✓	✓	✓
<b>CLO4</b>	✓	✓	✓	✓	✓
<b>CLO5</b>	✓		✓	✓	✓

### Course Contents:

#### Unit 1 - Diaspora as an Area of Academic Study

Meaning and implications of diaspora, Approaches to the study of diaspora, Scope and significance of diasporic studies. Historical Background of the Indian Diaspora

#### Unit 2 -Theorising Diaspora

Avtah Brah,: "Thinking through the Concept of Diaspora" from *The Post-colonial Studies Reader* .

Salman Rushdie: "Imaginary Homelands" .

Susan Stanford Friedman: "Migrations, Diasporas, and Borders"

#### Unit:3 - Novels

Uma Paramesvaran: *Mangoes on the Maple Tree*

Siddhartha Deb: *The Point of Return:*  
Amitav Ghosh: *Sea of Poppies*  
Sunjeev Sahota: *The Year of the Runaways*

#### **Unit 4 - Short Story/ Short Story Collections**

Jhumpa Lahiri: “Interpreter of Maladies”  
Chitra Banerjee Divakaruni: “Clothes”  
Rohinton Mistry: “Tales from Firozshah Bagh”  
Raghubir Dhand : “Melting Moments: A Collection of Punjabi Short Stories”,  
Translated by Rana Nayar

#### **Unit 5 - Poetry**

Meena Alexander: “Birthplace with Buried Stones”  
Aga Shahid Ali: “Rooms are never Finished”

#### **References:**

- Blumer, Martin and John Solomos (Eds.): *Diasporas, Cultures and Identities*, Routledge, London and New York, 2012.
- Cohen, Robin. *Global Diasporas, An Introduction*, second edition, Routledge, Indian re-print, Noida, 2012.
- Hall, Stuart. *Essential Essays, Volume 2: Identity and Diaspora*. Edited by David Morley, Duke University Press, 2019.
- Jain, Ravindra K., *Nation, Diaspora, Trans-Nation*, Routledge, New Delhi, 2010.
- Jayaram, N. (Ed.), *Diversities in the Indian Diaspora: Nature, Implications and Responses*, Oxford University Press, New Delhi, 2011.
- Knott, Kim and Sean McLoughlin (Eds.): *Diasporas: Concepts, Intersections, Identities*, Rawat Publications, Jaipur, 2011.
- Mishra, Sudesh. *Diaspora Criticism*, Edinburgh University Press, Edinburgh, 2006.
- Mishra, Vijay, *The Literature of the Indian Diaspora: Theorising the Diasporic Imaginary*, Routledge, New York, 2007.



- Motwani J.K., Mahin Gosine, J.B. Motwani (Eds.): *Global Indian Diaspora: Yesterday, Today and Tomorrow, Global Organisation of People of Indian Origin*, New Delhi, 1993.
- Nieswand, Boris: *Theorising Transnational Migration: The Status Paradox of Migration*, Routledge, 2011.
- Parmeswaran, Uma, *Writing the Diaspora, Essays on Culture and Identity*, Rawat Publications, Jaipur, 2007.
- Safran William, A.K. Sahoo, Brij Lal (Eds.) *Transnational Migrations: The Indian Diaspora*, Routledge, New Delhi, 2009.

### **Recommended Reading:**

- Desai, Kiran. *The Inheritance of Loss*. Penguin. 2006
- Lahiri, Jhumpa. *The Namesake*. Harper Collins, 2003.
- Kureishi, Hanif. *The Buddha of Suburbia*. Faber & Faber, 1993.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: SOUTH INDIAN LITERATURE IN TRANSLATION**

**Course Code: ENGL575**

**Credits: 3**

**Course Description:**

The course intends to offer the learners specific range of select texts from the South Indian contexts of Kerala, Tamilnad, Karnataka and Telangana. The texts selected for study include novels, poems and short stories that deal with themes of cultural and socio-political concerns which would throw open to the learner a representation of the entire South zone and its contemporary concerns.

**Course Objectives:**

- To provide a range of select South Indian texts in Translation
- To highlight the range of culture in the southern areas of India
- To acquaint the learner with southern literary expressions
- To familiarize learners from across the country of what southern literature is all about

**Course Learning Outcomes:** Upon successful completion of this course, the learners will be able to:

<b>CLO 1</b>	Understand the Individual southern contexts and how it caters to what forms the Nation
<b>CLO 2</b>	Perceive plurality of cultures within southern zone
<b>CLO 3</b>	Learn how Literature in Translation enables one to see the similarities and differences in homogenous human experiences of joy, pleasure, pain, sorrow and strife

<b>CLO 4</b>	Grasp the range of thoughts and expressions of each writer from South India
<b>CLO5</b>	Appreciate how Translation as a craft unifies the soul of a Nation

### Mapping of Program Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓				
<b>CLO2</b>		✓	✓		✓
<b>CLO3</b>			✓	✓	
<b>CLO4</b>		✓	✓	✓	
<b>CLO5</b>		✓			✓

### Course Content:

#### Unit 1 - Introduction

Introduction to Translation, Translation History of Indian Literature, Language and Culture of South Indian Literature in Translation, Malayalam, Tamil, Kannada and Telugu Literature in Translation

#### Unit2 - Malayalam Literature in Translation

##### Fiction

- Hareesh: *Meesha* Translated by Jayasree Kalathil
- M. Mukundan: *God's Mischief* Translated by Prema Jayakumar
- Vinay Thomas: *Anthill* Translated by Nandakumar K.
- Sheela Tomy: *Valli* Translated by Jayasree Kalathil

## Poetry

K.G. Sankara Pillai: “The River Discards its Name at the Sea” Translated by Aditya Shankar

[Anitha Thampi](#)’s: *Alappuzha Vellam*, Translated by [J. Devika](#)

## Short story

E Harikumar: “Anitha’s House” Translated by E Harikumar

## Unit3 - Tamil Literature in Translation

### Fiction

Salma: *The Hour Past Midnight* Translated by Lakshmi Holmstrom

Perumal Murugan.: *Poonachi, The Black Goat*

Rajam Krishnan: *Verukku Neer (Water for the Roots)*. Translated by Pattu M Boopathi)

T. Janakiraman: *Crimson Hibiscus*, Translated by P Balasamy

## Poetry

Perumal Murugan: “Hometown”

Puviarasu: “Kaioppam”

## Short Story

Sudhakar Ghatak: “Varaivu”

## Unit 4 - Kannada Literature in Translation

### Fiction

Vivek Shanbhag: *GhacharGhochar*

[Devanoora Mahadeva](#): *Kusumabale* Translated by [Susan Daniel](#)

L. Bhyrappa: *GrihabhangaA Broken Home* Translated by L.V. Shanthakumari

**Poetry**

Mamta Sagar: “A River Poem” Translated by Chitra Panikkar

**Short story**

Diwakar: “Exorcised” Translated from Kannada by Christopher Merrill and the Author

**Unit 5 - Telugu Literature in Translation**

Vemula Yellaia: *.Kakka* Translated by K.Purushotham and Gita Ramaswamy

Saleem: *Deserted Flowers*

Volga: *Yashodhara*

**Poetry**

Papineni Sivasankar: “The Plant you nurtured” Translated by Syamala Kallury

**Short story**

Joopaka Subhadra: “How are you Veg?” Translated by Alladi Uma and M. Sridhar

**References:**

Herman, Theo. *The Manipulation of Literature: Studies in Translation*, Routledge, 2015.

Kapse, Dhananjay. *Modern Indian Writing in Translation*. Delhi, Worldview Publications, 2016

Kelly, Nataly and Jost Zetsche. *How Language Shapes Our Lives and Transforms the World* .A Perigee Book, 2012

Lefevere, Andre. *Translation History Culture: A Source Book*. Routledge, 1992.

Singh, R.P. *Indian Literature in Translation*. Yking Books, 2016.

### **Recommended Readings:**

Bassnett, Susan. Harish Trivedi. *Post Colonial Translation: Theory and Practice*. London: Routledge, 1999.

Kuhiwzack, Piotr. *A Companion to Translation Studies*. Multilingual Matters, 2007.

Merhotra, Arvind Krishna. *Concise History of Indian Literature in English*. The Orient Blackswan, 2017.

Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. Routledge, 2001.

Winternitz, W. *History of Indian Literature: A New Authoritative English Translation*. Translated by V. Srinivasa Sarma Motilal banarasisidass Publishers, 2015.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.





**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: CONTEMPORARY FICTION IN ENGLISH**

**Course Code: ENGL577**

**Credits: 3**

**Course Description:**

This course is an attempt to examine some of the major social and political issues that have shaped/are shaping the way we understand the world we live in today. The period of study in question is from the last decade of the 20<sup>th</sup> century to the present. The key concerns of this period include political conflicts, climate change, the pandemic and the trauma of the individual. The course aims to study these through an exploration of select novels from across the globe.

**Course Objectives:**

- Exploring the genre of contemporary fiction and developments in the current literary field.
- Familiarising the key concepts and terms in contemporary fiction.
- Understanding the theoretical perspectives prevalent in fiction.
- Analysing the interrelation between contemporary fiction and the impact of socio-political issues.

**Course Learning Outcomes:** Upon successful completion of this course, learners will be able to:

<b>CLO1</b>	Understand contemporary trends/themes and techniques in fiction.
<b>CLO2</b>	Analyse socio-cultural contexts in contemporary fiction across the globe.
<b>CLO3</b>	Evaluate the representation of social issues such as war, pandemic, environmental instability, etc. and their impact on the human psyche.
<b>CLO4</b>	Critically read and comprehend contemporary fiction as a genre and as a medium of self-expression.
<b>CLO5</b>	Apply literary theory to broaden the perspectives towards contemporary fiction.

**Mapping of Program Outcomes with Course Outcomes:**

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	✓	✓	✓	✓	✓
CLO2	✓		✓	✓	
CLO3	✓		✓	✓	✓
CLO4	✓	✓	✓	✓	✓
CLO5	✓	✓			✓

**Course Content:****Unit 1 - Introduction**

History and evolution of novel; aspects of novel; types of novel; style; contemporary themes and techniques; contemporary social history; terrorism; displacement; anthropocene; anthropogenic; trauma; anxiety; identity

**Unit 2 – War and Conflict**

Karan Mahajan: *The Association of Small Bombs*

Anuk Arudpragasam: *The Story of a Brief Marriage*

Annie Zaidi: *Prelude to a Riot*

Megha Majumdar: *A Burning*

**Unit 3 – Climate Change and Fiction (Cli-Fi)**

Barbara Kingsolver: *Flight Behaviour*

Richard Powers: *The Overstory*

Kim Stanley Robinson: *The Ministry for the Future*

Sheela Tomy : *Valli*

#### **Unit 4 – The Pandemic Crisis**

Emily St. John Mandel:	<i>Station Eleven</i>
Lawrence Wright:	<i>The End of October</i>
Emma Donoghue:	<i>The Pull of the Stars</i>
Peter May:	<i>Lockdown</i>

#### **Unit 5 – Trauma and the Self**

Annie Ernaux:	<i>Happening</i>
Meena Kandasamy:	<i>When I Hit You: Or, A Portrait of the Writer as a Young Wife</i>
Madhuri Vijay :	<i>The Far Field</i>
Abdurazak Gurnah:	<i>By the Sea</i>

#### **References:**

- Arudpragasam, Anuk. *The Story of a Brief Marriage: A Novel*. Macmillan, 2016.
- Donoghue, Emma. *The Pull of the Stars*. Hachette UK, 2020.
- Ernaux, Annie. *Happening*. Seven Stories Press, 2001.
- Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. Penguin UK, 2018.
- Greaney, Michael. *Contemporary Fiction and the Uses of Theory: The Novel from Structuralism to Postmodernism*. Macmillan, 2006.
- Gurnah, Abdurazak. *By the Sea*. The New Press, 2001.
- Kandasamy, Meena. *When I Hit You: Or, A Portrait of the Writer as a Young Wife*. Europa Editions, 2020.
- Kingsolver, Barbara. *Flight Behaviour*. Faber & Faber, 2012.
- Mahajan, Karan. *The Association of Small Bombs*. Penguin, 2016.
- Majumdar, Megha. *A Burning*. Penguin Random House India Private Limited, 2020.
- Mandel, Emily St John. *Station Eleven*. Éditions Rivages, 2016.

May, Peter. *Lockdown*. Riverrun, 2020.

Morrison, Jago. *Contemporary fiction*. Routledge, 2003.

Powers, Richard. *The Overstory*. WW Norton & Company, 2018.

Robinson, Kim Stanley. *The Ministry for the Future*. Hachette UK, 2020.

Tomy, Sheela. *Valli*. Translated by Jayasree Kalathil, Harper Perennial, 2022.

Vijay, Madhuri. *The Far Field*. Grove Atlantic, 2019.

Wright, Lawrence. *The End of October*. Vintage, 2021.

Zaidi, Annie. *Prelude to a Riot*. Aleph, 2019.

### **Recommended Reading:**

Bowker, Matthew H. *Ideologies of Experience: Trauma, Failure, Deprivation, and the Abandonment of the Self*. Routledge, 2016.

Cakirtas, Onder, ed. *Literature and Psychology: Writing, Trauma and the Self*. Cambridge Scholars Publishing, 2018.

Camus, Albert. *The Plague*. Vintage International, 1947.

Hamid, Mohsin. *The Reluctant Fundamentalist*. Hamish Hamilton, 2007.

Outka, Elizabeth. *Viral Modernism: the Influenza Pandemic and Interwar Literature*. Columbia University Press, 2019.

Rau, Petra, ed. *Conflict, Nationhood and Corporeality in Modern Literature: Bodies-at-war*. Springer, 2010.

Saramago, Jose. *Blindness*. Houghton Mifflin Harcourt, 1999.

Streeby, Shelley. *Imagining the Future of Climate Change: World-making through Science Fiction and Activism*. Vol. 5. University of California Press, 2018.

Van Gelder, Gordon, ed. *Welcome to the Greenhouse: New Science Fiction on Climate Change*. OR Books, 2011.

**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**Course Title: TRANSLATION: THEORY AND PRACTICE**

**Course Code: ENGL578**

**Credits: 3**

**Course Description:**

This course introduces students to the major concepts of Translation Studies and the historical trajectory of this discipline in the Western and Indian context. It seeks to enhance the understanding of the complex and interdisciplinary nature of translation. Students will learn how to apply different theoretical principles and tools in the translation of texts. Students will be exposed to the potential of an alternative translational framework in the Indian context.

**Course Objectives:**

- To introduce and orient the learner to be proficient in Translation Studies.
- To make them understand its history, theoretical background and practice which would enhance the students' skill in translating texts.
- To help the learner acquire a cultural understanding of language- its denotative, connotative and emotive meanings
- To familiarise the students with translation in professional contexts, including the job of a documentalist, translator, editor, proofreader, reviewer, and quality assurance manager.
- To attain fluency in translation processes, research application, professional conduct as a translator; the understanding of continual applied learning, the development of textual analysis, and the creation of target texts.

**Course Learning Outcomes:** Upon successful completion of this course, the learners will be able to:

<b>CLO1</b>	Understand the major role translation plays in bringing about greater universality of
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	literary texts across nations.
<b>CLO2</b>	Experience how translation helps cultural exchange between nations, thereby promoting peace and understanding.
<b>CLO3</b>	Apply the knowledge obtained in the study of languages.
<b>CLO4</b>	Gain first-hand experience of translating a text, thereby acquiring practical knowledge.
<b>CLO5</b>	Develop the ability to connect translation studies with other important fields of study.

### Mapping of Program Outcomes with Course Outcomes:

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓				
<b>CLO2</b>		✓			✓
<b>CLO3</b>			✓	✓	
<b>CLO4</b>		✓	✓	✓	
<b>CLO5</b>		✓			✓

### Course Content:

#### Unit 1 - Introduction

Introduction to Translation Studies

History of Translation

Print Culture

Translation of Early Texts- Religious Text-The Bible

Importance of Translation in contemporary times

## **Unit 2 - Types of Translation**

Literary translation

Legal translation

Administrative translation: Commercial, Economic, and Financial translation

Machine translation and Computer-Assisted translation

## **Unit 3 - Translation Theories**

Ancient/Modern/Postmodern views

Brazilian Cannibalistic Translation

John Dryden, J.C.Catford, Eugene Nida, Susan Bassnett, Andre Lefevere, Lawrence Venuti' s approaches

Jirí Levy, Katharina Reiss, Hans Josef Vermeer, Werner Koller.

## **Unit 4 - Translation and Culture**

Cultural Translation

Linguistic Equivalence, Cultural Equivalence

Translation and Ideology

Functionalism and Translation

Cultural Transmission and Translation

## **Unit 5 -Translation Practice and Problems**

General problems: Denotative, Connotative, and Emotive meanings

Problems in translating Literary Texts

Problem of translating poetry, drama and fiction

Understanding Untranslatability

## Methods of Compensation

Translation practice: English translation of a text along with the details involved in the process of translation or a scholarly research project on a topic related to translation, supervised by the faculty member.

### References:

Bassnett, Susan & Andre Lefevere. Editors. *Constructing Cultures. Clevedon/Philadelphia. Multilingual Matters*, 1998.

Bassnett, Susan & Harish Trivedi. Editors. *Postcolonial Translation*. New York. Routledge, 1999.

Bassnett, Susan. *Translation Studies*. London: Routledge, 2013. Print.

Koller, Werner. “The Concept of Equivalence and the Object of Translation Studies1.” *Target*.

*International Journal of Translation Studies*, vol. 7, no. 2, Jan. 1995, pp. 191–222,

<https://doi.org/10.1075/target.7.2.02kol>.

Lefevere, A. Editor. *Translation/History/Culture: A Sourcebook*. Routledge, 1992.

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Levý, Jiří. *The Art of Translation*. Edited by Zuzana Jettmarová, vol. 97, John Benjamins Publishing Company, 2011, <https://doi.org/10.1075/btl.97>.

Venuti, Lawrence. *Rethinking Translation: Discourse, Subjectivity, Ideology*. , 2019. Print.

Vermeer, Hans J. “Skopos and Commission in Translational Action.” *Readings in Translation*

*Theory*, edited by Andrew Chesterman, Finnlectura, 1989, pp. 173–200.

### Recommended Readings:

Baker, Mona, and Gabriela Saldanha. *Routledge Encyclopaedia of Translation Studies*. , 2020. Print.

- Boase-Beier, Jean. *A Critical Introduction to Translation Studies*. London: Continuum, 2011. Print.
- Cronin, M. *Translation and Globalization*. London. Routledge, 2004.
- Gargesh, R. and K.K. Goswami (eds) *Translation and Interpreting*. Delhi: Orient House, 2016. Print.
- Munday, Jeremy. *Introducing Translation: Theories and Applications* Routledge, 2001.
- Newmark, Peter. *Approaches to Translation*. Shanghai: Sanghai Foreign Language Education Press, 2001. Print.
- Palumbo, Giuseppe. *Key Terms in Translation Studies*. , n.d.. Print.
- Ramakrishna, Shantha. *Translation and Multilingualism: Post-Colonial Contexts*. Delhi: Pencraft International, 2007. Print.



**Pondicherry University- Department of English**  
**M.A., Degree Examination**

Time: Three hours

Maximum: 100 marks

**1. Answer any TEN of the following in about 2-3 sentences each: (10x4=40)**

**Or**

**Annotate any FIVE of the following passages in about 5-6 sentences each: (5x4=20)**

**II. Answer the following questions in about 200 words: (4x5=20)**

1. a.  
OR

b.

2. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**III. Answer the following questions in about 500 words: (4x15=60)**

1. a.  
OR

b.

3. a.  
OR

b.

3. a.  
OR

b.

4. a.  
OR

b.

**(Common Course for students who have enrolled for the Five-Year Integrated MA/MSc programmes)**

**Course Title: FUNCTIONAL ENGLISH I**

**Course Code: ENGL111**

**Credits: 3**

**Course Description:**

This course is introduced for five-year integrated students, spanning two semesters. This course caters to students from various integrated subjects such as Physics, Chemistry, Earth Science, Mathematics, Statistics, Computer Science, Sociology, Economics, Political Science, History, and Physical Education. Its primary objective is to equip students with the necessary knowledge, skills, and understanding of the English language to communicate effectively in everyday life. The course also emphasizes the use of grammar in communicative ways, fostering effective and efficient English communication. Classroom interactive exercises like Extempore, Public Speaking, and Presentations encourage oral communication skills. After each of the five units, students will engage in comprehensive exercises focusing on Listening, Speaking, Reading, and Writing (LSRW) skills. The acquisition of essential skills in LSRW enables students to become competent communicators in their workplaces, opening doors to various career opportunities. Overall, the course aims to develop creative abilities and a genuine proficiency in language, literature, and communication within their respective subjects. To suit students from different academic streams, including science, humanities, and social sciences, two prescribed textbooks, *Impressions I* and *Impressions II*, have been selected. These textbooks amalgamate prose, poetry, literature, and interactive language and grammar exercises, offering a comprehensive learning experience to the learners.

**Course Objectives:**

- To equip students with the essential knowledge and skills required for effective communication in everyday life, and fostering their ability to think critically and express their thoughts coherently.
- To emphasize the practical and communicative use of grammar.
- To enhance their oral communication abilities through classroom interactive exercises such as extempore, public speaking, and presentations.

- To instill a genuine appreciation for language, literature, and effective communication.
- To nurture well-rounded individuals by offering a comprehensive learning experience.

**Course Learning Outcomes:** Upon the successful completion of the course, learners will be able to:

<b>CLO1</b>	Develop fluency and confidence in their English language abilities.
<b>CLO2</b>	Apply grammar rules effectively in their spoken and written communication, making them efficient communicators in English.
<b>CLO3</b>	Express their ideas confidently and articulately.
<b>CLO4</b>	Explore and express their creativity through the study of prose, poetry, and literature.
<b>CLO5</b>	Be proficient in the English language and also connect language skills to their respective subjects.

**Course Contents:**

**Mapping of Program Outcomes with Course Outcomes:**

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓	✓	✓	✓	✓
<b>CLO2</b>		✓			✓
<b>CLO3</b>	✓		✓	✓	
<b>CLO4</b>	✓		✓		✓
<b>CLO5</b>		✓			✓



### **Unit 1- Extensive Reading-One- Listening and Speaking**

Mulk Raj Anand: "The Lost Child"

Abdul Kalam: "My Early days"

Oral Communication: Related Discussions

Listening to texts and Explaining

Written: Paraphrasing and Summarising

### **Unit 2- Extensive Reading- Two- Listening and Speaking**

William Wordsworth: "The Affliction of Margaret"

Oscar Wilde: "The Model Millionaire"

Oral Communication- Related Discussions

Listening to texts and Explaining

Written- Paraphrasing and Summarising

### **Unit 3- Extensive Reading- Three- Listening and Speaking**

A J Cronin: "The Two Gentlemen of Verona"

Kamala Das: "Punishment in Kindergarten"

Oral Communication- Related Discussions

Listening to texts and Explaining

Written- Paraphrasing and Summarising

### **Unit 4- Extensive Reading- Four- Listening and Speaking**

Larry Collins and Dominique Lapierre: "The Second Crucifixion"

Sylvia Plath: "Mirror"

Oral Communication: General Discussions

Listening to texts and Explaining

Written- Paraphrasing and Summarising

### **UNIT 5- Extensive Reading and Writing- Five- Written Communication**

Vocabulary building

Grammar Exercises

Note making

Essay writing

**References:**

Pillai, G Radhakrishna and Geetha Rajeevan. *Impressions-I: A Multi-skill Course in English*. Cambridge University Press, 2010.

**Recommended Reading:**

Craven, Miles and Kristin Donnalley Sherman. *Q: Skills for Success: Listening and Speaking (Advanced)*. Oxford University Press, 2019.

Dev, Anjana Neira. *Academic Writing and Composition*. Pinnacle, 2015.

Hamp-Lyons, Liz and Ben Heasley. *Study Writing: A Course in Writing Skills for Academic Purposes*. Cambridge University Press, 2006.

Hancock, Mark. *English Pronunciation in Use*. Cambridge University Press, 2017.

Richards, Jack C. and David Bohlke. *Speak Now: Communicate with Confidence 3*. Oxford University Press, 2014.

**Department of English, Pondicherry University**

**M.A. / M.Sc. Integrated Programme**

**End Semester Examination, August 2023**

**ENGL 111/121 Functional English**

**Duration: 3 hours**

**Total Marks: 100**

**Section A**

**I. Answer the following questions in a single word or phrase: 10x1= 10**

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

**II. Section B**

**Answer any FIVE of the following in 100 words:**

**5x7=35**

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.

**III****Section C**

**Answer any ONE from the following in about 200 words: 2x10=20**

- 1.
- 2.
- 3.

**Section D**

**IV. Write an essay on any ONE of the following: (10x1=10)**

- 1.
- 2.
- 3.

**Section E**

**V. Read the questions carefully and answer all of the following: (25 marks)**

**a. Match only FIVE of the following words in Column A with their correct meanings in**

**Column B (5 marks)**

No.	A	B
1.		
2.		
3.		
4.		
5.		
6.		

**b. Read the following sentences carefully and identify the most appropriate word given in the list below to complete the sentences: much, many, a few, few, for, since, during**

**(5 marks)**

- 1
- 2.
- 3.

4.

5.

c. Make sentences with any FIVE of the following words: (5 marks)

a. b. c. d. e. f. g.

d. Rewrite the sentences given below to Reported speech: (5 marks)

1.

2.

3.

4.

5.

e. Combine the following sentences, using *when* or *because*: (5 marks)

1.

2.

3.

4.

5.

.....XXXXXXXXXX.....

**Course Title: FUNCTIONAL ENGLISH II**

**Course Code: ENGL121**

**Credits: 3**

**Course Description:**

This course is a natural progression from Functional English-1, building upon the foundation laid in the previous semester. It caters to students from multiple disciplines including Sciences and Social Sciences. Continuing the momentum set by Functional English-1, this course aims to develop students' proficiency in English, a language widely acknowledged as the preferred medium for international communication across various fields. Throughout the five units, the course is dedicated to enhancing students' linguistic competence and equipping them with essential communication skills for both academic and career pursuits. With a dynamic mix of interactive tasks, students are immersed in activities that elevate their English proficiency to new heights. Adapting to the diverse academic backgrounds of students, including science, humanities, and social sciences, the course thoughtfully incorporates two carefully selected textbooks - Impressions I and Impressions II. These textbooks blend prose, poetry, literature, and interactive language and grammar exercises, ensuring a comprehensive and immersive learning experience for all learners.

**Course Objectives:**

- To enhance students' proficiency in English, recognizing it as a crucial language for international communication across various fields.
- To equip students with essential communication skills that are applicable to both academic and professional settings.
- To foster active participation and engagement, encouraging students to immerse themselves in the learning process.
- To offer a comprehensive and immersive learning experience, encompassing prose, poetry, literature, and interactive language and grammar exercises.
- To nurture students' overall growth, beyond language proficiency, enabling them to have better chances of success in both academic and personal endeavors.

**Course Learning Outcomes:** Upon the successful completion of the course, learners will be able to:

<b>CLO1</b>	Attain English language proficiency and employ it with ease.
<b>CLO2</b>	Express themselves fluently and confidently in English.
<b>CLO3</b>	Express their ideas confidently and articulately.
<b>CLO4</b>	Perform better in their academic and personal endeavors.
<b>CLO5</b>	Be proficient in the English language and also connect language skills to their respective subjects.

**Mapping of Program Outcomes with Course Outcomes:**

<b>CLO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CLO1</b>	✓		✓		✓
<b>CLO2</b>		✓		✓	
<b>CLO3</b>	✓			✓	
<b>CLO4</b>	✓		✓		
<b>CLO5</b>		✓			✓

**Course Content:**

**Unit 1- Extensive Reading-One- Listening and Speaking**

O Henry: “After Twenty years”  
Mina Assadi: “A Ring to me is Bondage”  
Oral Communication: Related Discussions  
Listening to Texts and Explaining  
Written: Paraphrasing and Summarising

## **Unit 2- Extensive Reading-Two- Listening and Speaking**

Jamaica Kincaid: “Girl”

Raja Rao: “The Cow of the Barricades”

Oral Communication: Related Discussions

Listening to Texts and Explaining

Written: Paraphrasing and Summarising

## **Unit 3- Extensive Reading-Three- Listening and Speaking**

Aldous Huxley: “The Beauty Industry”

Seamus Heaney: “Digging”

Amitav Ghosh; “The Town by the Sea”

Oral Communication: Related Discussions

Listening to Texts and Explaining

Written: Paraphrasing and Summarising

## **Unit 4- Extensive Reading-Four- Listening and Speaking**

Sujata Bhatt: “A Different History”

R.K. Narayan: “Engine Trouble”

Erich Fromm: “Is Love an Art”

Oral Communication: Related Discussions

Listening to Texts and Explaining

Written: Paraphrasing and Summarising

## **Unit 5- Extensive Reading and Writing- Five- Written Communication**

Vocabulary building

Grammar Exercises

Responses to Questions

Diary Writing

Note-making

Descriptions

Passage Writing

Report writing



**References:**

Nayar, Nandini et al. *Impressions-II: A Multi-skill Course in English*. Cambridge University Press, 2011.

**Recommended Reading:**

Barker, Alan. *Improve Your Communication Skills*. Kogan Page, 2010.

Brody, Marjorie. *Effective Communication Skills*. B&N Audio Books 2010.

Koneru, Aruna. *Professional Speaking Skills*. Oxford University Press, 2018.

Kulbhushan, Kumar. *Effective Communication Skills*. Khanna Publishing House, 2016.

Murphy, Raymond. *English Grammar in Use Book without Answers: A reference and Answer Book for Intermediate Learners of English*. CUP, 2012.

**Department of English, Pondicherry University**

**M.A. / M.Sc. Integrated Programme**

**End Semester Examination, August 2023**

**ENGL 111/121 Functional English**

**Duration: 3 hours**

**Total Marks: 100**

**Section A**

**I. Answer the following questions in a single word or phrase: 10x1= 10**

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

**II. Section B**

**Answer any FIVE of the following in 100 words:**

**5x7=35**

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.

**III****Section C**

Answer any ONE from the following in about 200 words: 2x10=20

- 1.
- 2.
- 3.

**Section D**

IV. Write an essay on any ONE of the following: (10x1=10)

- 1.
- 2.
- 3.

**Section E**

V. Read the questions carefully and answer all of the following: (25 marks)

a. Match only FIVE of the following words in Column A with their correct meanings in

Column B (5 marks)

No.	A	B
1.		
2.		
3.		
4.		
5.		
6.		

b. Read the following sentences carefully and identify the most appropriate word given in the list below to complete the sentences: much, many, a few, few, for, since, during

(5 marks)

- 1
- 2.
- 3.
- 4.

5.

c. Make sentences with any FIVE of the following words: (5 marks)

a. b. c. d. e. f. g.

d. Rewrite the sentences given below to Reported speech: (5 marks)

1.

2.

3.

4.

5.

e. Combine the following sentences, using *when* or *because*: (5 marks)

1.

2.

3.

4.

5.

.....XXXXXXXXXX.....