



UNIVERSITY OF CALICUT

Abstract

General and Academic IV - Faculty of Language and Literature - Integrated MA English and Media Studies programme - scheme and syllabus from seventh to tenth semester , with effect from 2020 Admissions - Implemented subject to ratification by the Academic Council- Orders Issued.

G & A - IV - B

U.O.No. 22296/2022/Admn

Dated, Calicut University.P.O, 22.11.2022

*Read:-*1. U.O.No. 16703/2022/Admn Dated 30.08.2022

2 Minutes of the meeting of the Board of Studies in English PG held on 25/08/2022(Item No 1b)

3. Remarks of the Dean , Faculty of Language and Literature dated 19/09/2022

4. Orders of the Vice Chancellor in the file of even No dtd 23/09/2022

ORDER

1. The Scheme and Syllabus of Integrated MA English and Media Studies programme upto sixth semester has been implemented in the University vide paper read (1) above, in tune with the Regulations for Integrated Programmes (CBCSS) , with effect from 2020 Admission onwards.
2. The meeting of the Board of Studies in English PG held on 25/08/2022, vide paper read (2) above, has resolved to approve the Scheme and syllabus of Integrated MA English and Media Studies programme from Seventh to tenth semester , as per Regulations for Integrated Programmes (CBCSS), with effect from 2020 Admission onwards.
3. The Dean, Faculty of Language and Literature, vide paper read (3) above , has approved the decision of the Board of Studies.
4. Considering the urgency, the Vice Chancellor has approved the minutes of the meeting of the Board of Studies in English PG held on 25/08/2022 and has accorded sanction to implement the Scheme and syllabus of Integrated MA English and Media Studies programme from Seventh to tenth semester, as per Regulations for Integrated Programmes (CBCSS), with effect from 2020 Admission onwards, subject to ratification by the Academic Council.
5. The Scheme and Syllabus of **Integrated MA English and Media Studies programme from Seventh to tenth semester** is therefore implemented in the University, in accordance with Regulations for Integrated Programmes (CBCSS), with effect from 2020 Admission onwards.
6. Orders are issued accordingly (Syllabus appended).

Ajayakumar T.K

Assistant Registrar

To

1. The Principals of all Affiliated Colleges
2. Chairperson, Board of Studies in English PG

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Section Officer

Integrated MA English and Media Studies Programme

(From VIIth to Xth Semester Syllabus)

Programme Description

The Programme has been designed as a bi-focal integrated programme with courses which come under both the English Language and Literature domain as well as Media Studies. As an integrated programme it has been designed to ensure continuity from the First to the Tenth Semesters with an exit option after the Sixth Semester.

The English Language and Literature components have been designed with the principal intention of familiarizing the learners with the characteristics of the English language as it is written and spoken across the world and with the modes, genres, trends and movements of the literatures written in the language.. Besides for the course *The History of English language*, a diachronic approach has been adopted for courses relating to British literature, while a general survey method has been adopted for *Indian Writing in English*, *Regional Indian Writing in Translation*, *Malayalam Literature in English Translation*, *Postcolonial Writings in English*, *Latino Literature and Writings from the Middle East* . In tune with the current trend of inter- disciplinarity of programmes, this section of the programme also offers *Cultural Studies*, *Teaching of English and Ecology and Literature*. *World Drama*, which gives an overview of some of the classics of drama across the world and *Writings from the Middle East*, offering a selection of works from cultures in the Middle East attempt to widen the horizons of literary perspectives. *European Fiction in Translation* and *Indian Fiction in Translation* represent attempts at in-depth study of genres in literature. The courses *Women's Writing*, *Dalit Studies*, *Queer Studies* and *American Ethnic Writing* present instances of dynamic socio-political discourses operating within literatures across cultures. *Introduction to Children's Literature* is an attempt to adopt the systemic approach to Literature by focusing on one of the important system in the literary polysystem.

The Media Studies components have been designed to ensure both depth and diversity. The courses in this section have multiple objectives. As a comparatively new area of study, Media as a domain and Media Studies as a discipline have been widely described and discussed. *Introduction to Media* gives a general introduction essential to beginners in the discipline. The course *History of Media in India* take care of the local-global dialectic considered vital in contemporary studies on media. *Writing for the Media* is a course designed for aspiring practitioners in the area. *Media, Law and Ethics* looks at the legal and ethical matrices under which media operate. *Media, Society and Culture* looks at the interventions and influences of media in the cultures and societies they are positioned. *Understanding Cinema* and *Media and Cyber Literature* look at the nature and spaces of Cinema and the New Media, two significant forms of Media in contemporary society. While *Media, Culture and Technology* looks at the the various modes and technological innovations in media, *Theories of Media Studies* presents an attempt to get a grip on theoretical paradigms that are brought into play in the media.

The Project/Dissertation in the Tenth Semester is a multiple-mode research-oriented course which is intended to familiarize the learners with the mechanics of research writing.

Programme Outcomes

While doing the components of English Language and Literature, the learners are expected to develop an understanding of the cultures represented by the literatures discussed and abilities of critical thinking. The courses on marginalized discourses

promote values-based thinking. While engaging with the components of Media Studies, the learners are expected to get a comprehensive view of media and develop awareness and skills in them. The Project/Dissertation in the Fourth Semester is expected to be a window to research/project writing for prospective research scholars and professionals. The elective course *Teaching of English* and the core course *Writing for Media* are directly career-oriented.

Syllabus from 7th Semester (PG)

ENG7 IB21	7	British Literature from 14th Century to 18th Century	4
ENG7 IB22	7	British Literature-19th Century	4
ENG7 IB23	7	History of English Language	4
ENG7 IB24	7	Understanding Cinema	4
ENG7 IB25	7	Theorizing Media	4
ENG7 II01 (Audit Course)	7	Writing Skills	4
ENG8 IB26	8	20th Century British Literature up to 1940s	4
ENG8 IB27	8	Literary Criticism and Theory: Part 1	4
ENG8 IB28	8	American Literature	4
ENG8 IB29	8	Postcolonial Literature	4
ENG8 IB30	8	Media, Culture and Technology	4
ENG8 II02 (Audit Course)	8	Translation Theory and Practice	4
ENG9 IB31	9	20th Century British Literature post 1940	4
ENG9 IB32	9	Literary Criticism and Theory: part 2	4
ENG9 IB33	9	Media and Electronic Literature	4
ELective 1 (ENG9 IE01-IE10)	9		4
Elective 2 (ENG9	9		4

IE01-IE10)			
ENG10 IB34	10	English literature in the 21st Century	4
ENG10 IF02	10	Dissertation	4
ENG10 IG01	10	Comprehensive viva- voce	4
Elective 3 (ENG10 IE11-IE19)	10		4
Elective 4 (ENG10 IE11-IE19)	10		4

**List of Electives
For 9th Semester**

1. ENG9 IE01 Indian Literature in English
2. ENG9 IE02 Shakespeare Studies
3. ENG9 IE03 European Fiction in Translation
4. ENG9 IE04 Women's Writing
5. ENG9 IE05 Introduction to Linguistics
6. ENG9 IE06 Introduction to Cultural Studies 20.07.2022
7. ENG9 IE07 Teaching of English
8. ENG9 IE08, World Drama
9. ENG9 IE09, Latino Literature
10. ENG9 IE10 American Ethnic Writing

total credits 4+4=8

Electives for the 10th Semester

1. ENG10 IE11 Translation for Media
2. ENG10 IE12 Queer Studies
3. ENG10 IE13 Literature and Ecology
4. ENG10 IE14 Regional Indian Literature in Translation
5. ENG10 IE15 Indian English Fiction
6. ENG10 IE16 Introduction to Children's Literature
7. ENG10 IE17 Dalit Studies
8. ENG10 IE18 Writings from the Middle East
9. ENG10 IE19 Malayalam Literature in English Translation

Maximum credits 4+4=8

Audit courses

AEC (Ability Enhancement Course)

(4 credits)

ENG7 II01 **Writing Skills**

Professional Competency Course (PCC)

(4 credits)

ENG 8 II02 Translation Theory and Practice

7th Semester

ENG7 IB21 British Literature from 14th Century to 18th Century (4 credits)

Course Description

The course features the trends and movements in British Literature from the Fourteenth to the Eighteenth Century. Prominent authors and texts are discussed. There is also an attempt to link the texts and movements to British social and cultural history.

Course Content

Section A (Poetry)

Geoffrey Chaucer : “The General Prologue to Canterbury Tales”
(first 100 lines)

William Shakespeare : Sonnet 18. “Shall I Compare thee to a
Summer's Day”

John Donne : “The Canonization”

John Milton : “Paradise Lost” Book 1 (lines up to 270)

John Dryden : “Mac Flecknoe”

Andrew Marvell : “To His Coy Mistress”

Thomas Gray : “Elegy written in a Country Churchyard”

(All poems in section A are marked for annotation)

Section B: Drama

Shakespeare : Hamlet

Webster : The Duchess of Malfi

Sheridan : The Rivals

Section C: Prose and Fiction

Francis Bacon : “Of Marriage”,

Joseph Addison : Sir Roger at Church

Swift : Gulliver's Travels

Henry Fielding : Joseph Andrews

Daniel Defoe : Robinson Crusoe

Course outcome

The students are expected to get a comprehensive view of British Literature from the Fourteenth to the Eighteenth Century. They are also expected to get an outline of British social and cultural history during the period.

ENG7 IB22 British Literature - 19th Century (4 credits)

Course Description

The course is intended to familiarize the students with various trends, literary movements and major writers in British Literature during the nineteenth century, one of the most important periods in British Literature and British History in terms of social change and the investments of British society in literature.

Course Content

Section A (Poetry)

William Blake	: The Tiger, The Lamb
William Wordsworth Abbey	: Lines Composed a Few Miles above Tintern
S.T.Coleridge	: Kubla Khan
P.B.Shelley	: Ozymandias
John Keats	: Ode to a Nightingale
Byron	: She Walks in Beauty
Tennyson	: Tithonus
Browning	: Fra Lippo Lippi
Elizabeth Barret Browning	: A Musical Instrument
Mathew Arnold	: Dover Beach
D.G Rossetti	: The Blessed Damozel

(All poems in section A are marked for annotation)

Section B: Drama

Oscar Wilde	: The Importance of Being Earnest
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Section C: Fiction and Prose

Charles Lamb	: "Dream Children – A Reverie"
William Hazlitt	: On Reading Old Books

Charles Dickens : A Tale of Two Cities

Emily Bronte : Wuthering Heights

Thomas Hardy : Tess of the D'Urbervilles

Course outcome

The students are expected to get an outline of the vast body of British Literature in the Nineteenth Century, looking into trends, movements and influences. They are also expected to get an outline of British social and cultural history during the period, examining how social transition is represented/refracted in literature.

ENG7 IB23 - History of English Language (4 credits)

Course Description

The Course is offered with the aim of acquainting the learners with the history of the English Language from its evolution and its genetic relationship with other Germanic languages and with the Indo-European language family. It connects with courses on British literature in the syllabus with descriptions on English literature and English social and political history in the respective periods in the history of the English language.

Course Content

Section A.

Language families - The Indo-European family of languages; Germanic Family of languages and the origin of English - The early history of English language; Old English Period - Scandinavian invasions - Middle English Period: The Impact of the Norman Conquest on the English Language; - Middle English Literature. Modern English Period - Latin and Greek influence - Loan words - The impact of the Renaissance - Bible Translations. Sound changes in English - The Great Vowel Shift - Changes in Grammar, vocabulary, phonology and morphology - Semantics - word formations

Section B.

Foreign influences on English in the Seventeenth, Eighteenth and the Nineteenth Centuries - Colonialism and the English language - Expansion of Vocabulary - Semantic change- Pidgins and Creoles. Contributions of major writers to the growth of English vocabulary.

Section C.

The discrepancy between spelling and pronunciation - Attempts to reform English spelling - Evolution of Standard English - Dialects of English: British and American - English in India - English in the postcolonial world - English as a global language -- The rise of 'englishes' - impact of Science and Technology - English in the digital age.

Recommended Reading:

F. T. Wood : An Outline History of the English language

C. L. Wrenn : The English Language

A. C. Baugh : A History of the English Language

David Crystal : English as a Global Language

David Crystal: The English Language: A guided Tour of the Language

Bill Ashcroft, et al : The Empire Writes Back

Christian Mair :The Politics of English as a World Language

Andreas Sedlatschek : Contemporary Indian English: Variation and Change

Pingali Sailaja : Indian English

Michael Hanrahan& Deborah L Madsen (Ed.) : Teaching, Technology, Textuality:
Approaches

to New Media

Course outcome

The students are expected to get a historical perspective of the English Language in general and to create awareness about the evolution of human language. They are also expected to develop critical thinking on a variety of topics like multiculturalism, power relations in evolution of languages, the dynamics of language change and principles of political correctness in language policy. Discussions on language variety and the use of English in the New Media are career-focused.

ENG7 IB24 Understanding Cinema(4 credit)

Course Description

The Course gives an introduction to Cinema as a medium and to some films in Malayalam and other languages which illustrate how the techniques of the medium are employed.

Course Content

Module 1: Theory

Cinema as a Medium: modes and techniques - ideology and historicity - evolution of film technology - silent movies - talkies - The advent of digital cinema - Cinema Terminology

Texts for reference

- Sergei Eisenstein : *Towards a Theory of Montage.*
- Susan Hayward : *Cinema Studies: The Key Concepts*
- Jean-Louis Baudry : "Ideological Effects of the Basic Cinematographic Apparatus"
<https://www.jstor.org/stable/1211632>
- Lenny Lipton : *The Cinema in Flux: The Evolution of Motion Picture Technology*
From the Magical Lantern to the Digital Era.
- Benoit Turquety : *Inventing Cinema: Machines, Gestures and Media History.*
- Edward Branigan,
Warren Buckland : *The Routledge Encyclopedia of Film Theory.*

Module 2: Films for analysis

- Sergei Eisenstein - *Battleship Potemkin*
- Robert Weine - *The Cabinet of Dr. Caligari*
- Charlie Chaplin - *Modern Times*
- Orson Welles - *Citizen Kane*
- Vittorio de Sica - *Bicycle Thieves*
- Akira Kurosawa - *Rashomon*
- Satyajit Ray - *Pather Panchali*
- Ingmar Bergman- *Seventh Seal*

Francois Truffaut - *400 Blows*

Alfred Hitchcock - *Psycho*

Adoor Gopalakrishnan - *Elippaththaayam*

John Abraham - *Amma Ariyan*

Roberto Benigni - *Life is Beautiful*

Abbas Kiarostami - *Shirin*

Anand Gandhi - *Ship of Theseus*

Richard Linklater- *Boyhood*

Alfonso Cuaron - *Roma*

Prathap Joseph - *Randuper Chumbikkumpol*

Course Outcome

Learners are expected to develop a comprehensive understanding of cinema as a medium, becoming aware of its methods and techniques, its development over a period of more than a century and the transformations it has undergone in entertaining and enlightening audiences.

ENG7 IB25 – Theorizing Media (4 Credits)

Course Description

This course offers brief outlines of some of the key theoretical paradigms on Media Studies.

Course Content

Walter Benjamin.	"The Work of Art in the Age of Mechanical Reproduction". In <i>Illuminations</i> .
Richard Campbell et al	: <i>Mass Culture: Media Communication in a Digital Age</i> .
Stuart Hall	: "Encoding/Decoding"
David Croteau & William Hoynes	: "Social Media Inequality and Media Representation", <i>Media/Society</i> .
W James Potter	: "Development of the Mass Media Industries" <i>Media Literacy</i> .
Theodore W Adorno	: "On Popular Music"
Marshal McLuhan	: "The Medium is the Message"
Siva Vaidhyanathan	: "The Surveillance Machine"

Course Outcome

The course is expected to take the learner through a series of theoretical speculations that informed the theory and practice of media during the last century.

AUDIT COURSE

Ability Enhancement

ENG7 I101 Writing Skills (4 credits)

Course Description

This course aims at imparting practical skills in writing to students. The focus will be on developing the linguistic, cognitive and logical skills required in writing different types of essays, anecdotes, academic papers and reports.

Course content

The course material would consist of textbooks on good writing and specimen pieces representing various kinds of essays, articles, advertisements and anecdotes.

Main Texts

Palmer, Richard	Write in Style: A guide to Good English.
Strunk, William, EB White and Maria Kalman.	The Elements of Style
McCarthy and O'Dell	English Vocabulary in Use

(Evaluation : based on a paper not below 600 words)

Course outcome

Students are expected to hone their writing skills. The focus will be on developing the linguistic, cognitive and logical skills required in writing different types of essays, anecdotes, academic papers and reports.

8th Semester

ENG8 IB26: 20th Century British Literature up to 1940s (4 credits)

Course Description

The course features major trends, movements and writers in British literature up to 1940. The Course also discusses the intellectual currents of the time and the socio- political events which are represented/refracted in literature.

Course content

Section A

G.M. Hopkins -	: “The Windhover”
W.B. Yeats -	: The Second Coming, Byzantium
TS Eliot -	: The Waste Land
W.H.Auden -	: Funeral Blues
Wilfred Owen	: A Strange Meeting

Section B : Drama

GB Shaw	: Caesar and Cleopatra
TS Eliot	: Murder in the Cathedral
Sean O Casey	: Juno and The Paycock

Section C: Prose and Fiction

Virginia Woolf -	: “Modern Fiction”
Joseph Conrad -	: Heart of Darkness
D.H. Lawrence -	: Sons and Lovers
James Joyce -	: A Portrait of the Artist as a Young Man

(All Poems in section A are marked for annotation purpose also)

Course Outcome

The students are expected to familiarize themselves with the major trends, movements and authors in British literature in the first half of the Twentieth Century. The students are expected to undertake an inquiry/ research in the area by brief discussions on comparable texts in European literatures which represent the various phases of Modernism.

ENG8 IB27– Literary Criticism and Theory : Part 1 (4 credits)

Course Description

The course offers an overview of the major contributions to literary criticism and theory from the classical times to the early twentieth century, including traditional Indian aesthetic theories. It is aimed at providing a general understanding of the critical approaches that have been prevalent in literature through the ages.

Course Content

Section A

Plato	: The Republic (Books 2 and 3)
Aristotle -	: Poetics
Longinus -	: On the Sublime (Chapters 7 – 9)

Section B

Sir Philip Sidney -	: An Apology for Poetry
William Wordsworth	: Preface to Lyrical Ballads
F. R Leavis Tradition')	: Hard Times: An Analytic note (From 'The Great
T.S. Eliot -	: Tradition and Individual Talent
Cleanth Brooks -	: The Language of Paradox
Northrop Frye -	: The Archetypes of Literature

Section C

S.N. Das Gupta - : The Theory of Rasa

Kunjunni Raja - : Theory of Dhvani

Course Outcome

The students are enabled to develop a critical acumen rooted in a strong awareness of the historical trajectory of critical thought in western and non-western contexts. Students familiarize themselves with the key texts in Western literary theory. They are also expected to engage themselves with the central aesthetic concepts in Sanskrit critical tradition. The students are expected to read the seminal primary texts from the ancient Greek civilization to new criticism in the beginning of the twentieth century, relating them to the social and historical conditions in which they have been written and practiced and to the contemporary cultural and political contexts in which they are being studied and discussed. They are expected to be able to articulate the prominent features of different texts cogently and to develop a sensitivity to the social implications of different schools of criticism.

ENG8 IB28 : American Literature (4credits)

Course Description

This course features texts representing with the dominant trends in American Literature from the early Nineteenth Century to the twentieth century.

Course Content

Texts Prescribed

Section A - Poetry

Edgar Allan Poe -	The Raven
Walt Whitman -	A passage to India
Emily Dickinson -	There is a certain slant of light
Robert Frost -	Home Burial
Wallace Stevens -	The Emperor of Ice Cream
EE Cummings -	Buffalo Bill
Langston Hughes -	I Too
Robert Lowell -	For the Union Dead
Allen Ginsberg -	America
Sylvia Plath -	Edge
Gloria E. Anzaldua	To Live in the Borderlands means you

(All poems in section A are marked for annotation)

Section B: Prose and Fiction

Ralph Waldo Emerson - "Self-reliance"

Herman Melville - Moby Dick

Mark Twain - Huckleberry Finn

William Faulkner - The Sound and the Fury

Tony Morrison - Tar Baby

Section C: Drama

Eugene O'Neill- The Emperor Jones

Tennessee Williams - The Glass Menagerie

Amiri Baraka (LeRoi Jones) – Dutchman

Course outcome

The students are expected to familiarize themselves with the maturing phase of American literature in the early Nineteenth Century to its evolution till the end of the Twentieth century. It focuses on the emergence of a distinct American style and the writing of American ethos in American literature.

ENG8 IB29 Postcolonial Literature (Credits: 4)

Course Description

This course on Postcolonial literature will explore colonialism and its cultural impacts, through writings produced by people from countries with a history of colonialism, primarily those concerned with the workings and legacy of colonialism and the postcolonial resistance to them.

Course Content

Texts for study

Section A: Poetry

A. K. Ramanujan	: “Self Portrait”
Dom Moraes	: “A Letter”, “Sinbad”
Leopold Senghor	: “New York”
Gabriel Okara	: “The Mystic Drum”
David Diop	: “Africa”
Allen Curnow	: “House and Land”
A.D. Hope	: “Australia”
Jack Davis	: “Aboriginal Australian”
Margaret Atwood	: “Journey to the Interior”
Derek Walcott	: “Ruins of a Great House”

E. E. Tiang Hong : “Arrival”

Almaghir Hashmi : “So What if I Live in a House Made by

Idiots”Kamau Brathwaite : “Negus”

Section B: Drama

Wole Soyinka : The Road

GirishKarnad : Hayavadana

Timberlake Wertenbaker : Our Country’s Good

Section C: Fiction

Chinua Achebe : Things Fall Apart

V. S. Naipaul : A House for Mr.Biswas

Margaret Laurence :The Stone Angel

Khaled Hosseini : The Kite Runner

Course outcome

The primary aim of this course is to introduce to the students the historical experience of colonization and its impacts on the colonized peoples across the globe, through the medium of literary writings. The students are expected to acquaint themselves with the major theoretical concepts associated with postcolonial studies as manifested through the literary discourse in the works under consideration. It also aims to familiarize students with questions of resistance and representation, the politics language and literary form, and the quests for identity, autonomy and self-determination that mark postcolonial literary expression. It is also envisaged that students will acquire the theoretical formulations, methods and strategies for postcolonial analysis that may contribute to the writing of their Fourth Semester dissertation.

ENG8 IB30 – Media ,Culture and Technology (4 credits)

Course Description

This course offers brief outlines of some of the key theoretical paradigms on Media Studies.

Course Content

Paul Hodkinson	: <i>Media, Culture and Society: An Introduction.</i>
Richard Campbell et al	: <i>Mass Culture: Media Communication in a Digital Age.</i>
John Berger	: <i>Ways of Seeing.</i>
Stuart Hall	: "Encoding/Decoding"
W James Potter	: "Development of the Mass Media Industries" <i>Media Literacy.</i>
Theodore W Adorno	: "On Popular Music"
Marshal McLuhan	: "The Medium is the Message"
Siva Vaidhyanathan	: "The Surveillance Machine"
Andrew, Dudley	: "Adaptation." In <i>Concepts in Film Theory.</i>
Marks, Martin.	: "Music and the Silent Film." In <i>The Oxford History of World Cinema.</i> Ed. By Geoffrey Nowell-Smith
Jay David Bolter and Richard Grusin.	: <i>Remediation: Understanding New Media.</i>

Course Outcome

The course is expected to take the learner through a series of theoretical speculations that informed the theory and practice of the Media during the last century.

AUDIT COURSE

Professional Competency

ENG8 II02 Translation Theory and Practice (Credits: 4)

Course Description

The Course offers discussions on contemporary translation theory, descriptive translation studies and translation practice.

Course Content

Texts/topics for Study

UNIT I – Theoretical and Descriptive translation studies

Types of translation – equivalence in translation – process of translation – language and culture in translation – translatability – Audiovisual Translation – Translation in Journalism – basic features of interpreting – introduction to Machine Translation – historicity and politics in literary translation – Indian tradition in translation theory.

Recommended Reading

Susan Bassnett : Translation Studies. Chapter I, “Central Issues.”

Andre Lefevere : “Beyond Interpretation or the Business of
(Re)Writing. Ayyappa Panikker : “Towards an Indian Theory of Literary
Translation.”

P. P. Raveendran : “Translation and Sensibility: The Khasak
Landscape in English and Malayalam”

- Jorge Diaz Cintas : “Audio-Visual Translation: An Overview of its Potential,” New Trends in Audio Visual Translation (Ed. Jorge Diaz Cintas)
- Sara Bani : “An Analysis of Press Translation Process,” Translation in GlobalNews, (Ed. Kyle Conway and Susan Bassnett)
- John Milton : “Translation Studies and Adaptation Studies”

UNIT II – Translation Practice

Practice in translation and interpretation

Evaluation: Based on the translation of a work not below 600 words.

Course outcome

Students are expected to familiarize themselves with the core of translation theory and some of the current theoretical positions, and at offering training in translation and interpretation of literary and non- literary texts. The students can also obtain a general understanding of the current debates in the discipline.

9th Semester

ENG9 IB31 20th Century British Literature Post 1940 (4 credits)

Course description

The course is intended to introduce to students various trends and movements in British literature after the 1940s.

Course Content

Section A:

Poetry

Dylan Thomas : "Fern Hill"

Philip Larkin : "Church Going"

Thom Gunn : "On the Move"

Ted Hughes : "View of a Pig",

Seamus Heaney : "Punishment"

Charles Tomlinson : "Swimming Chenango Lake"

Geoffrey Hill : "In Memory of Jane Frazer"

Elizabeth Jennings : "One Flesh"

Andrew Motion : "The Last Call"

(Annotations will cover the entire section)

Section B: Drama

Samuel Beckett : Waiting for Godot

Caryl Churchill : Top Girls

Harold Pinter : The Birthday Party

Edward Bond : Lear

Section C: Fiction

John Fowles : The French Lieutenant's woman

Kingsley Amis : Lucky Jim

Alan Sillitoe : Loneliness of the Long Distance Runner

Kazuo Ishiguro : Remains of the Day

Course outcome

The students are expected to get a comprehensive picture of British literature written after 1940, besides giving them an outline of the theoretical paradigms that informed them. The learners are expected to find the course a mapping of British culture and society during the period for the learners.

ENG9 IB32Literary Criticism and Theory: Part 2 (4Credits)

Course Description

This course is structured to provide an introduction to modern critical strategies/approaches to literary texts and to familiarize students with basic theoretical concepts underlying contemporary approaches to literature and the major differences between them. Since the course is an introduction/orientation, a substantial amount of materials and schools of thought have to be discussed within the time limit of one semester. Therefore not much time will be spent on attempting to penetrate dense theoretical texts. Instead, after brief introductions that will provide overviews of the various schools of literary theory, representative pieces from practitioners of various schools will be discussed.

Course Content

1. Structuralism: An Overview

Major theorists: Ferdinand de Saussure, Claude- Levi-Strauss, Roland Barthes, Gerrard Genette

Key concepts: Structure, Sign, Signifier, Signified, Semiology, Semiotics, Langue and Parole, Mythemes, Structuralist Narratology.

Text for Detailed Study: Roland Barthes: "Structuralist Activity"

2. Post-Structuralism/ Deconstruction: An Overview

Major theorists: Jacques Derrida, Roland Barthes, Michel Foucault, The Yale School.

Key concepts: Deconstruction of Sign, Decentering, Logocentrism, Aporia, Supplement, The Death of the Author, Knowledge, Power, Discourse.

Text for Detailed Study: Jacques Derrida: "Structure, Sign and Play in the Discourse of Social Sciences"

3. Psychoanalysis: An Overview

Major theorists: Sigmund Freud, Jacques Lacan.

Key concepts: Id, Ego, Superego, Dream Mechanism, Oedipus Complex, Unconscious, Mirror Stage, Imaginary, Symbolic and Real, Ego Formation and Constructions of Selfhood, Jouissance, Unconscious is structured like a Language.

Text for Detailed Study:

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

4. Feminism: An Overview

Major theorists: Virginia Woolf, Kate Millet, Elaine Showalter, Helene Cixous, Adrienne Rich.

Key concepts: Gynocriticism, Ecriture Feminine, Womanism, The Language Problem in Feminism, Marxist Feminism, French Feminism, Lesbian Feminism, Black Feminism, Dalit Feminism, Post-feminism.

Text for Detailed Study: Elaine Showalter: "Towards a Feminist Poetics"

5. Cultural Materialism/ New Historicism: An Overview

Major theorists: Raymond Williams, Jonathan Dollimore, Stephen Greenblatt, Louis

Montrose. Key concepts: Neo-Marxism, Culture: New Definitions, Thin and Thick

Descriptions, Textuality and

Historicity, Texts, Contexts and Co-texts, Rereading the Renaissance and Shakespeare, The Politics of Representation and Power.

Text for Detailed Study:

Louis Montrose: "Professing the Renaissance: The Poetics and Politics of Culture"

6. Postcolonialism: An Overview

Major theorists: Frantz Fanon, Edward Said, Homi Bhabha, Gayatri Spivak, Benedict Anderson.

Key concepts: Critique of Eurocentrism and Universalism, Decolonization, National

Consciousness, Critiquing Nationalism, Postnationalism, Imagined Communities, Orientalism, Strategic Essentialism, Subaltern Studies, Hybridity, Ambivalence, Mimicry.

Text for Detailed Study: Edward Said: "Jane Austen and Empire"

7. Ecocriticism: An Overview

Major theorists: Jonathan Bate, Cheryll Glotfelty, Laurence Coupe, Patrick Dmurphy, William Rueckert.

Key concepts: Anthropocentrism, Shallow Ecology vs Deep Ecology, The Crisis of Humanism, Nature/Culture, Green Studies, Environmental Imagination, Ecofeminism.

Text for Detailed Study: Cheryll Glotfelty: "Introduction: Literary Studies in an age of Environmental Crisis" (From The Ecocriticism Reader)

8. Critiquing Theory: An Overview

Text for Detailed Study: Graham Good: "Presentism: Postmodernism, Poststructuralism, Postcolonialism"

Course Outcome

At the end of the course, the students are expected to read literary and critical texts with judicious appreciation and build up the competence to generate and articulate personal responses to literary and critical texts, as well to explain the premises and assumptions underlying such personal responses.

ENG9 IB33 Media and Electronic Literature(4 credits)

Course Description

The course offers a range of theoretical discussion on the cultural and technological matrix in which media have been, and are operating.

Course Content

Jurgen Habermas.	: "The Public Sphere: An Encyclopedia Article." In <i>Critical Theory and Society: A Reader</i> . Edited by Stephen E. Bronner, and Douglas Kellner.
David Croteau & William Hoynes	: "Social Media Inequality and Media Representation", <i>Media/Society</i> .
Paul Hodkinson	: <i>Media, Culture and Society: An Introduction</i> .
Max Horkheimer, and Theodore Adorno	: "The Culture Industry: Enlightenment as Mass Deception." In <i>The Cultural Studies Reader</i> . Ed. By Simon During.
Dona Haraway.	: "A Manifesto for Cyborgs: Science Technology and Socialist Feminism in 1980S" In <i>Norton Anthology of Theory and Criticism</i> . Ed. by Leitch, Vincent.
Peter Golding.	: "The Missing Dimensions: New Media and the Management of Social Change" In <i>The Media Studies Reader</i> , Ed. by O' Sullivan, Tim and Yvonne Jewkes,
Heejin Lee and Jonathan Liebenau.	: "Time and the Internet at the Turn of the Millennium." In <i>The New Media Theory Reader</i> , by Robert Hassan and Julian Thomas.
Joost Van Loon	: <i>Media Technology: Critical Perspectives</i> .
Kuhn, Annette .	: "The Power of the Image" In <i>Media Studies; A Reader</i> . Ed. Paul Marris, Sue Thornham.
Colin Sparks.	: "The Media and the State" In <i>Media Studies; A Reader</i> . Ed. Paul Marris, Sue Thornham.

Raymond Williams.

: "Advertising: The Magic Game." In *The Cultural Studies Reader Ed.* by Simon During

Course Outcome

The learners are expected to acquire an awareness about the paradigms and concepts in media theory and to get a holistic picture of the history of theorization on the media across a century.

Electives

ENG9 IE01: Indian Literature in English (4 Credits)

Course Description

The course is intended to familiarize the students with the various trends and movements in Indian English literature from its emergence to the present.

Course Content

Growth and rise of Indian writing in English - A Historical perspective –The beginning - Renaissance in India - Toru Dutt, Tagore, Aurobindo, Sarojini Naidu - Indian English poetry and fiction - Mulk Raj Anand, Raja Rao, R.K. Narayanan: The Trio of Indian English fiction - Indian English prose – Indian English Drama –Partition novels- Contemporary writers

Texts for study

Section A: Poetry

Toru Dutt	: “Our Casuarina Tree”
Rabindranath Tagore	: “The Child”
Nizzim Ezekiel	: “In the Country Cottage”
Jayantha Mahapatra	: “Hunger”
A.K. Ramanujan	: “Obituary”
R. Parthasarathy	: “River, Once”
Kamala Das	: “The Old Playhouse”
Gieve Patel	: “The Ambiguous fate of Gieve Patel, he being neither Muslim nor Hindu in India”
Meena Alexander	: “Blue Lotus”

Arundhati Subramaniam : "Home"

Meena Kandasamy : "Dead Woman Walking"

(All poems in section A are marked for annotation)

Section B: Fiction

Mulk Raj Anand : Coolie

R.K. Narayanan : The Guide

Salman Rushdie : Midnight's Children

Amitav Ghosh : The Hungry Tide

Section C: Drama

Girish Karnad : Yayati (English Translation by the author)

Mahesh Dattani : Tara

Section D: Prose

Jawahar Lal Nehru : "What is Culture?"

Amartya Sen : "Reason and Identity" (From: The Argumentative Indian, Part IV)

Course outcome

The students trace the emergence and evolution of Indian Writing in English from the early colonial phase to the modern phase. They gain an understanding of the various phases of Indian writing in English in the context of the wider postcolonial and transnational scenario, by critically engaging with notions of imitation, assimilation and experimentation. It further explores the cross pollination this cultural and aesthetic engagement entails. A student who has successfully completed the course is expected to be familiar with the evolving trajectory of English writing in India in its multiple manifestations and diversity.

ENG9 IE02 Shakespeare Studies (4 credits)

Course Description

This course will explore the works of Shakespeare, in terms of their social and dramatic contexts, while at the same time locating the discourses on the works as well as the author as significant cultural/political phenomena, with the aid of contemporary theoretical and critical works.

Course Content

Core modules

Module 1. Introduction to Shakespeare

Elizabethan theatre – theatrical companies – publishing of works – prompt book- Quartos and Folios

– Bad and good quartos – First Folio 1623- Apocrypha – Shakespearean sonnet – Comedies, Histories, Tragedies and Tragi-comedies. Shakespeare's craftsmanship.

Module 2. A - Plays and Poems (1591-1600)

This module is to familiarize the students with the plays and poems Shakespeare wrote in the sixteenth century, in which the dominant genres were comedies and histories, with tragedy an

emergent presence towards the end. The module will cover the first half of Shakespeare's career in chronological order, from 1591 to 1600.

Texts:

1. Sonnets (18, 24, 29, 116& 138)

2. The Merchant of Venice

3. Henry IV part 1

- B Plays and Poems (1601-1613)

This module contains plays and poems Shakespeare wrote in the seventeenth century, in which the dominant genres were tragedies and tragicomedies. The module will cover the second half of

Shakespeare's career in chronological order, from 1601 to 1613.

Plays: Hamlet, Othello, King Lear

Module 3. Textual Studies in Shakespeare

This module investigates the production of the text in the theatre and in print, explores controversies surrounding the interpretation of this material, and introduces students to the techniques of editing. Topics include: the relationship between a modern edition of a play and the earliest printed texts; the nature of the printing process that first made the plays available to readers of books; the characteristics of Shakespeare's dramatic composition; the treatment of the text in the theatre (including censorship, revision and adaptation); and Shakespeare as a collaborator.

Plays discussed will include: Hamlet, King Lear, Romeo and Juliet, Measure for Measure.

Module 5. Shakespeare in Performance

This module approaches Shakespeare through the culture of the early modern playhouses where dramatists wrote with particular companies, performance spaces and audiences in mind. The aim of the module is to find out how the social, cultural, spatial, professional and technological make-up of venues such as the Globe and Blackfriars shaped early modern drama by Shakespeare and others. The module will also consider trends of acting and directing Shakespeare from the Restoration to the present day, and contributions of individual actors and directors from the eighteenth century onwards like Colley Cibber, David Garrick, Henry Irving and Ellen Terry, Laurence Olivier, Peter Brook, John Barton and Sam Mendes..

Plays discussed will include: Richard III, Antony and Cleopatra, and A Midsummer Night's Dream

Module 6. Shakespeare and Theatre Practice

This module will provide students information about three different systematic approaches to performing the language of Shakespeare: 1. the verse and text work of John Barton, Peter Hall, and Giles Block; 2. the legacy of Stanislavski in the Shakespearean work of 20th/21st century practitioners in Europe and the United States;

The module also considers the adaptation and appropriation of Shakespeare's plays from 1660 to the present day, paying particular attention to how changes and developments in theatre practice, aesthetic tastes, social concerns, political events, the heritage industry, and commercial markets have shaped the history of Shakespeare's 'afterlife'. The module looks at how the plays were received and reinterpreted in light of different artistic, intellectual, and commercial movements from the late seventeenth to early twenty-first centuries. Distinction between 'adaptations', 'appropriations', 'translations', and 'versions'.

Module 7. History of Shakespeare Criticism

This module will combine a historical overview of the main developments in Shakespeare criticism from the 1590s to the present with detailed investigation of key texts, covering: the canonization of Shakespeare; character criticism; biographical criticism; imagery and symbolist criticism; critical study of the plays as created artifacts; the relationship between criticism and performance; historicist criticism; and new critical approaches.

Selected essays:

1. G. Wilson Knight : 'On the principle of Shakespeare Interpretation', 'Hamlet Reconsidered'
2. Elaine Showalter : 'Representing Ophelia: Women, Madness, and the Responsibilities of Feminist Criticism'.
3. Paul Brown : 'This thing of darkness I acknowledge mine: The Tempest and the Discourse of Colonialism,'

Recommended reading

- | | |
|---|---|
| 1. G. Wilson Knight | The Wheel of Fire |
| 2. Michael Mangan | A Preface to Shakespeare's Tragedies |
| 3. Caroline F E Spurgeon | Shakespeare's Imagery and What it tells us |
| 4. John Dover Wilson | What happens in Hamlet |
| 5. Gary Taylor and Michael Warren (ed) | The Division of the Kingdoms: Shakespeare's two versions of King Lear |
| 6. Michael Taylor | Shakespeare Criticism in the Twentieth Century |
| 7. Jonathon Dollimore& Alan Sinfield (ed) | Political Shakespeare: New Essays in Cultural Materialism |
| 8. Stephen Greenblatt | : Learning to Curse: Essays in Early Modern Culture |

Course Outcome

The students are expected to get an introduction to Shakespeare, the writer, in his specific historical and cultural contexts, and address how his works relate to the contemporary world. Based on an understanding of the Elizabethan age as an age of radical transformation, the course would

aid students in grasping how Shakespeare's works captured that experience, in terms of the themes, motifs, images and other literary strategies that characterize his work. At the same time, the students are expected to gain a sense of the theatrical contexts in which Shakespeare and his contemporaries functioned, and also a basic awareness of the directions of contemporary approaches to and criticisms of Shakespeare.

ENG9 IE03 EUROPEAN FICTION IN TRANSLATION (4 credits)

Course Description

The course offers a selection of the classics of European fiction as well as a pick of contemporary European fiction. It gives an outline sketch of European fiction across the centuries, introducing learners to its various modes.

Course Content

Texts prescribed

Cervantes	:	Don Quixote
Gustave Flaubert	:	Madame Bovary
Leo Tolstoy	:	Anna Karenina
Franz Kafka	:	The Trial
Kazantzakis	:	Zorba, the Greek
Gunter Grass	:	The Tin Drum
Milan Kundera	:	The Joke
Orhan Pamuk	:	Snow
Jose Saramago	:	Blindness
Italo Calvino	:	If on a winter's night a traveler

Course outcome

The students are expected to get a historical perspective of European fiction and glimpses into European culture and society across the centuries.

ENG9 IE04 WOMEN'S WRITING (4 credits)

Course Description

This course examines a selection of women's writing in different genres, across diverse cultures enabling students to discuss the theoretical, historical, thematic concerns that distinguish women's expression. Readings include theoretical and critical texts that shall introduce students to a range of feminist perspectives on literature and writing.

Course Content

Section A

Mary Wollstonecraft	Introduction to A Vindication of the Rights of Women
Gayatri Spivak	Can the Subaltern Speak?
Chimamanda Ngozi Adichie	Dear Ijeawele or a Feminist Manifesto in fifteen suggestions
Tejaswini Niranjana	Feminism and Cultural Studies in Asia
J. Devika and Mini Sukumaran	'Making Space for Feminist Social Critique in Contemporary Kerala'

Section B

Adrienne Rich	Diving in to the Wreck
Maya Angelou	The Phenomenal Woman
Meena Alexander	Question Time
Imtiaz Dharker	A Century Later
Kamala Das	The Looking Glass
Sylvia Plath	Mirror
Kiswar Naheed	I am not That Woman

Section C

Soujourner Truth	Ain't I a Woman?
Lalithambika Antharjanam	Prathikaradevatha
Alice Munroe	Lives of Girls and Women
Zadie Smith	White Teeth
Anita Nair	Ladies Coupe

Section D

Charlotte Keatley	My Mother Said I Never Should
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Further Readings

- | | |
|-----------------------------------|---|
| 1. Harriet Taylor Mill | The Enfranchisement of Women |
| 2. Simon de Beauvoir | Second Sex |
| 3. Virginia Woolf | A Room of One's Own |
| 4. Helene Cixous | The Laugh of the Medusa |
| 5. Susie Tharu and K Lalitha (ed) | Women Writing in India: 600 BC to the present |

Course Outcome

The course expects the student to be able to chart out the relationship between gender and writing in the histories of English and Indian literatures. Texts have been chosen from diverse spatial temporal frameworks to alert the students to the pluralities of women's literary engagements in terms of form and theme. The students are expected to identify the differences in women's writing across cultures even as it has certain commonalities in certain specific experiences of patriarchy. The course also expects the student to be able to draw a relationship between herself as a woman reader and the text emerging from a different historical context.

ENG9 IE05 – Introduction to Linguistics (4 Credits)

Course Description

The course is intended to familiarize learners with the nature and organization of language. The history of Linguistics, its key concepts, its different branches of study and their applications are discussed in detail.

Course content

Topics for Study

Unit 1

Origin of Language – Features of Language – language behavior and language system-

– Language Families – Language Typology – Language Acquisition

Unit 2 Introduction to Linguistics

Linguistics as a science – History of Linguistics: Ancient Greece and Rome – Ancient India – Medieval Arabic and Hebrew Traditions – Branches of Linguistics – Comparative Philology – Saussure's theories – Schools and movements – Historicism – Structuralism – Functionalism – Generativism .

Unit 3 Phonology and Phonetics

Sounds – Phonology and Phonetics – (The sound system, classification of sounds, phonological rules)

– Articulatory Phonetics – Vocoids and Contoids – Allophones – Supra-segmental features – Auditory phonetics

Unit 4 Morphology and Syntax

Morphology (Morphemes, Word formation, Morphological rules) – Morphophonemics – Semantics (Semantic properties, semantic fields, semantic change) - Syntax – Transformational Generative Grammar – Chomsky's contributions to Linguistics – Derivation – Constituent Structure – Immediate Constituents – Tagmemics.

Unit 5 Linguistics and Society.

Language and the brain – Psycholinguistics – Sociolinguistics – Ethnolinguistics

Neurolinguistics – Ecolinguistics – Forensic Linguistics – Computational Linguistics. Cognitive Science and Artificial Intelligence.

Books for Reference

R H Robins :A Short History of Linguistics

William O'Grady, Michael Dobrovsky& Mark Arnoff :Contemporary Linguistics: An Introduction

Charles F. Hockett : A Course in Modern Linguistics

John Lyons : Language and Linguistics, An Introduction.

Danny D Steinberg & Natalia V Sciarini :An Introduction to Psycholinguistics

Malcolm Coulthard & Alison Johnson: An Introduction to Forensic Linguistics

Peter Trudgill :Sociolinguistics: An Introduction to Language and Society

Elizabeth Ahlsen :Introduction to Neurolinguistics

Alvin Fill. : Eco-linguistics: State of the Art 1998

PaninianLinguistics :<https://web.stanford.edu/class/linguist289/encyclopaedia001.pdf>

Keith Allan :The Routledge Handbook of Linguistics

E F K Koerner : “The Chomskyan Revolution,” Towards a History of American Linguistics

Course outcome

Apart from the students familiarizing themselves with the key ideas, theories and historical perspectives of Linguistics, students who wish to pursue for learners who wish to pursue its applications like translation, language teaching and language therapy are expected to get the necessary theoretical backing for their areas of study.

ENG9 IE06 Introduction to Cultural Studies (4 Credits)

Course Description

This course provides a general introduction to cultural studies, emphasizing its history, theoretical approaches and (inter)disciplinary attributes. Along with an overview of the major theoretical aspects of the domain, the course provides an initiation into the methods and strategies for analyzing how culture is produced, where it is located, how it acts on individuals and societies, and how it engenders consensus/resistance.

Course Content

Section A: Early Ruminations

Barthes, Roland(1957) "Mythologies," extract in Nilanjana Gupta .ed. Clutural Studies I
(Delhi: Worldview Publications, 2004)

Williams, Raymond, (1958) "Culture is Ordinary" from The Everyday Life Reader. Ed. Ben
Highmore (Routledge, 2002)
(http://www.personal.psu.edu/users/s/a/sam50/readings521/WILLIAMS_Cult-Ord.pdf)

Walter Benjamin (1968) "The Work of Art in the Age of Mechanical Reproduction," in
Hannah Arendt (ed) Illuminations (New York: Schocken Books)

Section B: Theory

Hall, Stuart. (1980). "'Cultural Studies: Two Paradigms'". Media, Culture and Society 2: 57–72.

Eric Hobsbawm (1983)"Inventing Traditions," The Invention of Traditions. Eds. Eric
Hobsbawm & Terence Ranger (Cambridge University Press)

Ella Shohat "From Eurocentrism to Polycentrism," Unthinking Eurocentrism: Multiculturalism
and the Media by Ella Shohat and Robert Stam, London & New York: Routledge, 1995

Section C: Theory & Praxis

Chakravorty, Gayatri Spivak "Politics of Translation" in Outside in the Teaching Machine
(Newyork: Routledge, 1993) 179-200

Stuart Hall (1980) "Encoding/Decoding" extract in Nilanjana Gupta .ed. Clutural Studies I (Delhi:

Worldview Publications, 2004)

Bourdieu, Pierre (1982) "The Uses of the People," In Other Words: Essays Towards a
Reflexive Sociology (Stanford University Press, 1990)

Section D: Theory & Praxis

Rubin, Gayle "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality"

Pleasure and Danger: Exploring Female Sexuality. Ed. Carole S. Vance. London: Pandora. 1992. 267-293.

Connell, R W "Hegemonic Masculinity: Rethinking the Concept," in Gender & Society, Vol. 19, No. 6, December 2005. P.829-859

Kluge, Alexander, "On Film and the Public Sphere," New German Critique, No. 24/25, Autumn, 1981 – Winter 1981. (pp. 206-220)

Recommended Reading:

- Storey, John (1998) An Introduction to Cultural Theory and Popular Culture (Second Edition), Athens, GA: University of Georgia Press
- Storey, John (ed.) (1994) Cultural Theory and Popular Culture: A Reader, New York: Harvester Wheatsheaf
- Milner, Andrew (1994) Contemporary Cultural Theory: An Introduction, London: UCL Press
- Turner, Graeme (1992) British Cultural Studies: An Introduction

Course outcomes

The course aims at familiarizing students with the history, development and key concepts and of cultural studies as an interdisciplinary area. The major outcomes envisaged are as follows:

- A critical awareness of the different theoretical approaches to culture in cultural studies
- An understanding of the major questions and problems in the field of cultural studies
- A fundamental grasp of the major methodologies and strategies of analysis employed in the field
- An introduction to cultural studies as an Indian (inter)discipline with different local versions, priorities and theoretical approaches
- An introduction to theoretical formulations necessary for undertaking a thesis in cultural studies

ENG9 IE07 Teaching of English (Credits: 4)

Course Description

The course aims to introduce students to the basic concepts and the current developments in Language Teaching in General and English Language Teaching in particular. Linguistic theories and its impact on language teaching, and different teaching methods and their pedagogical implications will be taken up for study. Students will be introduced to the various classroom strategies, techniques and teaching aids, lesson plans for teaching effectively the different genres of literature and general language skills, and the processes and procedures for testing and evaluation.

Course Content

Section A

The teaching of English in India: The present situation: objectives, methods and materials. The meaning of “learning” English: the four skills: listening, speaking, reading and writing. Knowledge versus skill, linguistics and language teaching. The difference between learning a first language and learning a second language. Bilingualism and linguistic interference. Contrastive analysis.

Section B

The teaching of (1) Spoken English (2) Written English: different types of composition (3) Listening Comprehension (4) Reading Comprehension. The teaching of Vocabulary. Vocabulary control applied to texts: word lists, dictionary work. The teaching of grammar: Theoretical grammar and pedagogical grammar substitution tables.

Section C

The teaching of literature: Prose, Poetry and Drama. The teaching of fictional work Selection, grading and sequencing of teaching items. Preparation of lessons, plans for teaching English.

The use of audio aids in the teaching of various items. Preparation of lessons, plans for teaching English.

Section D

The use of audio aids in the teaching of English Error analysis and remedial teaching their significance and rationale. Tests and examination in English. Diagnostic tests and achievement tests. English language teaching materials; their construction and use.

Books recommended

See. W.R. ELT Section 1 & 2, Ministry of Education, Govt. of India: Report of the study group of the Teaching of English 1967 and 1971.

Wilkins DA: Linguistics in Language Teaching Bulletins of the CIEFL, OKAK, VK "English in India"

Bright & Gregor: Teaching English as a Second Language

Correster Jean: Teaching without learning

Course outcome

The course is expected to enable learners to acquire the basics of language teaching which will be of immense help to them when they join a teachers' training programme or when they take up amateur/semi-professional teaching assignments like those offered in the Additional Skills Acquisition Programme of the Government of Kerala. It is also expected to spur research in the still unexplored terrains of language teaching.

ENG9 IE08 World Drama (4 credits)

Course Description

The course is intended to introduce students to a selection of world drama across ages and cultures. The focus is thematic, rather than performative, implicating the plays in their socio-cultural setting and political perspectives. While Section A features plays which are generally called 'classics', Section B to D offers a selection of what is generally designated 'Modern Drama'.

Course Content

Section A

Sophocles	:Oedipus Rex
Sudraka	:The Little Clay Cart
Shakespeare	:King Lear

Section B

Ibsen	: A Doll's House
Chekhov	:The Cherry Orchard
Strindberg	: A Dream Play

Section C

Bertolt Brecht	: Mother courage and her Children
Ionesco	: Amedee

Genet : The Balcony

Section D

Pirandello : Six Characters in Search of an Author

Dario Fo : Accidental Death of an Anarchist

Gao Xingjian : The Other Shore

(Since no text is prescribed for detailed study any standard translation can be used.)

Course outcome

The course is expected to give the learners both a historical perspective about world drama and how the themes are linked to contemporary culture and politics. It will also make them aware of the changes in the perceived function of drama from the classical Greek theatre to the Epic theatre of the Twentieth Century.

ENG9 IE09 LATINO LITERATURE (4 credits)

Course Description

The Course offers a selection of Latino literature in the Twentieth Century by renowned European and Latin American authors, most of whom are well known to readers in English through translation

Course Content

Section A -- Poetry

Ruben Dario Autumnal

Federico Garcia Lorca Gacela Of Remembrance

Francisco De Quevedo The Warning

Luis De Gongora On The Deceptive Brevity Of Life

Octavio Paz Proem

Nicanor Parra

Soliloquy Of The Individual

Sor Juana Ines De La Cruz

You Foolish Men

Cesar Vallejo

Short Prayer For A Loyalist Hero

Section B-- Drama

Griselda Gambaro

The Walls

Nilo Cruz

Anna In The Tropics

Section C -- Fiction

Gabriel Garcia Marquez

One Hundred Years Of Solitude

Mario Vargas Llosa

The Feast Of The Goat

Augusto RoaBastos

I, The Supreme

Jorge Amado

The Violent Land

Reference:

- Octavio Paz: The Labyrinth of Solitude
- Eduardo Galeano: Open Veins of Latin America
- The Norton Anthology of Latino Literature eds. Ilan Stavans, Edna Acosta-Belén, Harold Augenbraum, Gustavo Pérez Firmat, 2010.
- Latin American Women Writers: An Encyclopedia ed. María André; Eva Bueno., 2008
- The Cambridge History of Latin American Literature ed. Roberto González Echevarría, 1996
- The Cambridge Companion to Latin American Novel ed. Efraín Kristal, 2005

Course outcome

The course attempts to introduce students to a body of literature which has acquired a prominent place in world literature and to make them aware of the historical contexts that have stimulated the production of the texts prescribed and the geopolitical spaces they represent.

ENG9 IE10: American Ethnic Writing (4 credits)

Course Description

The course introduces the students to a selection of literature written by the marginalized sections of American society, Afro-Americans, Jewish-Americans and Amerindians.

Course Content

Texts prescribed

Section A :POETRY

Diane Glanney - "Without Title"

Maurice Kenney - "They Tell Me I am Lost", "Amerindian"

Mary Tallmountain - "Good Griecce", Indian Blood"

Langston Hughes - "The Negro Speaks of Rivers", "Theme for English B"

Amiri Baraka (LeRoi Jones) - "Black Art"

Domna Kate Rushin - "The Bridge Poem"

Philip Levine - "Commanding Elephants", "Sunday Afternoon", "Jewish American"

Louis Zukofsky - "All of December's Toward New Year's"

Sylvia Plath "Daddy", "Morning Song"

Gary Soto - "Oranges"

Janice Mirikitani - "Breaking Silence"

Dwight Okita - "In Response to Executive Order 9066"

(All the poems included except those by the Jewish-American writers and the two well-known male Afro-American writers are available in Braided Lives published by Minnesota Humanities Commission, 1991)

Section B: Drama

Lorraine Hansberry - A Raisin' in the Sun

Amiri Baraka (LeRoi Jones) - Dutchman

Ed Bullins - The Electronic Nigger

Israel Zangwill - The Melting Pot

Section C: Fiction

Scott Momaday - House Made of Dawn
Leslie Marmon Silko - Ceremony

Ralph Ellison - Invisible Man

James Baldwin - Go tell it on the

Mountain Bernard Malamud – The Assistant

Isaac Bashevis Singer - The Slave

Course outcome

The course is expected to give the learners an overview of literature written by marginalized sections of American society, the ethno-cultural factors which informed them and of how this writing makes an interface with mainstream American literature.

10th Semester

ENG10 IB34 English Literature in the 21st Century (4 credits)

Course Description

The Course offers a selection of Twenty First Century writing in English from writers of diverse postcolonial cultures apart from works by a few native English-speaking writers who can fit in the same framework. The texts represent multicultural engagement and cultural resistance at various levels.

Course Content

Section A: Poetry

Simon Armitage	: “A Vision”
Benjamin Zephaniah	: “Rong Radio Station”
Martin Espada	: “Alabanza: In Praise of Local 100”
Evan Boland	: “Atlantis - A lost Sonnet”
Daljit Nagra	: “Look We Have Coming to Dover”
Sean O’Brien	: “Water- Gardens”
Ocean Vuong	: “Deto(nation)”
Terrance Hayes	: “I Lock you in an American Sonnet that is Part Prison”
Sarah Howe	: “Yangtze”
Jorie Graham	: “Fast”
Vijay Nambisan	: These were my Homes

Section B: Drama

Tracy Letts	: August: Osage County
Lucy Kirkwood	: Chimerica
Ayad Akhtar	: Disgraced

Section C: Fiction & Prose

Mohsin Hamid	: The Reluctant Fundamentalist
Chimamanda Ngozi Adichie	: Purple Hibiscus
Richard Powers	: The Echo Maker
Viet Thanh Nguyen	: The Sympathizer
Ali Smith	: Autumn
Amitav Ghosh	: Chapters 1-4 (Part I 'Stories' from The Great Derangement)
David Lodge	: “Consciousness and the Two Cultures” (Chapter 1, <i>Consciousness and the Novel</i>)

Course Outcomes

The Course is expected to make students aware of the multicultural nature of writings in English in the contemporary world and of how English serves as a vehicle for rumination and resistance for writers who come from diverse linguistic communities.

ENG10 IF02 Dissertation/Project (Credits: 4)

Course Description

A dissertation or project which marks the culmination of the programme.

Course Content

Option 1:

Dissertation: A work of authentic research on a topic related to the curriculum and approved by the Department Council. The dissertation should be a minimum of 15000 words, excluding the bibliography and title pages.

Option 2:

Translation Project: A work of annotated translation into English of literary/cultural text(s) of a regional Indian language, or a work of media translation (subtitling, dubbing, voice-over, audio description) approved by the Department Council. The project report should include the translation and an analysis/statement of the work undertaken, addressing the challenges faced in the work of translation. The work should be in a minimum of 15000 words, including the translation and the analysis, but excluding the bibliography and title pages (In the case of media translation the analysis should be in a minimum of 5000 words. The translation should be submitted in digital form).

Option 3:

Pedagogic Project: A practice oriented work of research, aimed at developing a teaching methodology for a specific literary/cultural area, texts(s). The report should include a detailing of the methodology, the rationale for it, and an analytical statement of the practice as executed. The report should be a minimum of 10000 words, excluding the bibliography and title pages.

Option 4:

Other Projects: Any other project such as producing a play, making a video film, executing field work, case study, etc., generally related to the curriculum and approved by the Department Council. The project report should include details of the work and an analytical statement of the challenges faced in the process of the work. The report should be a minimum of 10000 words, excluding the bibliography and title pages.

(The Dissertation/Project should follow the guidelines of the latest version of MLA Handbook. Any standard legible font can be used. Matter can be typed on both sides of the page. Soft Binding is permitted. A digital copy should also be submitted)

Course Outcomes

The Course is expected to explore the research aptitude of the learners and give them the much needed background information and experience for taking up research programmes or professional assignments.

ENG10 IG01 Comprehensive viva-voce (4 credits)

Electives

ENG10 IE11: Translation for Media (4 Credits)

Course Content

The Course is intended to familiarize the learners with translation in the media and to offer basic training in the various modes of Media Translation.

Texts/topics for Study

Module 1

Translation and editing in the print media – ‘journalese’ – sensitivity to cultural relativity – language-dialect equation – spatial constraints.

Module 2

Audiovisual Translation: Subtitling – Dubbing (lip sync) – Partial Dubbing (voice-over) – Translation from and into sign language – Audio Description - major issues – cultural relativity – language-dialect equation – constraints of the medium.

Books for Reference

1. Jorge Diaz Cintas and Gunilla Anderman (Ed.). *Audiovisual Translation: Language Transfer on Screen*.
2. Jorge Diaz Cintas (Ed.) *New Trends in Audiovisual Translation*.
3. Jorge Diaz Cintas and Aline Remael *Audiovisual Translation: Subtitling*.
4. Eliana Franco, Anna Matamala & Pilar Orero. *Voiceover Translation: An Overview*.
5. Pilar Orero. *Topics in Audiovisual Translation*.
6. Terry Janzen. *Topics in Signed Language Interpreting*.
7. *American Sign Language Dictionary*. <https://www.handspeak.com/>
8. *Indian Sign Language Dictionary*. www.talkinghands.co.in
9. Claire Scammel : *Translation Strategies as Global News*
10. Louise Fryer : *An Introduction to Audio Description*

Course outcome

The Course is expected to enable the learners to acquire a broad understanding of translation practices in the media and the chief issues involved, as well as to gain basic expertise in the various modes of media translation. It is expected to be a launching pad for those learners who aim for a career in the media.

ENG10 IE12 Queer Studies (4 credits)

Course Description

The course offers for study and discussion a selection of texts, poems, fiction, films and essays which discuss non-heteronormative sexuality.

Course Content

Poetry

Sappho	"I have had not one word from her", "It was you, Athis who said"
William Shakespeare confess	Sonnet 20("A Woman's Face with")Sonnet 36 ("Let me that")
Walt Whitman	<i>O Tan Faced Prairie Boy</i>
A. E Houseman	"The Laws of God , the laws of man", "Because I liked you better"
Adrienne Rich	"Sleeping , turning on turn like planets" "Across a city from you I am with you" (All from <i>Penguin Book of Homosexual Verse</i>)
Thom Gunn	The Man with Night Sweats
Vikram Seth	Guest Dubious
Carol Ann Duffy	: After Orlando

Fiction

Kamala Das	: The Sandalwood Trees
Ismat Chughtai	: The Quilt

Radcliffe Hall : The Well of Loneliness

Jeanette Winterson : Oranges are not the only Fruit

David Leavitt : The Lost language of Cranes.

E. M. Forster : Maurice

Alan Hollinghurst : The Swimming Pool Library.

Edmund White : A Boy's Own Story

Cinema

Deepa Mehta : Fire

Ang Lee : Brokeback Mountain

Essays

Eve Kosofsky Sedgwick : Epistemology of the Closet

Adrienne Rich : Compulsory Heterosexuality and Lesbian existence

Michael Moon : “A Small Boy and Others: Sexual Disorientation in Henry James ,
Kenneth Ager and David Lynch”. (From Julie Rivkin and Michael
Ryan, *Literary Theory: An Anthology*).

Muraleedharan T : “Crisis in Desire: A Queer Reading of Cinema and Desire in Kerala”

Arvind Narrain & Gautam Bhan(eds): *Because I have a Voice:Queer Politics in
India* (New Delhi: Yoda Press, 2005)

Course Outcome

The Course is expected to sensitize the students to queer thinking and queer expression. It is expected to create an awareness of how non-heteronormative sexuality figures in literature and theory.

ENG10 IE13 Literature and Ecology (4 Credits)

Course Description

This course will explore human connection to environment and especially its nature in various literary works. Ecology has come to play a central intellectual role in our present age and here students are introduced to one of the newest and most vibrant and relevant method of reading literary texts, whereby literary and cultural productions are examined in relation to environmental impact, ecological models and the social, political, ontological and epistemological implication of the categories of 'human' and 'nature'. The focus would be on the role of language and literature in understanding and expressing our connection to the world around us.

Course Content

Poetry:

Langston Hughes: The Negro Speaks of Rivers

Robert Frost : A Brook in the City

John Burnside : Penitence

George Kenny : Sunset on Portage

Andrew Waterman : History Lesson (from the collection By the River Wensum)

Earle Birney : Bushed

Prose and Fiction:

Walter De La Mare : The Three Royal Monkeys

Rachel Carson : Silent Spring

Wangari Mathai : Replenishing the Earth

Nadine Gordimer : The Conservationist

Vandana Siva : Staying Alive

Theory:

1. Glotfelty, Cheryll: "Literary studies in an age of environmental crisis" the Ecocriticism Reader: Landmarks in literary ecology. Ed. Cheryll Glotfelty and Harold Fromm. Athens:University of Georgia Press 1996. XX- XXV
2. Preeti Rajan Ghosh: Towards an Understanding of Environmental Aesthetics.
3. Dietrich, Gabriele: "Women Ecology and Culture". Gender and Politics in India: Ed. Nivedita Menon New Delhi: OUP 1999. 72- 95.

Texts for further reading:-

1. Vandana Siva : Women in Nature
2. Sehdev Kumar : How Natural is Nature?

3. David Arnold : Colonizing Nature
4. Howard William "Some Principles of Ecocriticism".
5. Gadgil, Madhav: "Environmentalism at Crossroads".
6. Ecological Journeys: The Science and politics of conservation in India.

Course outcome

The course is expected to:

- To expose students to the scopes of green poetics and green cultural studies through a variety of ecologically conscious literary works.
- To prepare students to contemplate environmental ethics.
- To equip the learner to improve understanding of current global environmental issues.
- To build an interdisciplinary research outlook among students of English literature.

Course Description

The Course offers for study a selection of Indian Writing in English Translation and critical overviews on translation from Indian languages into English.

Course Content

Section A: Poetry

(The following selections from New Writing in India ed. AdilJussawala (Penguin, 1974)

N. Pichamurti	: "National Bird"
VindaKarandikar	: "The Traitor"
Dhoomil	: "A City, an Evening and an Old Man: Me"
GajananManavMukhtibodh	: "So very far" "The Zero"
ShrikantVarma	: "The Pleasure Chamber"
ShanmughaSubbiah	: "After Reading the Daily Salutations"
Bagar Mehdi	: "The Final City"
Gulam Mohammed Sheikh	: "Mahabalipuram", "Jaisalmer"
BenoyMojumdar	: "Four Poems"
Amrita Pritam	: "Bread of Dreams", "Resigned"
ArunKolatkarr	: "The seventeen Lions", "Horse", "Women"
GopalakrishnaAdiga	: "Well-Frog"
Akthar – Ul – Iman	: "Compromise"
Rajiv Patel	: "Miss Juliet's Love-Song"

The following selection from Malayalam Poetry today ed. K.M. Tharakan (Kerala Sahitya

Akademi, Thrissur)

Attoor Ravi Varma : "Metamorphosis ;, "One's Own", "Sitting"

Kadammanitta Ramakrishnan : "Tar and Broom"

Section B: Drama

Tagore : Chandalika, Mukta-Dhara (From Three Plays)

The following plays from Three Modern Indian Plays (OUP)

Vijay Tendulkar : Silence, the Court is in Session (tr. By Priya Adarkar)

Girish Karnad : Tughlaq (tr. By the Author)

Badal Sircar : Evam Indrajit (tr. By Girish Karnad)

C.J. Thomas : Behold, He Comes Again (Kerala Sahitya Akademi, Thrissur)

Mahaswetha Devi : Bayen

K.J. Baby : Nadugadhika

Section C: Fiction

Amrita Pritam : A Line in Water (tr. Krishnan Gorowara, Arnold Heinemann, 1975)

U.R. Ananthamurthi : Samskara (tr. Enakshi Chatterjee, Arnold Heinemann, 1977)

Akilan : Chittirapavai (tr. Premanandakumar, Macmillan, 1981)

Vaikkam Muhammed Basheer : Pathumma's Goat (tr. By r.E. Asher, Edinburgh Univ. Press, 1980)

K.C. Panigrahi : A House Undivided (tr. By Lila Ray, Hindi Pocket Books, 1973)

Prem Chand : Godan (tr. By Jai Ratan and P. Lal, Jaico Books, 1979)

Course outcome

The Course attempts to construct an outline of modern Indian Literature on the lines of what Sujit Mukherjee called a 'link literature' for India. The texts have been selected to represent both convergence and divergence among Indian literatures in theme, content and treatment. It makes for a sense of diversity in unity among them. The course is also considered highly useful for research projects involving comparative literature studies.

ENG10 IE15 INDIAN ENGLISH FICTION (4 Credits)

Course Description

This is a genre-specific course on Indian Writing in English. It offers a variety of Indian fiction in English by writers from Raja Rao to Anees Saleem

Course Content

Texts for Study

Raja Rao	Kanthapura
Mulk Raj Anand	Coolie
Khushwant Singh	Train To Pakistan
Rohinton Mistry	A Fine Balance
Arvind Adiga	The White Tiger
Deepak Unnikrishnan	Temporary People
Chitra Banerjee Divakaruni	The Palace Of Illusions
Jhumpa Lahiri	The Namesake
Kiran Desai	The Inheritance Of Loss
Anees Salim	The Blind Lady's Descendants

Course outcomes

The course helps learners trace the trajectory of Indian English fiction from the first half of the Twentieth Century to the beginning of the Twenty First Century. The thematic and narratological developments are clearly marked in the works prescribed.

ENG10 IE16 Introduction to Children's Literature (4 Credits)

Course Description

Children's literature has been included as an academic subject in Western universities since approximately three decades. As this marginalized genre now gets introduced into Indian university syllabi it is apt to frame a course that initiates postgraduate students to the boundaries of children's literature. This proposed paper explores the relationship between creative writing and critical awareness of children's literature by facilitating deliberations on most of the major sub-genres of children's literature.

Course Framework

The paper introduces major sub-genres of children's literature such as Poetry for children, Picture Books, Fairy / Folk Tales, Drama, and Fiction. Apart from these creative works, there is also a session on introducing children's literature criticism. Texts are chosen to fit in the parameters of comparative studies like transference of cultures, translation and trans-national concerns, intertextuality studies, image studies, comparative genre studies, and so on. . The boundaries of children's literature have also included creative and critical writings of our nation, placing them at par with other international practices. The paper introduces students to current theories and approaches to children's literature studies at the postgraduate level by mapping the major boundaries of the area. This study, finally, aims to compare concepts of childhood in different cultures ranging from the Utopian universal republic of childhood to a concept of childhood determined by globalization and commercial materialism. This course ideally aims at a comparative approach to children's literature transcending linguistic and cultural borders.

Course Content

Section A : Poetry & Picture Books

Robert Louis Stevenson : "My Shadow"

Ted Hughes : "Tiger"

Roald Dahl : "Little Red Riding Hood and the Wolf"

Grace Nicholas : "Lizard"

Valery Nash : "Witch Words"

Kunjunni Master : "A Tongue-Twister", "Tell Me a Story"

Dr. Seuss : The Cat in the Hat

Anushka Ravishanker &

Anita Leutwiler : *Excuse me, is this India?*

Russell Hoban &

Lillian Hoban : *Best Friends for Frances*

Maurice Sendak : *Where the Wild Things Are*

Deepa Agarwal : *Shanti's Friend*

Section B : Tales & Drama

Vishnu Sharma : *The Panchatantra*

Charles Perrault : *"Little Red Riding Hood"*

Brothers Grimm : *"Hansel and Gretel"*

J.M. Barrie : *Peter Pan*

Lawrence Yep : *Dragonwings*

Section C : Fiction

Rudyard Kipling : *Just So Stories*

E. B. White : *Charlotte's Web*

Salman Rushdie : *Haroun and the Sea of Stories*

J. K. Rowling : *Harry Potter & the Philosopher's Stone*

Donna Jo Napoli : *The Magic Circle*

Kirsty Murray : *Bridie's Fire*

Section D: Criticism

Roderick McGillis : “Looking in the Mirror: Pedagogy, Theory, and Children’s Literature”

Hans Heino Ewers : “The Market for Children’s Books and Media”

Zohar Shavit : “The Concept of Childhood and Children’s Folktales: Test Case – ‘Little Red Riding Hood’ ”

Bruno Bettelheim : “Hansel and Gretel”

Perry Nodelman : “How Picture Books Work”

Suchismita Banerjee “Contemporary Children’s Literature in India: New Trajectories”

Course outcome

This course aims to introduce the students to the serious academic study of children’s literature. The course will explore and interrogate children’s literature enabling the students to critically pose answers to whether children’s literature is innately conservative or it breaks conventional boundaries of categorizations. This paper aims to explore how writing for children redirects the way in which genres, texts, and new techniques interact creatively with childhood and youth culture. Such a reading mainly requires a comparative approach to the study of children’s literature.

ENG10 IE17 DALIT STUDIES (4 Credits)

Course Description

The Course offers a selection of Dalit writing from different Indian languages in English translation. Apart from poems and prose narratives/fiction there are essays by prominent Dalit theoreticians Sharan Kumar Limbale, Pradeepan Pampirikunnu and Gopal Guru. Although few in number the selections are representative of Dalit creativity and Dalit aesthetics.

Course Content

SECTION A: THEORETICAL WRITINGS

Sharan Kumar Limbale Towards An Aesthetic Of Dalit Literature (chapters3&4)

PradeepanPampirikunnu Nationalism, Modernity, Keralaness:A Subaltern Critique

Gopal Guru. Dalit Women Talk Differently

Section B: Poetry

Poikayil Appachan	Song
PrathibhaJeyachandran	Dream Teller
S Joseph	Identity Card
Arun Kamble	Which Language Should I Speak
Sasi Madhuravelli	Shambuka
Prakash Jadhav	UnderDadar Bridge

Section C: Self-Narratives &FICTION

C Ayyappan	Madness
PotheriKunhambu	SaraswatiVijayam
Om Prakash Valmiki	Jhootan

Narendra Jadhav

Outcaste: A Memoir

Meena Kandaswamy

The Gypsy Goddess

Texts for further Reading:

Rodrigues Valerian

The Essential Writings of B R Ambedkar

Anand Teltumbde

Dalits: Past, Present and Future

Kancha Ilaiah

Why I am not a Hindu

K Satyanarayana

Steel Nibs are Sprouting: New Dalit Writings from South

Course outcome

The course gives learners a focused perspective on the issues that have engaged Dalit writing and Dalit aesthetics in the country. The course also offers glimpses of the interface between Dalit writing and conventional/mainstream writing in a few major literatures in India.

ENG10 IE18 WRITINGS FROM THE MIDDLE EAST (4 Credits)

Course Description

The course is designed to introduce students to a cross section of classical and modern literatures of West Asia, which includes Egypt by way of cultural contiguity, written in Arabic, Classical Persian and Farsi.

Course Content

Poetry:-

Hafiz	The Woman I Love, Dance of Life
Rumi	Poetry, Response to Your Question
Forough Farrokhzad	Terrestrial Verses, Call to Arms
Mahmoud Darwish	If I were Another
Simin Behbahani	Mind: Smoke Rings, My country I will build you again
Fereydoon Moshir	In that Fair World, A Breeze from the Land of Peace
Parvin E'tesami	The Orphan's Tear, The Flower's Life

Fiction

Sadegh Hedayat	The Blind Owl
Shahriar Mandanipour	Censoring an Iranian Love Story
ElifShafak	The Bastard of Istanbul
Iraj Pezeshkzad	My Uncle Napoleon
Shahrnush Parsipur	Women Without Men: A Novel of Modern Iran
Marjane Satrapi	Persepolis (complete)

Azar Nafisi

Reading Lolita in Tehran

Naguib Mahfouz

Midaq Alley

(No text is prescribed for detailed study)

Texts for further Reading:

- Jan Rypka History of Iranian Literature
- Nikki R. Keddie A History of Modern Iran
- Kamran Rastegar Literary Modernity Between Middle East and Europe
- Farzaneh Milani Words not Swords
- Norton Anthology of World Literature

Course outcomes

The course is intended only to offer glimpses of lives and world views of West Asian cultures which are constructed in literature. The students are also expected to acquire basic background information about the social and political history of West Asia

ENG10 IE19 Malayalam Literature in English Translation (4 Credits)

Course Description

The Course introduces the learners to movements and trends in Malayalam literature in the Twentieth Century, offering representative texts for study.

Course Content

Texts for Study

The following Poems available in A Survey of Malayalam Literature by Dr. K.M. George

(Asia Pub. House):

Section A: Poetry

Kumaran Asan : “The Fallen Flower”

Vallathol : “Akroon to Ambadi”

Ullloor : “Music of Love”

Changampuzha : “Manaswini”
G. Sankara Kurup : “The Master Carpenter”

Balamani Amma : “Mother’s Heart”

Vyloppilli : “The Mother Tigress in the Zoo”

N.V. Krishna Variyar : “The Rats”

Sugatha Kumari : “Colossus”

O.N.V. Kurup : “Blue Fish”

Section B: Fiction

O. Chandu Menon : Indulekha

C.V. Raman Pillai : Marthanda Varma

Thakazhi : Chemmeen

Basheer : My Granddad had an Elephant

Kesava Dev : From The Gutter

M.T. Vasudevan Nair : Mist

O.V. Vijayan : The Legend of Kazak

Section C: Drama

N. Krishna Pillai : Investment (Kerala Sahitya Akademi, Thrissur)

C.J. Thomas : Behold, He Comes Again

Thoppil Bhasi : Capital

G. Sankara Pillai : Bharata Vakyam

K.J. Baby : Nadugadhika

Course outcome

Apart from giving an overview of Twentieth Century Malayalam literature, the course seeks to give a comparative perspective involving Malayalam literature and other literatures which are discussed in the programme. It is also introduced to facilitate translation projects involving Malayalam literature.